# Vice

Written by

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FADE IN:

The SUN hovers at the edge of the horizon, slowly rising behind a LUSH URBAN SKYLINE populated by PALM TREES and NEON BILLBOARDS advertising GIRLS and LIBATIONS.

INT. APARTMENT - MORNING

We PULL BACK through an open window to reveal MELISSA standing in the kitchen, carefully arranging the PERFECT BREAKFAST onto a serving tray.

She's stunning-- in her early 20s but with an approachable, mid-western vibe.

Melissa places TWO MIMOSAS onto the tray, then carries it over to a bedroom door.

She quietly slips into the room without knocking. In contrast to the rest of the apartment, this room is a total mess-- ART SUPPLIES and CANVASES litter the floor.

KELLY-- 20s, equally stunning but more "alternative" with a couple of tattoos and a bit of an edge to her-- sleeps in her bed, black satin sheets drawn tightly around her.

Melissa tiptoes over to the bed and carefully sets the breakfast tray down over Kelly's lap.

Kelly STIRS...

KELLY
Mel ...is that you?

She lifts her head, her eyes groggily going to the breakfast tray for a moment, then back to Melissa.

KELLY (CONT'D)
You made me breakfast?!

Kelly smiles, beaming with delight as she reaches out to hug Melissa, nearly knocking over the tray--

MELISSA
It's your last day. I want it to be perfect.

Kelly jumps out of bed-- grabbing a wrapped present hidden behind her dresser and handing it to Melissa.

KELLY
I've got something for you too!

Melissa destroys the wrapping paper, revealing:

A small PAINTING of a CHURCH, softly lit by moonlight, surrounded by an otherwise DARK CITY.

MELISSA
Oh, Kelly... it's amazing...

Melissa looks down at it for a long beat. Not just a quick glance, she studies it, taking in every detail.

Finally, she looks back up at her friend.

MELISSA (CONT'D)
Thank you.

KELLY
You've always been there for me, Melissa, for as long as I can remember. And when it first hit me that I was leaving, really going out there on my own this time, the truth is, I was terrified...

Kelly looks down at the painting.

KELLY (CONT'D)
But then the other night, I had this dream... I was all alone. Lost. Running through some city I've never seen. My heart was pounding, it was the most scared I've ever been...
(shakes head)
And then I saw this light up ahead. This church... And as soon as I saw it, somehow I knew in my heart that everything was going to be okay. I just <u>knew</u> it...

Kelly smiles at Melissa, her eyes welling up.

KELLY (CONT'D)
When I woke up, all I could think about was you... because you've been like that church for me my whole life. My light in the darkness... always there for me, helping me along.

MELISSA
Jeez, Kel, you're gonna make me cry.

Melissa picks up the two mimosas, passing one to Kelly.

MELISSA (CONT'D)
To old friends and new beginnings.

As they CLINK their glasses together and drink, we realize they are both wearing ultra-thin, METAL BRACELETS.

CUT TO:

EXT. THE CITY - MORNING

We DRIFT through the city for a moment.

A HEAVY RAIN pours down from above, creating small RIVERS of FILTH on all the streets. IMPOSSIBLY TALL BUILDINGS crowd out the sky, which is so DARK it might as well be night.

Think GOTHAM, only taller, darker and even less welcoming.

Finally, we come to a MASSIVE DOME rising up out of the other buildings, towering over everything-- a structure so large that it literally disappears into the clouds. A building of unimaginable size.

A SEDAN sits parked across the street from the dome. It has POLICE LIGHTS built into the front end and even though it looks like something that won't exist for another 20 years, it's already beat to shit.

INT. SEDAN - CONTINUOUS

ROY TEDESCHI-- late 30s, rough around the edges, sits in the sedan, watching the massive dome across the street.

ANNOYING MUSIC that sounds like a cross between APHEX TWIN and MUZAK blares out of a crappy speaker in his decidedly retro looking dashboard.

After a moment, the music cuts out as a FEMALE OPERATOR'S VOICE comes on:

OPERATOR (O.S.)
Badge number?

ROY
Tedeschi. NT7031-5.

We hear her fingers clacking away on the other side as she inputs his info.

ROY (CONT'D)
That's the fifth time you guys have put me on hold.

OPERATOR (O.S.)
I do apologize for that...
(moving on)
I see here you're waiting on a warrant?

ROY
Yep.

OPERATOR (O.S.)
Just gimme one second to bring that up on...

Roy looks back out at the dome as he waits.

The air above the dome suddenly SHIMMERS for a moment and then LIGHTS UP as a massive HOLOGRAM springs to life in the sky, an EXPLOSION OF COLORS gradually taking shape in the form of a word:

**VICE.**

Followed by the tagline: **A BETTER REALITY.**

OPERATOR (O.S.) (CONT'D)
Great news, detective. Our systems show that your warrant has cleared processing and approval should be coming through any second.

ROY
That would be great news... except that the last guy I talked to said the same goddamn thing <u>forty minutes</u> ago. What the hell is going on over there?

OPERATOR (O.S.)
Perhaps you'd like to speak to my supervisor...

ROY
The last guy said that too-- right before transferring me to you!

OPERATOR (O.S.)
Please hold while I connect you--

ROY
For fuck's sake--

Too late-- the operator disconnects, replaced by the ANNOYING HOLD MUSIC.

Roy PUNCHES his dash in frustration, causing a BURST of STATIC to flash across the screen.

As the static clears, we hear a pleasant ELECTRONIC CHIME, accompanied by text:

WARRANT APPROVED.

I/E. VICE, FRONT LOBBY - MOMENTS LATER

Roy hurries over to the front ENTRANCE of the dome-- think curbside at the BELLAGIO only with nicer cars, many of which are oddly retro with 80s styling.

He passes through a revolving door, entering a massive foyer where AGENTS are checking in GUESTS. The clientele are largely male and upscale... but there's also a bit of VEGAS to the whole affair, with SCANTILY CLAD WOMEN appearing in holograms advertising different SHOWS, etc.

Almost all of the women wear <u>METAL BRACELETS</u> similar to the ones we saw on Kelly and Melissa.

Roy pushes his way through a line of BUSINESSMEN, flashing his BADGE--

ROY
Police business! Coming through!

He makes his way past the ticket counter and onto an ESCALATOR going down.

As he continues down the escalator, we see THE RESORT opening up ahead of us-- it feels like we're escaping from the gritty landscape outside into a LUSH URBAN PARADISE dotted by PALM TREES and BILLBOARDS advertising WOMEN and LIBATIONS.

<u>The same place where we just met Kelly and Melissa.</u>

Above, the same GORGEOUS SUNRISE continues to play out against an impossibly large, DIGITAL SKY that covers the inside of the dome.

A city within a city.

The illusion is flawless. If we hadn't just seen the cold, dark world outside, we would swear it was real.

SCANTILY CLAD WOMEN pose suggestively, addressing the VISITORS streaming in from a battery of ELECTRONIC BILLBOARDS and HOLOGRAMS--

WOMEN (FROM VARIOUS ADS)
Have you ever dreamt of a place where there are no laws. No rules?

Roy tries to ignore it, but it's like trying to ignore a train wreck. You can see his distaste as he watches the ads.

WOMEN (FROM VARIOUS ADS) (CONT'D)
Where the only limits are those of your own imagination...

The images begin to ramp up in intensity, becoming even more GRAPHIC--

WOMEN (FROM VARIOUS ADS) (CONT'D)
Vice... A place of pure fantasy... A utopian paradise where you can do anything you want...

--ending with a montage of quick cuts of all sorts of hedonistic action, from CAR-JACKINGS to FIST-FIGHTS, John Woo styled SHOOT-OUTS, BEAUTIFUL WOMEN and PARTYING in ultra-hip bars... selling the fantasy.

WOMEN (FROM VARIOUS ADS) (CONT'D)
And by anything, we mean <u>anything.</u>

We watch from a HIGH ANGLE as Roy continues on, disappearing into the crowd as he enters the resort.

After a moment, the image becomes PIXILATED and we

MATCH CUT TO:

INT. VICE, CONTROL ROOM - CONTINUOUS

The same image on a monitor.

As we PULL OUT we see that it is but one of many CAMERA FEEDS from the resort, creating a MOSAIC of IMAGES that blanket the NASA-like CONTROL ROOM.

DOZENS of TECHS sit at workstations, monitoring various hi-tech pieces of equipment.

After a moment, we find JULIAN MICHAELS-- an impeccably dressed, charismatic businessman in his 50s-- standing in the middle of the room, looking up at the array of images. Think Richard Branson.

Julian studies each monitor carefully, as though absorbing every minute detail.

Finding something that's not quite perfect, he turns to a nearby tech.

JULIAN
Bring up the temperature a little in sector five. Just a few degrees...

Julian nods approvingly as the tech adjusts the controls.

JULIAN (CONT'D)
...Good. Now soften it with a gentle breeze...

CUT TO:

EXT. VICE, STREET - CONTINUOUS

Kelly's hair flutters in the BREEZE as she and Melissa walk down the sidewalk, weaving in and out of PRIVILEGED FRAT KIDS partying alongside BUSINESSMEN and HIP, YOUNG JET-SETTERS.

It feels like New Orleans at Mardi Gras, only a far more OPULENT city with ten times the number of AMAZINGLY HOT WOMEN everywhere you look, all of them wearing the METAL BRACELETS.

A drunk BANKER-type, partying with his friends, tries grabbing Kelly's ass as she walks by.

BANKER
Hey, babe... wanna party?

Kelly grabs his hand and twists it--

KELLY
Shove off, dickhead.

BANKER
Ow! Shit!

The banker's friends all LAUGH but he seems genuinely shocked.

BANKER (CONT'D)
You see that?!

Melissa gets up in his face--

MELISSA
Try touching her again and you'll really see something!

BANKER
...what the fuck?

He looks like he's about to do something when Kelly gently pulls Melissa back--

KELLY
Easy, Mel, it's not worth getting worked up about...

The banker gives them a creepy smile as they walk away--

BANKER
I'll see you around.

He watches as Kelly pulls Melissa away, the two of them disappearing into the crowd.

CUT TO:

EXT. VICE, MAIN DRAG - CONTINUOUS

Roy walks along the main drag-- pausing momentarily as he hears GUNSHOTS coming from inside a nearby BANK.

Moments later-- we see a POLICE CAR racing towards us with its sirens WAILING.

Roy watches as the car SCREECHES to a halt. The doors, emblazoned with a VICE PD shield logo, swing open and TWO COPS-- both wearing BRACELETS-- climb out brandishing guns.

Just as a young WANNABE THUG exits the bank holding a bag of money--

COP
FREEZE!

The thug turns and OPENS FIRE on the cops.

BANG! BANG! BANG! BANG! Their bodies jerk about as the bullets tear into them.

The thug runs over to their police cruiser and climbs in, PUMPING HIS FIST into the air triumphantly, clearly enjoying himself as he takes off, BURNING RUBBER--

THUG
YEAH BABY! WOOOHOOO!

Roy shakes his head, and keeps walking--

EXT. VICE, ALLEYWAY - CONTINUOUS

Roy steps off the main drag, entering a dark alleyway.

As he goes, the NOISE of the CROWD fades away... only to be replaced by the SOFT THUMPING of TECHNO MUSIC coming from somewhere up ahead.

The music grows louder and we begin to catch glimpses of PEOPLE moving about in the shadows-- engaging in illicit SEX and DRUGS-- but nobody pays Roy any attention and he returns the favor.

After a while, he comes to a set of stairs SPIRALING DOWNWARD into DARKNESS. The source of the MUSIC.

Roy makes his way down the stairs... eventually arriving at a nondescript door with a BARE RED LIGHT-BULB hanging above it.

INT. UNDERGROUND CLUB - CONTINUOUS

The MUSIC becomes DEAFENINGLY LOUD as Roy pushes through the door. It's very dark inside and it takes our eyes a moment to adjust. When they finally do, we realize we are standing at the edge of the most INSANE PARTY imaginable-- PEOPLE WEARING WEIRD MASKS, WOMEN DANCING IN CAGES, ETC.

Roy takes a moment to get his bearings, then presses on, making his way through the heart of the insanity, before entering a HALLWAY at the other side of the room.

The hallway is lined with DOORS-- most of them are closed, but every now and then one will be slightly ajar and we'll catch a glimpse of some DISTURBING, HEDONISTIC ACT taking place on the other side.

Roy stops as he arrives at the unit he's looking for, double checking it against a digital copy of his WARRANT.

He KNOCKS loudly on the door.

ROY
OPEN UP! POLICE!

A sound of a SCUFFLE on the other side-- followed by a woman's SCREAM--

Roy moves on instinct, KICKING the door open. He barges into what looks like an upscale hotel room--

Only to see a BADLY BEATEN WOMAN TIED UP ON THE BED--

Her assailant, RYAN-- 20s, trust funder-- stands over her, holding a GUN--

ROY (CONT'D)
Ryan Hollister. You're under arrest.

Instantly, Ryan swings his gun toward Roy--

BAM-BAM-BAM! The first few shots fly past Roy's head, imbedding in the door behind him, but then--

CLICK! Roy doesn't even flinch as the gun fails to fire.

ROY (CONT'D)
That gun won't fire on guests. It only works on the residents.

Roy calmly BATS THE GUN OUT OF RYAN'S HAND and then PUNCHES HIM IN THE FACE, knocking him out cold.

WOMAN
(feeble)
...help...

Roy turns to see the woman tied to the bed-- she's beaten, hurt and scared. He sees the same METAL BRACELET we've seen before on her wrist and ignores her, turning back to pick up Ryan and leave.

WOMAN (CONT'D)
...please.

He turns back to her-- tears are streaming down her face. She looks so scared and lost and vulnerable, it's genuinely HEARTBREAKING.

Roy drops Ryan back to the floor and goes over to her-- cutting the restraints and wrapping her up in a sheet as she begins to SOB.

SMASH CUT TO:

INT. VICE, BAR - DAY

Kelly tends bar at an upscale restaurant. She's in between customers when Melissa surreptitiously calls her over to the back--

MELISSA
Kel!

Kelly goes over to find her friend lining up shots.

KELLY
Melissa! What is wrong with you?

Melissa hands her a glass, making a toast--

MELISSA
To your last two hours on the job!

KELLY
At the rate we're going, we're not gonna make it two more hours!

They clink glasses and down their shots. Kelly grimaces at the taste, but then forces it into a smile as she sees a new CUSTOMER watching her from the bar.

She goes to him. He's in his 30s-- a good looking hipster nerd, but with an air of somberness. This is EVAN.

KELLY (CONT'D)
I love your shirt...

Evan looks down at it as though he's forgotten what he's wearing-- it's an ISLAND-STYLE button up, patterned with palm trees and waves.

KELLY (CONT'D)
(off his expression)
I'm sorry. Did I say something wrong?

EVAN
No... it's just that you remind me of the person who bought it for me...

KELLY
Ah... someone special?

EVAN
The most special person I've ever known.

There's a sadness to the way he says it that tells us whoever it was isn't around anymore, and Kelly knows better than to ask about it.

She smiles sweetly at him, then looks around to make sure no one is looking and lines up a couple of shot glasses.

KELLY
Shh... we're celebrating.

She hands him a shot.

EVAN
Celebrating what?

KELLY
Me, getting out there to discover the world!

They toast.

Kelly looks over at Melissa who's still going about her work, then back to Evan.

KELLY (CONT'D)
Don't tell my friend over there, she thinks I'm fearless, but inside I'm kinda freaking out...

EVAN
What are you afraid of?

KELLY
I don't know... all the different things that could go wrong, that I might go out there and fall flat on my face...

EVAN
Well you'll never know unless you get out there and try.

KELLY
I know... I just wish I was as brave as my friend thinks I am.

EVAN
You are. Courage isn't the absence of fear. It's when you're scared out of your mind but you do it anyway.
(beat)
And that's exactly what you're doing.

Kelly looks at him for a moment-- touched and inspired by the thought--

She looks like she's about to say something but before she can--

MELISSA (O.S.)
Kel!

Kelly looks back-- to see Melissa lining up two more shots.

KELLY
You gotta be kidding me.

She looks back at Evan, weighing her options for a moment--

KELLY (CONT'D)
We're just about to finish up here... you wanna come grab a drink with us?

Even thinks about it before shaking his head sadly--

EVAN
I'd love to but... I just don't think I can tonight.

She's a little hurt, but just for a moment, then regathers with a smile--

CUT TO:

EXT. VICE, STREET - NIGHT

Kelly and Melissa stagger home along a semi-deserted street, arms wrapped around each others shoulders, as much for balance as anything else.

MELISSA
So who was that guy you were talking to at the bar?

KELLY
What guy?

MELISSA
Really? What guy? Um... I don't know let me think... Oh yeah! The one you were doing shots with.

KELLY
You saw that?

Melissa nods--

KELLY (CONT'D)
Shit! I thought I got away with that one.

MELISSA
Not even close.

Kelly smiles, busted.

KELLY
I dunno... but there was something about him. Just my luck he had to come in on my last night...

MELISSA
Ugh. Stop reminding me.
(beat)
Seriously, Kelly, I'm gonna miss you so hard. I mean, I want you to go, I really do...

Melissa shakes her head, her emotions suddenly bubbling up--

MELISSA (CONT'D)
...but it's not gonna be the same without you.

KELLY
So come with me!

MELISSA
Kelly... I can't. I'm just not like you. I can't just go out there without having anything lined up...

KELLY
Sometimes you just have to take the plunge, Mel.

Melissa starts to say something... then stops as they hear MOVEMENT from the shadows behind them.

They both turn-- as the BANKER FROM THEIR EARLIER ALTERCATION steps into view.

BANKER
Remember me?

MELISSA
(creeped out)
Are you following us?

BANG! BANG! BANG! Bullets rip out of a GUN concealed near the banker's waist, TEARING INTO MELISSA, driving her back--

BLOOD SHOOTING OUT OF HER CHEST as she goes pinwheeling backward, crashing into some garbage cans--

KELLY
MELISSA!

Kelly goes to help her-- BANG! Only to get SHOT herself--

The BLAST RIPS THROUGH HER RIBS, sending her spinning sideways-- BLOOD EXPLODING out of her mouth as she hits the ground, hard.

She manages to lift up her head-- to see the banker slowly walking toward them...

BANG! BANG! BANG! He FIRES several more rounds into Melissa's body, until it finally stops JERKING.

He then turns his attention to Kelly, who starts trying to crawl away from him...

KELLY (CONT'D)
Please... you don't have to...

BANG! Kelly's body JERKS as she absorbs the blow. She stops crawling, shaking her head as she looks up in fear.

KELLY (CONT'D)
...I don't want to die... please god don't let me--

BANG! BANG! BANG! The banker smiles deliriously as his bullets tear into her--

MATCH CUT TO:

INT. VICE, CONTROL ROOM - NIGHT

Julian watches from the control room as the banker continues to EMPTY HIS GUN into Kelly. His expression is one of detached curiosity, like that of a scientist studying the feeding habits of a predator.

ON THE SCREEN: the banker looks down at Kelly and Melissa for a beat, then walks off.

As he disappears into the shadows, Julian turns to one of his techs.

JULIAN
Send in a retrieval team.

CUT TO:

INT. VICE, EXAM ROOM - NIGHT

Kelly and Melissa lie strapped down on medical examination tables, their wounds OPENED UP as though for an autopsy.

But this is no normal autopsy-- beneath their human looking exterior, we see SOPHISTICATED ELECTRONICS meshed together with ORGANIC TISSUE, all of it protected by METALLIC BONE STRUCTURES.

REINER-- a creepy technician in his 50s-- and his assistant SEAN stand on either side of Kelly, staring down at her. Reiner has a bemused smile on his face whereas Sean looks somewhat nervous and unsure of himself.

Reiner adjusts a MODULE buried in Kelly's chest and her eyes suddenly FLUTTER OPEN. She bucks violently in her metal restraints as the quick BEEP BEEP BEEP of a cardiac monitor starts up.

Sean instinctively jumps back.

SEAN
Jesus!

Reiner injects something into Kelly's IV and the BEEPING of the monitor slows to a steady pulse as her body goes limp.

REINER
(chuckling)
I'll bet you never saw anything like that in grad school.

Sean hesitantly steps closer.

SEAN
It looks so real.

REINER
That's because her skin, her flesh and most of her internal organs are real...

Reiner slips a gloved finger into Kelly's wound, folding back the flesh.

REINER (CONT'D)
Made from genetically cloned human tissue. There is more of her living than not...

Sean gazes down at the wound, looking as though he might get sick. Kelly's chest heaves slowly up and down as she breathes.

SEAN
Can she hear us?

Reiner nods.

REINER
Technically she's awake, she just has no muscle control.

Reiner glances up at Sean, who seems to be partially paralyzed himself.

REINER (CONT'D)
If you want to work here, sooner or later you're going to have to get your hands dirty.

Sean slowly reaches out, nervously feeling around under Kelly's skin.

REINER (CONT'D)
They look and act like humans... they even experience real emotions...

Reiner gives Sean a hand by pulling Kelly's skin back up over her face.

REINER (CONT'D)
But they're still artificial. At the end of the day, they're just machines.

Sean stares down at Kelly, still horrified but also somewhat intrigued.

SEAN
Do they know that?

REINER
That's the beauty of it. They have no idea. They believe they're every bit as human as we are. It makes their reactions genuine, giving our clients the most realistic experience possible. As far as Kelly here is concerned, she's leading a perfectly normal life: that of a bartender in a resort town. This is her last night in town before she leaves to pursue her dreams...

Sean thinks about this for a moment.

SEAN
Why her last night?

REINER
It puts her in a celebratory, festive mood... it's fun for the clients to be around.

The thought sinks in--

SEAN
...wow.

REINER
(nodding)
No detail has been spared.

Sean gestures at Kelly.

SEAN
Well, I'd say that illusion has been well and truly shattered...

REINER
Only temporarily.

Off Sean's look, Reiner gestures at Kelly's BRACELET--

REINER (CONT'D)
The identity bracelets aren't just there to distinguish residents from guests, they also send out a pulse every night, erasing the last twenty-four hours from their memories-- meaning that they live their lives in a continuous loop, repeating the same day over and over again...

SEAN
(getting it)
So tomorrow, when she wakes up...

Reiner smiles.

REINER
It'll be like it never happened.

CUT TO:

THE SUN hovers at the edge of the horizon, slowly rising behind a LUSH URBAN SKYLINE populated by PALM TREES and NEON BILLBOARDS advertising GIRLS and LIBATIONS.

INT. APARTMENT - MORNING

We PULL BACK through an open window to reveal Melissa picking up the same breakfast tray we saw in the opening and carrying it once again into Kelly's room.

Kelly STIRS...

KELLY
Mel ...is that you?

Kelly lifts her head, her eyes groggily going to the breakfast tray for a moment, then back to Melissa.

KELLY (CONT'D)
...You made me breakfast?!

Kelly smiles, beaming with delight as she reaches out to hug Melissa, nearly knocking over the tray--

MELISSA
It's your last day. I want it to be perfect.

CUT TO:

INT. POLICE STATION - DAY

Roy stands across from CAPTAIN KAZANSKY-- a heavy-set but imposing man in his late 50s.

CAPT. KAZANSKY
Roy... why is it every time your name comes up I feel like I'm in some cop movie from fifty years ago?

ROY
Yeah? Like you're the angry bureaucrat Captain and I'm the renegade cop who's got a problem with authority but gets results?

CAPT. KAZANSKY
Yeah. Minus the results.

ROY
So. What is it this time?

CAPT. KAZANSKY
What do you think?

Kazansky slides a PHOTOGRAPH across his desk-- of Ryan, the guy Roy busted at the resort. His face is BADLY BRUISED and SWOLLEN from where Roy punched him.

ROY
I had a warrant. I did everything by the book.

CAPT. KAZANSKY
(re: the picture)
You call that by the book?

ROY
It was a good bust.

CAPT. KAZANSKY
You know what kind of people go to that resort?

ROY
Perverts?

CAPT. KAZANSKY
People with money. A lot of money. And that means people with serious connections... and you beat his fucking face in! So now I got the mayor breathing down my neck and an army of his daddy's lawyers lining up to sue the city.

ROY
So you're taking this guy's side now? Do you know what this creep did?

CAPT. KAZANSKY
We're not gonna play this game, Roy...

Kazansky shakes his head.

CAPT. KAZANSKY (CONT'D)
I know that you care. I LIKE that you care-- 'cause god knows, no one else in this whole fucking building seems to-- but I'm getting my balls squeezed from all sides on this one.

ROY
I don't care how much money this scumbag has, no one's above the law.

CAPT. KAZANSKY
Maybe, but some people come pretty damn close!
(shakes head)
Whether you like it or not, it's not a level playing field out there... and these guys, they just aren't the same as the rest of us...

Kazansky looks at Roy, clearly frustrated by the whole thing.

CAPT. KAZANSKY (CONT'D)
You need to keep a low profile for as long as it takes for me to smooth this over. That means stay the fuck out of the resort, capiche? That place is off limits to you. Every time you go in there I end up with heartburn.

CUT TO:

INT. VICE, BAR - DAY

Melissa and Kelly prepare to do their shots exactly like the day before:

MELISSA
(making a toast)
To your last two hours on the job!

Kelly reluctantly picks up a glass.

KELLY
At the rate we're going, we're not gonna make it two more hours!

They CLINK their glasses together, but before Kelly's reaches her mouth--

*FLASHBACK-- BAM! The banker FIRES, hitting Kelly in the stomach--*

Back in the bar, Kelly suddenly DROPS her glass, reeling from the flashback--

MELISSA
Kelly... Are you alright?

Kelly looks around, her eyes wide as she attempts to steady herself. She opens her mouth to speak--

*FLASHBACK-- BAM! BAM! BAM! The banker FIRES again and again, causing her body to jerk violently--*

Kelly crumples into Melissa's arms, CONVULSING.

MELISSA (CONT'D)
SOMEBODY CALL A DOCTOR!

CUT TO:

INT. VICE, CONTROL ROOM - CONTINUOUS

MITCH-- an over-caffeinated tech in his 20s-- stares up at an error message on his monitor.

MITCH
...what the hell?

He tries adjusting a series of buttons, but nothing happens.

He brings up a view of Kelly at the bar, complete with what look like VITAL SIGNS-- heartbeat and brainwaves, all of which seem to be SPIKING uncontrollably.

Mitch looks up, craning his head toward Julian.

MITCH (CONT'D)
Sir?

Julian walks over to his station.

JULIAN
What've you got?

MITCH
6126. She's showing irregular cortex activity.

JULIAN
What kind of activity?

MITCH
Bleed-through from some unallocated memory banks.

Julian narrows his eyes as he realizes the implications.

JULIAN
She's experiencing flashbacks?

MITCH
Yes, sir. I've never seen anything like it.

Julian considers this a moment as he peers at Kelly through Mitch's monitor.

JULIAN
Try rebooting her.

Mitch nods, taps away on his keypad.

MITCH
Reboot... 6125... packet sent.

They both peer at the monitor for a beat-- but it doesn't appear to change.

Mitch looks back up at Julian, shakes his head.

MITCH (CONT'D)
She's not receiving.

JULIAN
Pick her up.

CUT TO:

EXT. VICE, BAR - LATER

A SMALL CROWD has gathered as TWO PARAMEDICS kneel over Kelly, who's now in a stretcher.

MELISSA
You're sure she'll be okay?

The paramedic closest to Melissa nods reassuringly.

PARAMEDIC #1
It's just a mild case of heat stroke. We see it all the time.

PARAMEDIC #2
No need to worry. We'll get her good and hydrated, have her back here before you know it.

Melissa looks on uncertainly as they load Kelly into an AMBULANCE.

INT. AMBULANCE - CONTINUOUS

The two paramedics climb into the ambulance and shut the doors, sitting down on either side of Kelly.

PARAMEDIC #1
(taking off his hat)
I'm so over this costume bullshit.

PARAMEDIC #2
Role playing, bro. Gotta help sell the fantasy.

PARAMEDIC #1
(looks at Kelly)
Fuck that. They ought to just install some on/off switches on the fucking things and call it a day...

Kelly looks up at them, bewildered even in her sedated state--

KELLY
...what is this?

Both men CHUCKLE as one of them slaps a THICK STRIP OF GAFFER TAPE over her mouth, silencing her.

PARAMEDIC #1
Shut the fuck up.

CUT TO:

INT. VICE, EXAM ROOM - DAY

Reiner stands at the edge of an examination table, arranging some tools.

BANG! The door crashes open as the paramedics wheel Kelly into the room.

PARAMEDIC #1
Got a live one!

They attempt to transfer her onto an examination table, but Kelly struggles against them with all her might-- until one of the paramedics finally PUNCHES her in the stomach, knocking the wind out of her. The two men then take advantage of her immobility, quickly strapping her arms and legs to the table.

The paramedics step back as Kelly looks around frantically, still trying to grasp what's happening to her.

PARAMEDIC #1 (CONT'D)
(to Reiner)
You got her from here, Doc?

Reiner nods and the two paramedics shuffle out of the room.

As Reiner approaches the exam table, Kelly stops struggling against the binds, her instinct to fight giving way to fear and apprehension.

Reiner leans in and strokes her hair with a smile. She tries to lean away but has nowhere to go.

REINER
Try to relax. It'll be easier if you do.

Reiner begins attaching ELECTRODES to Kelly's head.

REINER (CONT'D)
I know you must be scared and confused. If it will help you calm down, I'd be happy to answer any questions you might have.

Kelly manages a weak nod. Reiner smiles and peels the tape off her mouth.

KELLY
(trying to remain calm)
This must all be some misunderstanding. I think you have the wrong person.

REINER
That's not a question, Kelly.

It takes Kelly a second to absorb the fact that this guy somehow knows her name.

KELLY
Who are you?

REINER
I'm here to fix you.

KELLY
(not getting it)
You're a doctor?

REINER
Doctors are for people...

Reiner smiles creepily.

REINER (CONT'D)
I'm an engineer.

Kelly is just completely lost now and she seems either too scared or too confused to know what to say next.

Reiner raises an eyebrow.

REINER (CONT'D)
That's it? You don't have any other questions?

KELLY
Can I please just go? I won't... tell anyone.

REINER
I know you won't.

Reiner turns to a desk behind him and takes out a large needle.

REINER (CONT'D)
The "flashes" you've been experiencing... Those are little snippets of memory. Memories which were supposed to be erased.

Reiner moves towards Kelly with the needle. She moves back defensively.

KELLY
(starting to panic)
What is that?

REINER
It's a nanotech injection. It will restore all your memories. Everything that's been erased.

KELLY
Please... I don't understand...

Reiner smiles.

REINER
You will in a few seconds...

Suddenly, Reiner grabs Kelly's arm forcefully, and jabs the needle into it. He presses down on the syringe.

Kelly grimaces in silent pain.

REINER (CONT'D)
You see, when you delete something from a computer-- in this case your memories-- it doesn't actually destroy that information, it simply destroys your ability to access it.
(MORE)

REINER (CONT'D)
Unfortunately, in this particular case, some of that data is still seeping through somehow...

Kelly kicks, bucking against her restraints, as the injection begins to take effect--

REINER (CONT'D)
And in order to figure out why this is happening, I need to restore all of your memories...
(he watches Kelly)
... and erase them one by one.

Kelly's vision reels...

*FLASH: Kelly is lying on a table in an exam room with Reiner and an ENGINEER standing above her.*

*ENGINEER*
*Date of inception: May 5th, 2025...*
*(he glances at his watch)*
*... 11:21am.*

*Reiner smiles.*

*REINER*
*Welcome to the world, Kelly.*

Reiner turns away from Kelly, watching as her flashback plays out on a nearby computer monitor.

*FLASH: Reiner and Sean looking down at Kelly from the previous day.*

*REINER (CONT'D)*
*But they're still artificial. At the end of the day, they're just machines.*

*SEAN*
*Do they know that?*

*REINER*
*That's the beauty of it. They have no idea. They believe they're every bit as human as we are.*

Reiner watches a large bank of computer monitors as one by one they flicker to life, displaying different images from Kelly's flashbacks.

Behind him, Kelly's body convulses on the exam table.

*FLASH: Reiner from the previous day.*

*REINER (CONT'D)*
*...erasing the last twenty-four hours from their memories, meaning that they live their lives in a continuous loop, repeating the same day over and over again...*

*FLASH: A BUSINESSMAN in a suit levelling a gun at her, pulling the trigger.*

*FLASH: A FRAT BOY forcing himself on her.*

*FLASH: Another MAN attacking her with a broken bottle.*

Reiner stares at the bank of monitors as Kelly's flashbacks play out faster and faster, a dizzying display of sex and violence.

Tears stream down Kelly's face as she keeps pulling and tugging at the restraints.

As we get a closer look at the restraints, we see that one of the latches securing the straps is CRACKED and starting to give way--

KELLY
(weakly)
No... make it stop...

Reiner actually seems to be enjoying this as he moves in closer.

Kelly shakes her head from side to side.

KELLY (CONT'D)
Make... it... stop...

*FLASH: Another man attacks her.*

Kelly whips her head violently back and forth as though trying to shake the images from her mind.

*FLASH: Reiner, some time in the past, sliding his hand up Kelly's thigh while she lies strapped onto the exam table.*

*REINER*
*(smiling)*
*I might just have to break you in myself...*

Kelly's entire body convulses spasmodically. She stares up at Reiner, her eyes wild--

KELLY
MAKE... IT... STOP.

Reiner smiles as he leans forward, creepily stroking her hair.

REINER
Or what?

Kelly pulls desperately against her restraints with all her strength... until the cracked restraint latch we saw earlier finally GIVES WAY--

REINER barely has time to register what's happening-- as the restraint suddenly BREAKS APART--

Kelly-- LUNGES at Reiner, grabbing him with her free hand, CHOKING HIM-- then shoves him backwards-- sending him crashing into a tray of medical equipment.

Kelly quickly releases her other restraints as--

Reiner reaches out, slapping a RED BUTTON--

An ALARM SOUNDS.

Kelly turns toward Reiner, the two of them squaring off for a moment... As Reiner steps in front of the door to block her exit.

REINER (CONT'D)
You're not going anywhere, bitch.

Kelly lunges forward, tackling him, wrapping one of the restraint straps around his neck.

Her eyes are lost behind a mask of rage as she starts to choke him with the strap. Reiner FLAILS DESPERATELY for a moment-- trying in vain to push her off-- before his body finally goes limp.

Kelly looks down at him for a beat-- almost unable to believe what she's done-- until the sounds of YELLING and RUNNING FOOTSTEPS break the spell--

INT. VICE, BACK HALLWAY - MOMENTS LATER

Kelly-- scared as hell-- sprints blindly down a long, white hallway.

She rounds a corner, racing past two ENGINEER TYPES, knocking over their cart full of computer chips.

She enters another hallway-- to see THREE HEAVILY ARMED SECURITY GUARDS running towards her with AUTOMATIC WEAPONS--

BAM-BAM-BAM-BAM-BAM-BAM-BAM! The hallway erupts in GUNFIRE as Kelly ducks back the way she came--

Rounding the corner to see-- THREE MORE SECURITY GUARDS appearing at the other end--

She's trapped between the two sets of guards.

One of them OPENS FIRE. Kelly panics for a moment-- then sees a MAINTENANCE DOOR nearby, quickly ducking through it as bullets tear into the walls all around her--

INT. VICE, MAINTENANCE AREA - CONTINUOUS

Kelly races across a small metal bridge suspended HUNDREDS OF FEET above the ground in an industrial area full of LARGE BOILERS and STEAM PIPES.

She reaches a small flight of stairs at the other end-- just as the guards pile in through the door behind her--

She darts down the stairs two at a time--

BAM-BAM-BAM-BAM! Sparks fly off the staircase as the guards OPEN FIRE--

Kelly-- stops running-- ducking down as bullets rain in all around her--

She hunkers down-- TERRIFIED as the bullets keep coming--

After a moment, there's a lull in the gunfire.

Kelly looks down the staircase-- trying to work up the courage and will herself to move--

KELLY
(to herself)
C'mon... you can do this...

Kelly steels herself and darts out, continuing down the stairs--

The guards OPEN FIRE AGAIN--

Bullets PING ALL AROUND HER-- She sees a PLATFORM off to her side, about fifteen feet below her current position--

No time to think-- She LEAPS, SAILING through the air, the ground hundreds of feet below--

WHAM! Kelly CRASHES into the platform-- WINCING IN PAIN as she lands--

She scrambles to her feet-- tearing across the platform, bullets PINGING into the metal MACHINERY all around her--

Kelly SCREAMS as one of the bullets rips into a pipe, sending an EXPLOSION of STEAM across the platform--

Back up on the metal bridge, the guards STOP FIRING as the steam obscures their view--

WITH KELLY-- as she races past a pipe stickered with FLAMMABLE WARNING labels--

Up ahead, she can see a PLATE GLASS WINDOW with RAIN beating down against it from the other side--

<u>The outside world</u>.

WITH ONE OF HER PURSUERS-- as he catches sight of Kelly running through the steam-- and raises his rifle--

WITH KELLY-- looking back at her pursuers and then at the window again-- there's nowhere else to go...

SHE BOLTS-- racing for the window preparing to jump--

WITH THE GUARD-- pulling the trigger just as Kelly disappears into the STEAM again-- BAM!

The bullet SLAMS into the FLAMMABLE GAS PIPE--

Kelly LEAPS toward the window just as--

The entire platform EXPLODES behind her.

EXT. VICE - DAWN

Kelly SMASHES through the window, SHATTERING IT in an EXPLOSION of GLASS as an ENORMOUS CLOUD OF FIRE chases after her--

She falls through space, reaching the same velocity of the rain, so that the individual drops are suspended all around her for a moment, and then--

SPLASH! She falls into a river that skirts the edge of the resort-- falling deep into the water-- completely still, seemingly lifeless, with her eyes closed...

...and then they flicker open-- as she swims towards the surface-- coming up with a GASP just in time to see--

KA-BOOM! The SKY ABOVE LIGHTS UP as an ENORMOUS EXPLOSION rips through the air. Kelly looks up through the RAIN to see a GIANT COLUMN of SMOKE AND FIRE rising out of a GAPING HOLE in the domed roof of the resort.

She stares at it for a moment in shock, then turns, swimming towards the opposite river bank.

CUT TO:

EXT. VICE - LATER

Roy pulls up to see EMERGENCY CREWS already on the scene-- putting out the fire and helping CIVILIANS out of the resort.

As he makes his way through the chaos, we catch glimpses of what's happening inside VICE:

The fake, digital sky is gone, replaced with a series of ARROWS showing people how to evacuate.

WOMAN'S VOICE (OVER LOUDSPEAKER)
...Please follow the arrows to find the nearest exit... Emergency personnel are standing by to assist you...

We also see a handful of resort RESIDENTS (artificials) frozen in place, like statues. <u>They've been shut down</u>.

Roy arrives at a makeshift command center where DETECTIVE SERRANO-- 40s, tall, thin and constantly smoking-- is busy coordinating the evacuation of the resort.

ROY
What happened?

SERRANO
We're thinking some kind of bomb. Ripped through the gas-lines along the exterior of the dome, causing a chain reaction...
(adding)
Most likely religious extremists.

Roy shakes his head as he surveys the damage.

ROY
The only people more messed up than the ones they're trying to blow up.

INT. VICE, JULIAN'S OFFICE - CONTINUOUS

Julian looks down at the same scene from inside his plush office.

JULIAN
These fundamentalist whackos have been threatening to attack us for years. Just stick to the cover story and there won't be any problems... provided we get her off the streets before she has a chance to do any more damage.

Julian turns to his advisor, CHRIS--

JULIAN (CONT'D)
I don't care what it takes or what you have to do, Chris, you find her and bring her back.

Chris nods. He's in his 30s and seems a little too street-smart for his five thousand dollar suit.

CHRIS
Already on it, boss. Just waiting for our systems to come back online so we can get a fix on her location.

JULIAN
Good. Because our exposure on this is huge. If word were to get out that an artificial actually killed a human being and escaped into the real world...

Julian shakes his head, can't even comprehend it--

JULIAN (CONT'D)
...it would unravel everything we've built.

CUT TO:

EXT. SEEDY DOWNTOWN STREET - NIGHT

RAIN DUMPS DOWN on a mostly deserted street. A blinking neon sign down at the corner reads COCKTAILS.

INT. BAR - CONTINUOUS

The place is populated by the usual assortment of LOWLIFES and MISCREANTS.

Kelly sits on a stool in the corner watching a shitty old TV mounted above the bar, playing with the volume off.

She is soaked and shivering. As much as she may be trying to hide away in the corner she stands out like a sore thumb, still wearing her sexy resort outfit which is now soaked almost to the point of being see-through.

The bar patrons make no attempts at subtlety as they look in her direction.

After a moment, KEITH-- 20s, tall, pale speed-freak-- saunters over with a lascivious smile.

KEITH
Looks like you had a rough ride, baby.

Kelly looks up at him, shivering, then back up at the TV.

KEITH (CONT'D)
Anything I can help you with?

Kelly shakes her head, still in total shock after everything she's been through. Keith doesn't move, just stands there, staring. Finally Kelly looks back up.

KELLY
I could really use a drink.

Keith smiles broadly.

KEITH
I think I can help you out with that.

He raises his hand to PAULIE, the bartender.

KEITH (CONT'D)
Paulie! Two shots of vodka right here.

Paulie grunts and pours two large shots.

Keith takes the shots and hands one to Kelly, flashing her a sketchy smile.

Kelly takes it and downs it in one go, making Keith smile even broader.

KEITH (CONT'D)
Now... what else can I help you with, little lady?

Kelly looks up at him, soaked, scared and trembling.

KELLY
I think it'll be better for both of us if you just leave me alone right now.

KEITH
Well now, that's not how it works, see. 'Round here, when a man buys you a drink-

KELLY
(interrupting)
Fuck off. And leave me alone.

Paulie and some of the other nearby patrons get a good LAUGH out of this as the smile falls from Keith's face.

He seems PISSED as he looks back at Paulie and then at Kelly. His face knotted with anger, he finally nods and walks back to his stool, where the other patrons raze him.

Kelly turns her attention back to the television as a NEWS item about the fire at the resort comes on--

KELLY (CONT'D)
Hey! Can you turn that up?

Paulie reaches up and cranks up the volume.

NEWSCASTER
...the resort has been shut down pending further investigation, a move that's being hailed by many as long overdue... However, Julian Michaels, CEO of Vice Industries, indicated that the bulk of the facility was still intact and vowed that it would be open for business again soon...

The image cuts to Julian in a Couric-style interview--

JULIAN
Ninety-nine percent of what goes on at the resort is just good, clean fun...

INTERVIEWER
It’s the other one percent people are worried about.

JULIAN
What people need to understand is that we provide an outlet. A place where these things can happen in a safe, contained environment where nobody has to get hurt.

INTERVIEWER
And what do you say to critics who argue that this only reinforces and legitimizes the exact same type of behavior that lead to the current economic crisis-- that you’re creating an atmosphere where for some people, the privileged few who can afford it, the rules simply don’t apply and they can do whatever they wish without any oversight or consequence?

Julian shakes his head patronizingly.

JULIAN
I’d say you’re over-thinking it. This is all just harmless entertainment.

INTERVIEWER
...for those who can afford it.

Julian smiles.

JULIAN
Everything has a price.

NEWSCASTER
In the meantime, a bizarre sight today in the wake of the closure...

ON THE SCREEN: footage from inside Vice, panning across a long row of what look like lifeless bodies.

NEWSCASTER (O.S.) (CONT’D)
Row upon row of decommissioned ‘Residents’...

The camera pans past Melissa. Kelly gasps audibly at the sight of her friend.

NEWSCASTER (O.S.) (CONT'D)
Their digital 'lives' on hold...

Kelly puts her hand to her mouth in shock, holding back tears as we see Melissa in close up on screen.

She gets up and runs out of the bar.

Keith turns, watching her as she leaves.

EXT. SEEDY DOWNTOWN STREET - MOMENTS LATER

Kelly walks briskly along the street, now openly crying.

A POLICE CRUISER turns the corner, coming towards her. Instinctively she darts down a back alley.

EXT. BACK ALLEY - CONTINUOUS

Kelly takes refuge behind an overflowing dumpster, huddling down near the ground, out of sight from the street.

We hear the cruiser slowly driving by, its searchlights illuminating the deserted alley for a brief moment as it passes.

Soon the cruiser is no longer audible and the only thing we hear is the sound of pounding rain.

Kelly stands and walks out from behind the dumpster... to find KEITH STANDING RIGHT in front of her.

Keith draws a large KNIFE from his belt-- not a pocket knife or a switchblade-- a hunting knife.

The rain streams down his unwashed hair as he stares hatefully at Kelly. He looks absolutely soulless.

KEITH
That drink wasn't free, you know.

Keith closes in on Kelly, backing her in behind the dumpster until she has nowhere further to retreat.

She has a look of fear but it's mixed with something else too: anger, frustration, resentment... she looks like she's about to snap.

KELLY
Please... just stop.

KEITH
I will...

He raises the knife to Kelly's face and gently runs the blade along her cheek.

Kelly reaches behind her back into the dumpster-- fumbling around for something, anything she can use-- her fingers finally wrapping around an EMPTY BOTTLE--

KELLY
...after I get what I want.

CRUNCH! Kelly SMASHES THE BOTTLE in Keith's face--

Caught completely off guard, he staggers back, losing his grip on the knife, which goes clattering onto the ground--

Kelly snatches it up-- holding it out defensively as Keith regathers himself--

KEITH
You're fucking dead...

He stops for a moment, sizing her up-- then LUNGES forward--

Kelly SCREAMS as she thrusts the knife at Keith-- a look of shock coming over him-- as it PLUNGES into his chest--

She stares up at him-- breathing sharply from the adrenaline and fear-- when A HALF DOZEN RED DOTS suddenly appear all over the two of them. LASER SIGHTS--

Kelly turns-- to see a SWAT-LIKE TEAM OF MERCENARIES rushing toward them--

MERCENARY #1
(into earpiece)
Target acquired.

Before Kelly can even react-- BAM-BAM-BAM-BAM-BAM-BAM! The mercenaries OPEN FIRE--

BULLETS SLICE THROUGH THE AIR as Kelly instinctively swings Keith around, using him as a HUMAN SHIELD--

His body CONVULSES VIOLENTLY as he's mowed down--

The mercenaries seem completely UNFAZED by the collateral damage-- and keep firing--

Kelly drops Keith's body-- running up onto some crates and then onto the garbage dumpster, using it to VAULT over a nearby fence--

--landing in a narrow walkway at the back of an industrial building. She scrambles to her feet and takes off running--

Bursting out of the walkway and into the middle of an--

EXT. OUTDOOR MARKETPLACE - CONTINUOUS

The narrow street is packed with PEOPLE shopping at outdoor stalls offering everything from meat to futuristic electronics.

Kelly charges forward into the crowd--

The team of mercenaries appearing just seconds later--

One of them catches sight of her disappearing into the sea of faces and OPENS FIRE-- indiscriminately hitting a couple of CIVILIANS--

MASS CHAOS as everyone panics, running for cover-- mothers gathering up their children, etc--

In the midst of the mayhem, we find a BEAT COP scrambling for his weapon--

BEAT COP
POLICE! FREEZE!

One of the mercenaries turns his gun towards the cop-- forcing him to pull the trigger--

BAM! The cop takes him out--

BAM-BAM-BAM-BAM! The remaining mercenaries mow down the cop before he can even take another step--

WITH KELLY-- racing through the crowd-- as she suddenly switches directions, heading for an--

INT. ABANDONED TENEMENT BUILDING - CONTINUOUS

Kelly BURSTS into a stairwell, racing up--

EXT. OUTDOOR MARKETPLACE - CONTINUOUS

As the mercenaries race through the now-empty marketplace, we see that one of them carries a handheld device with a small SCREEN on it--

On the SCREEN-- a MAP OF THE AREA with a PULSING LIGHT indicating Kelly’s position.

MERCENARY W/TRACKER
This way!

INT. ABANDONED TENEMENT BUILDING - CONTINUOUS

Kelly races into a large, dilapidated room.

She stops for a moment to catch her breath. She's SCARED OUT OF HER MIND but somehow finds the courage to inch over to a BROKEN WINDOW and look out--

To see the mercenaries racing toward her--

KELLY
Oh God...

The one carrying the tracking device suddenly points right at her as his eyes settle on the tenement building.

Shit!

She stands there, frozen in fear-- until the HORN BLAST of an APPROACHING TRAIN breaks the spell--

INT. ABANDONED TENEMENT BUILDING - CONTINUOUS

As the mercenaries charge into the building, the one holding the tracking device turns to his commander and shakes his head--

MERCENARY W/TRACKER
The walls are too thick. I can't get a lock on the signal.

The team silently splits up as they spread out to search the building--

INT. ABANDONED TENEMENT BUILDING - CONTINUOUS

Kelly looks around, desperate for some other way out-- as the door to the room she's in slowly creaks open--

But there's nowhere else to go.

One of the mercenaries starts to step through, RIFLE first--

Kelly suddenly charges forward, TACKLING HIM--

BAM-BAM-BAM-BAM-BAM-BAM-BAM! Bullets EXPLODE into the walls and ceiling as the impact drives both of them back-- SMASHING through a MASSIVE WINDOW at the other end of the room--

EXT. ABANDONED TENEMENT BUILDING - CONTINUOUS

The two of them SAIL through the shattered glass, TWO STORIES above the ground--

Just as a HIGH-TECH MAG-LEV train races by directly beneath them--

CRASH! The two of them SLAM onto--

EXT. ROOF OF THE TRAIN - CONTINUOUS

The mercenary gathers himself-- swinging his rifle at Kelly--

BAM! Too late-- she's pulled a HANDGUN from his waist, FIRING it into his chest at POINT BLANK RANGE.

The guy goes limp... as the two of them SPEED away from the marketplace.

Kelly takes a moment to gather herself, then leans down over the mercenary, who's quickly losing consciousness, GASPING for air as BLOOD GURGLES out of his neck.

KELLY
(desperately)
How did you know?

The mercenary just looks up at her in shock, doesn't even know what she's talking about--

KELLY (CONT'D)
How did you know where I was??

Off his lack of response, Kelly JAMS the HANDGUN into his wound--

KELLY (CONT'D)
...Tell me!

The mercenary SCREAMS OUT in pain--

MERCENARY
Your bracelet... There's a transponder embedded in your bracelet!

Kelly follows his gaze to her wrist, then looks back down at the mercenary.

KELLY
...What bracelet?

MERCENARY
You've been programmed not to see it... but it's there...

The mercenary suddenly COUGHS up a few more mouthfuls of blood-- and then goes still.

Kelly stares down at him for a moment, then takes the handgun and points it directly at her wrist, right where he was looking.

She hesitates... it looks like she's going to blow off her hand... And then--

BAM! She pulls the trigger--

CLOSE ON THE BRACELET as it falls off her wrist-- she sees it for the first time as the circuitry inside PULSATES with electricity for a moment... before going dark.

CUT TO:

EXT. OUTDOOR MARKETPLACE - LATER

Roy steps through POLICE TAPE as he enters the now deserted marketplace.

MATTHEWS-- a GRIZZLED OLD CSI-- sees Roy approaching and walks over to meet him.

CSI MATTHEWS
Tedeschi. I should've known they'd put you on this one.

ROY
That bad, huh?

CSI MATTHEWS
Total clusterfuck. You'll love it.
(then)
Looks like a professional job gone awry. Started back there...

Matthews points back toward the alleyway--

CSI MATTHEWS (CONT'D)
We got one vic in the alley with a hunting knife lodged in his chest who took about fifty rounds from multiple sources.

ROY
You run him?

CSI MATTHEWS
(nodding)
Keith Williams. Long list of priors but nothing major, mostly sexual assaults and drug offenses.

ROY
You don't hire a team of pros to take out a guy like that.

Matthews nods in agreement--

CSI MATTHEWS
Most likely just in the wrong place at the wrong time. Got caught in the crossfire.

Matthews gestures at the marketplace--

CSI MATTHEWS (CONT'D)
Whoever they were really after hightailed it into the market, which is when the shit really hit the fan.
(re: the cop)
Officer Kalowski here managed to clip one of them before they took him down...

Matthews and Roy stop as they arrive at the body of the dead mercenary.

CSI MATTHEWS (CONT'D)
Not that it's going to do us much good. His fingertips have been chemically altered... so no prints.

ROY
Retinal scan?

CSI MATTHEWS
We ran one but nothing came up.

ROY
Probably had their eyes done too...

Roy surveys the scene for a moment.

ROY (CONT'D)
What do we know about the target?

CSI MATTHEWS
Fuck all.
(off his look)
(MORE)

CSI MATTHEWS (CONT'D)
By the time people realized what was happening, they were just trying to get out of the way. Got two witnesses who say it was a white guy in his 30s, one who says black and older, and then a fourth who swears it was a woman.

Roy shakes his head as he looks down at the dead mercenary.

ROY
Whoever it was... they pissed off the wrong person.
(re: the mercenary)
These guys don't come cheap... and they didn't even think twice about killing a cop.

They stand there in silence for a moment, interrupted by another CSI calling out from the alley:

CSI (O.S.)
WE GOT SOMETHING!

MOMENTS LATER: Roy and Matthews watch as a CSI lifts a FINGERPRINT from the KNIFE embedded in Keith's chest.

CUT TO:

EXT. CITY STREETS - NIGHT

Kelly walks along a darkened street, trying her best to shield herself from the rain.

She sees a group of MEN up ahead on the sidewalk and crosses over, steering clear of them.

A TIRE SCREECHES behind her and she whirls-- but it's just a LUXURY CAR pulling up to the curb. The door opens and a PROSTITUTE climbs out.

As the car speeds off again, we see the outline of the MAN in back eyeing Kelly over.

PROSTITUTE (O.S.)
(calling after her)
You lost, baby?

Kelly hurries away without looking back--

PROSTITUTE (O.S.) (CONT'D)
...'cause if you need a place to stay, I can hook you up...

Kelly rounds a corner, taking a moment to get a hold of herself. She's exhausted but on edge, still in a state of shock with nowhere to go.

Ahead of her, MOONLIGHT suddenly cut through the rain for a moment, illuminating a BUILDING in the distance.

Kelly sucks in her breath as she recognizes it.

It's the CHURCH from her dreams-- the one she painted for Melissa.

CUT TO:

EXT. TROPICAL BEACH - DAY

Perfectly clear waves break on white sand. The most beautiful, uncrowded beach you've ever seen. Paradise.

EVAN walks down the beach with a WOMAN, wearing the SAME SHIRT that Kelly commented on earlier back at the resort.

We only catch glimpses of the woman, though, and never see her face-- hair moving in the gentle ocean breeze, her fingers squeezing Evan's hand, etc-- everything in soft focus, as though we're looking at a memory.

Suddenly, the image PIXILATES WITH NOISE and DISTORTS... As the word "ERROR" springs into life above the now-frozen OCEAN.

The beach scene FADES AWAY from Evan, to reveal him standing in the middle of a dark apartment. It was all some sort of IMMERSIVE, 3D HOLOGRAM.

INT. EVAN'S APARTMENT - NIGHT / CONTINUOUS

Evan shuts off the machine and walks over to a small balcony at the front of his apartment. He draws open the shades and looks up at the MOON peaking out from behind the clouds.

After a moment, his eyes fall to the CHURCH across the street.

Evan does a double take as he spots KELLY sitting on a nearby bench.

EXT. CHURCH - MOMENTS LATER

Kelly sits on the bench, arms wrapped tightly around her chest as she SLEEPS, finally having passed out after running on adrenaline all day.

She doesn't even stir as Evan sits down beside her and reaches out, giving her a gentle nudge--

EVAN
Hey... you awake?

IN AN INSTANT, the gun she took from the mercenary is at Evan's face, Kelly's eyes blazing--

EVAN (CONT'D)
Whoa! Jesus!

Evan squirms as the gun digs into his face.

KELLY
...wait a second. I remember you... from the bar.

She presses the gun in even harder.

KELLY (CONT'D)
Who are you? What are you doing here?

EVAN
Listen, I can explain... But please just lower that gun. If you don't like what I have to say you can shoot me to pieces but I can't... fuckin' concentrate with that thing right there...

Kelly looks at him for a moment and then, realizing there's nowhere he can go anyway, she lowers the gun, but she keeps it poised and ready.

Evan lets out a breath of relief.

KELLY
Okay, let's hear it.

EVAN
I want to show you something. I'm gonna reach into my pocket, okay? I'll do it real slow.

She nods hesitantly as Evan reaches in very slowly indeed. He pulls out a wallet and flips it open. Inside is a PHOTO of Evan and Kelly on a beach.

<u>She was the girl from the hologram.</u>

Kelly leans in to get a better look, not knowing what to make of it.

EVAN (CONT'D)
It's not you.

Now she's really confused.

EVAN (CONT'D)
It's my wife, Michelle. Was... my wife. She passed away.

Off Kelly's look--

EVAN (CONT'D)
Cancer. Stomach. About four weeks from diagnosis to... .

KELLY
So why does your wife look exactly like me?

EVAN
Because I designed you that way.

CUT TO:

INT. CRIME LAB - MORNING

CSI Matthews stares at his computer for a moment, not liking what he sees-- then picks up the phone.

ROY (O.S.)
Yeah?

CSI MATTHEWS
Tedeschi. It's about that print we lifted from the alley...

ROY (O.S.)
I'm listening.

CSI MATTHEWS
You want the good news or the "just what kind of shit has Tedeschi gotten me mixed up in this time" news?

INT. POLICE STATION, ROY'S DESK - CONTINUOUS

Roy sits at his desk, staring at photos from the crime scene.

ROY
Aren't they the same thing?

CSI MATTHEWS (O.S.)
The good news is, we got a match. The bad news is... the print belongs to a dead woman.

ROY
A dead woman?

CSI MATTHEWS (O.S.)
Michelle Lund. Died nearly ten years ago. Cancer.

ROY
You got a file on her?

CSI MATTHEWS (O.S.)
Nope. She was clean as a whistle, no record.

Roy thinks for a moment.

ROY
How about a last known address?

CSI MATTHEWS (O.S.)
I can get that for you... but somehow I doubt she's still gonna be there given that she's dead and all.

ROY
Well, unless you can match that print to someone else... that's all I've got.

CUT TO:

EXT. EVAN'S APARTMENT, BALCONY - MORNING

Kelly stands on Evan's balcony. He brings her a beer as the two of them turn toward the sunrise.

EVAN
...then when we perfected the technology and I saw how real it was, I started putting you together on the side. You were my secret project. Shit I didn't even know what I was doing, didn't have any kind of plan, I just wanted to have another 5 minutes with my girl, that's all...

His voice trails off.

KELLY
So how did I end up where I did?

EVAN
People panicked. It was just too real. The thought of not knowing whether you were dealing with a person or an artificial got everyone spooked... so they passed a law banning all AI.

He takes a swing of his beer.

EVAN (CONT'D)
Then Julian Michaels somehow talked his way into a special license, to operate artificials in the strictly controlled confines of the resort.

He shakes his head.

EVAN (CONT'D)
But that's not what I signed up for, it wasn't why I was doing this... so when I found out that how's all this would be used I quit.

He takes another drink as he thinks back on it.

EVAN (CONT'D)
I tried to get rid of everything, all my research, everything on my computer, but before I could even get started Julian's security people were there. They took everything. All my work, all my research... and you.

Kelly considers all of this a moment, then shakes her head.

KELLY
This is so fucked up... It's like I can't even trust what's in my head...

She looks out at the sunrise.

KELLY (CONT'D)
One of my favorite memories is from when I was just a kid and I snuck out with my best friend Melissa. We stayed up all night and watched the sun rise together...

She smiles sadly.

KELLY (CONT'D)
We made a pact. Someday we were going to have our own TV show. The Mel and Kel Show... where we'd play super-elaborate practical jokes on people...

She laughs at the memory despite herself before becoming serious again and turning back to Evan.

KELLY (CONT'D)
But now I find out none of that ever happened. And it's my whole life that's been an elaborate practical joke.

She tries to hold back her tears.

KELLY (CONT'D)
It's like I don't even know who I am anymore.

Evan considers this for a moment.

EVAN
Sure you do.
(off her look)
You know what kinds of music you like, what kinds of food... You know what you're good at, what you're not good at. You know what kinds of people drive you crazy--

KELLY
But those feelings, they aren't real. I've just been programmed to be that way.

Kelly looks down at her beer as though seeing it for the first time.

KELLY (CONT'D)
For instance, why the fuck am I drinking right now?

EVAN
You probably like beer.

KELLY
Yeah, but why? Because some asshole thought that would round out my character?

Kelly sets it down.

KELLY (CONT'D)
Fuck that.

EVAN
Listen. Everybody's programmed. I was programmed by the way my mother held me whenever I cried. By the way my older brother used to steal my toys. By the way my father would yell at me if I didn't get good grades in school... it's the same thing. But at the end of the day, we both have our own thoughts and feelings, emotions and dreams... they still make up who we are.

KELLY
Yeah, except in my case, it's just a bunch of electricity moving through a set of circuits.

EVAN
And for us it's just electricity going through a set of nerve stems. What's the difference? You say potato, I say pot*ah*to.

Kelly looks at him for a beat. Maybe he's just trying to tell her what she wants to hear-- but somehow it makes her feel slightly better anyway.

KELLY
That's such a bunch of crap.

EVAN
What?

KELLY
Nobody says pot*ah*to.

CUT TO:

INT. VICE, JULIAN'S OFFICE - DAY

Julian looks up from his desk as Chris steps in.

JULIAN
(looking up)
Well?

CHRIS
We went through her apartment again, on the off chance we missed anything...

JULIAN
...and?

Chris sets the PAINTING KELLY MADE OF THE CHURCH down on Julian's desk. Julian shrugs, doesn't get it--

JULIAN (CONT'D)
She's a painter, it's part of her character shading.

CHRIS
That's what we thought too, which is why we missed it the first time...

Chris points at the painting.

CHRIS (CONT'D)
But when we checked her presets, there was no template for this particular image. She created it herself.

Julian looks back at the painting, suddenly intrigued.

JULIAN
...that shouldn't even be possible.

CHRIS
It's a real church, just on the other side of town. We cross checked the location against our records and we got a hit...
(off his look)
(MORE)

CHRIS (CONT'D)
It’s across the street from the apartment where her genetic designer lives...

JULIAN
(putting it together)
...Jesus Christ.

CHRIS
Our guys are already on their way.

CUT TO:

EXT. EVAN’S APARTMENT, BALCONY - DAY

Kelly gives Evan a curious look.

EVAN
...what is it?

KELLY
I’m starting to remember more now. It wasn’t just the one time we saw each other at the resort... You were there a lot. We even went out for drinks after work a few times...

EVAN
I know it’s probably hard to understand, but...

He searches for the right words for a second--

EVAN (CONT’D)
I’d lost the most important thing in the world to me... and seeing you was the closest I could ever come to getting it back... even if it was just for a few minutes.

Kelly looks at him-- he’s obviously such a hurt soul.

EVAN (CONT’D)
I knew I was just torturing myself... but there were times when I missed her so much I felt like I was drowning... and then I’d come and talk to you and it was like I could breathe again.

He shakes his head.

EVAN (CONT'D)
I'm sorry.

KELLY
For what?

EVAN
I don't know... using you, I guess.

Kelly nods, accepting it.

KELLY
For what it's worth, those nights we went out together are some of the best memories I have of that place...

Evan studies her a beat, weighing something in his mind.

EVAN
Listen... I have an idea... There are places overseas, where people like you don't really exist... And if you were to make it to one of these places... you know, you could probably just blend in and nobody would ever even know.

KELLY
...How would I get there?

EVAN
That's the thing... I know this guy, he's a computer genius.
(shaking his head)
Actually he's more than a genius, he's like... the Mozart of computers. He could do things when he was still in grade school that no one else had ever been able to do before...

KELLY
Okay. And so the plan is...?

EVAN
He could hack into the grid, find a way out for you, create a new identity and make all traces of the old you disappear. Like you never existed...

KELLY
Would he do it?

EVAN
He owes me a favor.

Off the look of hope spreading across her face--

EVAN (CONT'D)
You just stay right here and I'll go set up a meet.

CUT TO:

EXT. EVAN'S APARTMENT - MOMENTS LATER

Evan drives off...

...Just as Roy pulls up across the street.

He climbs the stairs to Evan's apartment and KNOCKS on the door.

No response.

ROY
Police department.

Roy KNOCKS again-- only to see MOVEMENT from the other side of the curtains.

ROY (CONT'D)
C'mon, I can see you in there. I just have a few questions...

After a moment, Kelly cracks open the door.

ROY (CONT'D)
(showing her his badge)
Roy Tedeschi, 31st precinct. Is there an...
(reading it off his notes)
...Evan here? Evan Lund?

Kelly shakes her head.

KELLY
He stepped out.

ROY
And you are...?

KELLY
...Kelly.
(off his look)
We're just friends.

Roy nods.

ROY
Any idea where Mr Lund went or what time he'll be back?

KELLY
He left without saying... Why? What's this about?

ROY
Most likely-- nothing. Just a technical glitch on our end. Shouldn't take more than a few minutes of his time to clear it up.

Roy hands her a card.

ROY (CONT'D)
If you could have him call me when he gets in, I'd really appreciate it...

Kelly smiles.

KELLY
Of course.

Kelly gives him a goodbye nod as she reaches for the door--

But in that moment, Roy suddenly catches sight of something on the wall behind her-- and puts his foot in the way.

ROY
...friends?

Off his look, she turns-- to see a WEDDING PICTURE of EVAN and MICHELLE, the two of them standing on a beautiful BEACH.

Shit.

ROY (CONT'D)
Why did you lie to me?

Kelly's eyes fall to her gun-- sitting on a nearby table. Roy traces her eye-line...

They both move at once-- Roy slams the door open, knocking Kelly back-- but she manages to grab her gun on the way down and spins around, training it on Roy-- only to find he already has his gun on her--

ROY (CONT'D)
Take my word for it. You do not want to do that.

Before she can respond-- BAM-BAM-BAM-BAM-BAM! GUNFIRE suddenly rips into the apartment from outside--

Roy and Kelly BOTH duck down as the windows EXPLODE in a SHOWER of GLASS--

ROY (CONT'D)
...what the fuck?!

Kelly looks out the window-- to see a HALF DOZEN MERCENARIES storming the building--

She clumsily RETURNS FIRE-- as she starts to get a feel for the gun--

Roy-- doesn't know whether to keep his gun on her or back at the mercenaries outside--

ROY (CONT'D)
Put the gun down!

KELLY
Are you fucking kidding me? In case you haven't noticed, we've got bigger problems right now!

BAM-BAM-BAM! More GLASS EXPLODES all around them as bullets RIP into the apartment--

Roy looks at her for a beat-- she's right.

THEY BOTH turn toward the window, RETURNING FIRE together--

Roy-- assesses the DOZENS of SWAT-LIKE men storming their location, then shakes his head--

ROY
Is there a back way out of this place?

KELLY
I don't know!

Roy gives her a puzzled look, but there's no time for further elaboration--

ROY
Well, there'd better be, because that's where we're going...

BAM-BAM-BAM-BAM! No time to argue as more bullets RIP into the apartment--

ROY (CONT'D)
On three. One... Two... Three...

They bolt toward the back of the apartment--

ROY (CONT'D)
There!

He SMASHES out a bedroom window and the two of them pile out onto a FIRE ESCAPE--

BAM-BAM-BAM! More mercenaries appear below them, streaming around from the other side of the building--

INT. EVAN'S CAR - CONTINUOUS

Evan rounds a corner-- to see the MERCENARIES assaulting his building. He SCREECHES to a halt, ducking down as BULLETS WHIZ past his window.

After a moment, he gathers his courage enough to peek back out the window-- only to catch sight of Kelly at the rear of the building--

Evan hesitates for a moment-- he can see the MERCENARIES moving toward her position--

Fuck it. He FLOORS the accelerator--

EXT. EVAN'S APARTMENT - CONTINUOUS

The mercenaries OPEN FIRE as Evan barrels past them--

WITH KELLY-- as she catches sight of him--

WITH ROY-- still FIRING at their attackers-- BAM! BAM! He picks two of them off.

Behind him-- Kelly bolts toward Evan's car--

BAM-BAM-BAM-BAM! The remaining two mercenaries charge forward and OPEN FIRE on Kelly-- BULLETS TEARING INTO THE GROUND all around her as she sprints toward Evan--

A BULLET INTO HER SIDE. She SCREAMS OUT in pain as her BLOOD SPRAYS across the ground--

Roy turns to see her heading for Evan's car but before he can act a hail of GUNFIRE rains down on him-- forcing him to take refuge behind a parked car.

He hunkers down-- pinned as bullets spray through the car-- shattered glass RAINING DOWN on him--

ROY
Jesus Christ!

Kelly jumps into Evan's car-- and they PEEL OFF-- disappearing around the corner, just as--

Roy jumps back up-- keeping cover behind the car--

BAM! BAM! He takes out the last two mercenaries... and suddenly everything goes QUIET.

Roy dusts the broken glass off himself as he surveys the scene.

It looks like a warzone-- DEAD BODIES and BULLET HOLES everywhere, as we hear the wailing of POLICE SIRENS approaching.

ROY (CONT'D)
What the fuck is going on here...

CUT TO:

EXT. INDUSTRIAL DISTRICT - DAY

Evan's car sits parked under a massive bridge.

INT. EVAN'S CAR - CONTINUOUS

Kelly HOWLS in pain as Evan attempts to STITCH UP her wound with a needle and thread.

KELLY
OW, HOLY SHIT!

EVAN
Quit moving!

KELLY
IT HURTS!!

Kelly takes a breath, getting a grip--

EVAN
I'm doing the best I can! I'm not exactly trained for this sort of thing.

Evan finishes his suture and cuts the thread, wiping sweat from his brow.

KELLY
Sorry... it just really hurts.

EVAN
Of course it does... you just got shot!

They both somehow manage to laugh at themselves.

Evan takes a moment to gather himself, then shakes his head.

EVAN (CONT'D)
Although the irony here is that if I had a decent lab, I could dial down your pain sensors. Hell, I could do a whole lot more than that...

Evan trails off as something occurs to him.

KELLY
...What?

EVAN
I don't know if I should even bring this up...

KELLY
But you have, so spit it out.

EVAN
Well, it's just that, you know, theoretically, you could be given an upgrade of sorts...

KELLY
An upgrade?

Evan nods.

EVAN
See, you actually have strength, speed and intelligence far greater than any person...
(MORE)

EVAN (CONT'D)
I mean, you could do crazy shit like punch through walls and jump over buildings if you wanted...

KELLY
Yeah... I think you may have me confused with someone else.

EVAN
No, see your programming limits your ability to fully utilize your strength and speed because they wanted to make you as “human” as possible, but that’s just a line of code... take it out, and away you go.

KELLY
And you could do that?

EVAN
(nods)
If you wanted me to...

Kelly thinks about it for a beat, then shakes her head.

KELLY
If I did that, I’d always be a freak... I just want to be normal.

CUT TO:

INT. VICE, JULIAN’S OFFICE - DAY

Julian stands across from Chris, clearly worked up.

JULIAN
I want every airport covered, every train station, every bus terminal, every goddamn street out of town!

CHRIS
I know you don’t want to hear this, boss...

Off Julian’s look, Chris continues on, treading carefully--

CHRIS (CONT’D)
...but if we keep going after her like this... we’re just going to draw attention to ourselves.

JULIAN
So, what, you think I should just let her go?

CHRIS
(nods)
Chances are, all she wants to do is just quietly disappear...

JULIAN
And if that doesn't happen?

CHRIS
We've already got a handful of dead civilians, one of them a cop--

JULIAN
Do you have any idea how many thousands of people died when they were building the pyramids? And yet now, two thousand years later, when people look at them what do they think of? Those who died? Or the Pharaohs who built them?

CHRIS
I know how much this place means to you--

JULIAN
This place?
(he shakes his head)
This place is just the tip of the iceberg. A test bed for this technology. Eventually people will get used to the idea of artificials and we'll be able to expand our licenses beyond the resort... domestic staffing, hard labor, military... it's endless.

Off Chris' look--

JULIAN (CONT'D)
I'm changing the world. And nothing's going to stop me.

CUT TO:

EXT. EVAN'S APARTMENT - DAY

POLICE CARS are everywhere as CSIs comb through the bodies of Julian's mercenaries.

INT. EVAN'S APARTMENT - CONTINUOUS

Roy stands in Evan's living room, immersed in the HOLOGRAM of Evan on the beach with Michelle... which we now realize is a capture of their WEDDING DAY.

He shuts it off, his eyes immediately focusing on something sitting on a nearby mantle:

An URN with Michelle's name on it, along with her date of birth and the date she died.

Roy turns toward Evan's home LAB-- where we see several ROBOTIC ARMS in various stages of development.

He looks at the robotic arms for a moment, then looks back at the urn containing Michelle's ashes.

Hmmm...

Roy goes over to the computer that controls the hologram and quickly types Evan's data into a search engine.

All sorts of hits come up with subjects on genetic engineering, robotics, some naming him the godfather of artificials, links to his military research on AI, the list goes on.

Roy puts it together instantly.

ROY
You gotta be fuckin' kidding me.

EXT. ALLEY - DUSK

Kelly and Evan walk away from his car, which they've hidden from the street behind some dumpsters.

KELLY
This is where your friend lives?

Evan nods as he points toward a row of townhouses at the end of the block.

EVAN
Just up there.

Kelly studies him as they continue on in silence for a moment.

KELLY
Evan... why are you doing this?

Off his look--

KELLY (CONT'D)
Helping me with all this? You could have gotten killed back there.

Evan looks back at her for a moment.

EVAN
For the same reason I always came to see you in the resort.
(beat)
When I look at you I don't see you... I see the person I loved more than anything in the world. Someone I would have given my life for at any moment...

He shakes his head--

EVAN (CONT'D)
I know you're not her... but in my mind it's so hard to tell the difference...

EXT. TOWNHOUSE - MOMENTS LATER

Evan knocks on the door of one of the townhouses. After a moment it opens-- revealing JAMES, 30. James is wearing only a pair of shorts and the man is ripped-- perfectly toned, with David Beckham style tattoos all over his torso.

JAMES
This is the girl you were telling me about?

James sizes Kelly up-- can't help but look impressed-- before turning back to Evan.

JAMES (CONT'D)
Jesus, Evan. Why would you want to make someone who looks like that disappear?

EVAN
This is serious, James... and you owe me.

James groans in frustration as he opens the door wider to let them in. Evan and Kelly enter as James takes a paranoid glance down the street to see if anyone has seen them.

Not a person in sight.

INT. TOWNHOUSE, FRONT ROOM - CONTINUOUS

The front room is full of exercise gear and free weights.

JAMES
You caught me mid-workout.

James walks over to a shelf with some clothes, revealing a large dragon tattoo on his back.

KELLY
He doesn't look like a computer genius.

James overhears this and pulls a pair of thick black-rimmed glasses off the shelf and puts them on.

JAMES
Is this better?

James looks like a ripped, tattooed model with nerdy glasses on.

KELLY
A little bit, yeah.

James puts on his T-shirt as he walks into an adjoining room.

JAMES
You know why I like you, Evan?

INT. TOWNHOUSE, LIVING ROOM - CONTINUOUS

Kelly and Evan follow him into the living room.

JAMES
Because you provide a valuable lesson. When I see you, it reminds me that when you ask someone for a favor, it always comes back to fuck you in the ass.

EVAN
Maybe you shouldn't ask for favors.

JAMES
Not from you anyways.

James flops down on a shitty old sofa that looks like it was picked up from the curb and motions for Evan and Kelly to take a seat on another, equally shitty, sofa.

JAMES (CONT'D)
So what's the deal here? Why is getting her out so important you'd have me do some shit that could end with somebody's latex-gloved arm up my ass?

EVAN
She's....

He can't quite bring himself to say it. So she does...

KELLY
Artificial.

James LAUGHS... then looks at them. They're deadly serious.

Suddenly James looks VERY excited.

JAMES
Holy shit! You're serious!

Evan nods.

JAMES (CONT'D)
(to Evan)
You fucking stole one?

EVAN
I didn't steal her!

KELLY
I'm not a fucking object someone can just take, you asshole!

JAMES
Whoa, whoa... okay everyone just calm down.

James gets up and close to Kelly, looking at her face from inches away.

Kelly sighs.

JAMES (CONT'D)
This is AWESOME!

KELLY
I'm glad you're enjoying it.

JAMES
(to Evan)
You know what would happen if anyone ever gets wind of the fact that one of these things is on the loose?

EVAN
Yeah, James. That's why we're here. And by the way, this "thing's" name is Kelly.

JAMES
(back to Kelly)
And... you know what you are?

Kelly just looks at him like the douchebag he's being in this moment.

JAMES (CONT'D)
How does that... feel?

Kelly looks at Evan.

KELLY
I thought you said he was genius?

EVAN
Only with computers.

KELLY
(to James)
So are you gonna help us?

James turns back to Evan for a moment--

JAMES
This has to be the last time, Ev. After this we're square.

Evan nods.

James gets up and pushes a bookcase against the wall aside. Behind the bookcase is a broken hole in the wall leading into another room.

Evan shoots Kelly a look as they follow him into the hidden room.

INT. COMPUTER ROOM - CONTINUOUS

The room has a moldy, decrepit feel to it. It's full of junk and spare computer parts and is lit by a single overhead bulb hanging on a long wire.

In the corner is a crappy old computer tower and CRT monitor that looks like something that would have been recycled in the 80s.

James flips a switch on the computer, which loudly creaks to life.

Kelly and Evan look at each other in shock. James notices their reaction.

JAMES
It may not look like much, but...

KELLY
But what?

James turns back to the screen.

JAMES
But this.

The computer screen fires up...and this is no Windows or Mac, it has an incredibly complicated and futuristic 3D user interface unlike anything you've ever seen.

EVAN/KELLY
Jesus!

James pounds away at the keys with unintelligible rapidness, menus and windows fly all over the screen.

The Vice database comes up on the screen.

He mumbles to himself as he works.

JAMES
First, let's take care of the old Kelly. Number 6126...

Kelly's photo and file appear on the screen.

JAMES (CONT'D)
Technical file-- delete.
Maintenance history-- delete.
Preferences-- delete. Other random shit-- delete, delete, delete.

James taps away as file after file on Kelly disappear, until there are none left on the screen.

JAMES (CONT'D)
You are no more. The people who know about you know about you, but other than that... you don't exist.

Kelly goes quiet as she fathoms this.

KELLY
Now what...?

James smiles.

JAMES
Now we make you reappear.

In one fluid motion James waves a small USB camera in front of Kelly.

JAMES (CONT'D)
Smile.

Before Kelly can even register what happened, her photo (with a completely un-composed, confused look) is on the screen and scanned into an e-passport, which quickly disappears into the system as other windows open up.

JAMES (CONT'D)
Your name is Jennifer Heywood, E-passport renewed last January, cleared for travel-- all zones. Community college graduate. Registered to vote. Organ donor.

Evan looks over at Kelly.

EVAN
You sound really nice.

KELLY
I do what I can.

JAMES
Your way outta here-- commercial flights... too much security. Charter flights... none available. Cruise... too long. Other vessels... here we go, mixed use cargo vessel with limited passenger availability... tonight to St. Helena.

James leans back to Kelly.

JAMES (CONT'D)
St. Helena's nice.

KELLY
Works for me.

JAMES
Ticket purchased from Green Street Travel, one way second class, aboard the Lady Jane.

Evan steals a glance over at Kelly, who is transfixed by the kaleidoscope of information on the computer screen.

JAMES (CONT'D)
You received a confirmation email last week at sexyjen@readymail.com, you declined travel insurance but two days later your mom... Sandra Heywood purchased it on your behalf.

KELLY
(nodding)
She always was a worrier.

JAMES
Permanent resident visa was approved by the St. Helena immigration magistrate in March and stamped into your e-passport the following week, and customs pre-clearance was processed this morning. The Lady Jane is on schedule, departing in...
(checks his watch)
...3 hours, from Pier 62.

CUT TO:

EXT. STREET CORNER - NIGHT

A nondescript, crappy, gray, neighborhood street corner. It's raining, but at least it's light rain. For a change.

LANDRY-- early 40s, balding, overweight, wears a suit but only because he has to-- buys two hotdogs from a corner vendor.

LANDRY
(to the vendor)
You got any jalapenos in there somewhere?

The VENDOR shakes his head no.

LANDRY (CONT'D)
Then let me get some more relish... got any spicy relish?

The vendor drowns the hotdogs in relish.

Roy approaches the hot dog stand. Landry takes a quick sidelong glance at Roy and turns his attention back to his food.

LANDRY (CONT'D)
You should get one of these. Best hotdogs in town.
(beat)
Not that that's sayin' much I s'pose.

Roy looks at Landry' hotdogs as he takes a huge bite out of one of them.

ROY
I'd rather take a bite out of a shit sandwich.

LANDRY
Roy... is there anything that you only have a mild dislike for?

Landry takes another bite as they both walk off down the street together.

ROY
Not when it comes to street meat.

LANDRY
Not when it comes to anything.

The two men enter a storage facility.

EXT. STORAGE FACILITY - CONTINUOUS

Roy and Landry walk along a long empty row of storage containers, most covered in graffiti, trash and the odd crack pipe littering the pathway.

They come to a nondescript storage locker. Landry takes out a key and unlocks it, looking around to see if anyone is watching.

LANDRY
So seriously Roy, this place... it doesn't exist.

Landry opens the door and ushers Roy in, takes a last look around and follows him in.

INT. STORAGE LOCKER - CONTINUOUS

A big, dusty locker full of random boxes and assorted trash. Landry and Roy walk through it to the back-- where Landry holds his palm up to a biometric scanner.

LANDRY
And not only does this place not exist, but this technology hasn't even been invented yet... if you know what I mean.

A light on the scanner turns green and a HIDDEN DOOR slides open revealing a long, clean hallway.

INT. HALLWAY - CONTINUOUS

Roy and Landry walk along the hallway.

LANDRY
So yeah, we grew up together and we go way back... but if I even get an inkling that you've told anyone about this, like even if it's just from the hairs on my neck standing on end... I'm gonna come find you, Roy.

Landry stops walking and squares off in front of Roy.

LANDRY (CONT'D)
And I'm gonna shoot you in the fucking face.

Roy looks at him. He seems completely serious.

ROY
Seems reasonable.

That's good enough for Landry. He opens a door and motions Roy in.

INT. SURVEILLANCE ROOM - CONTINUOUS

Huge plasma screens, computers systems and a bank of servers that could fill a house.

Landry leads Roy past several work stations all showing similar images of the city shot from above, as if from a satellite.

They reach a work station in the corner manned by THADDEUS-- 30s, African-American, wearing coke bottle glasses.

Thaddeus sizes Roy up.

THADDEUS
(to Landry)
This the guy?

Landry nods.

The three of them turn their attention to Thaddeus' computer screen. The image looks a lot like the Google Earth website, going over the city but zooming right into ground level with pretty much no loss of picture quality.

ROY
So what exactly is the difference between this and putting up closed circuit cameras?

THADDEUS
None.
(beat)
If you had about half a million cameras blanketing every square inch of the city and a way to make everyone oblivious to their presence.

ROY
Not to mention a way to get around the constitutional right to privacy.

No one responds.

ROY (CONT'D)
How do you guys get around that, by the way?

LANDRY
By not existing.

ROY
Check.

THADDEUS
So. Where are we looking?

ROY
20th and Broadway.

Roy checks his watch.

ROY (CONT'D)
About two hours ago.

Thaddeus types into his terminal with lightning quick speed.

A second later, the screen flickers, changing over to an aerial view of the city.

Thaddeus quickly zooms in on Evan's neighborhood.

ON THE SCREEN: we see POLICE CARS everywhere post gunfight.

ROY (CONT'D)
Okay, now wind it back.

As Thaddeus scrolls back at high speed, we see the police cars disappear... and then the tail end of the gun battle.

THADDEUS
What are we looking for?

ROY
That.

Thaddeus stops scrolling back as Roy points at the screen-- where we see Kelly running away from the house.

ROY (CONT'D)
Follow her.

THADDEUS
Man, that girl is way too hot to be guilty... of anything.

Thaddeus taps at the keyboard and our angle widens, tracking her as she climbs into Evan's car. He cuts to different cameras-- staying close on Kelly as he tracks her--

ROY
Tag the car and shuffle forward.

Thaddeus types.

He moves a cursor over Evan's car and selects it. A small GRID snaps in place, recording the dimensions of the vehicle.

The image begins to accelerate, moving in fast forward - but keeping the customized grid (i.e.: Evan's car) in the center of the screen.

CUT TO:

EXT. TOWNHOUSE - MOMENTS LATER

James opens the door, showing Kelly and Evan out.

JAMES
Take my car. They'll be looking for yours.

EVAN
You sure?

JAMES
If it means we're finally square, so that you'll never come around here asking me for anything again... then hell yeah. You can set it on fire and drive it off a fucking cliff for all I care.

EXT. CITY STREET - MOMENTS LATER

Kelly and Evan climb into a RETRO-LOOKING, HYDROGEN-FUELED CHEVELLE.

Evan fires it up, pulling away from James' house.

INT. SURVEILLANCE ROOM - CONTINUOUS

Thaddeus keeps tracking the grid around Kelly-- following them in fast forward as they leave James' place and get into his car-- until it reaches PRESENT TIME--

ROY
Can you patch that tag to my police cruiser?

LANDRY
Sure.

Roy turns to leave as Landry shakes his head-- not getting it.

LANDRY (CONT'D)
Who is she, Roy?

Off Roy's look--

LANDRY (CONT'D)
Pretty damn sure you wouldn't have called me if she wasn't a big deal.

Roy thinks for a moment, then decides to level with him.

ROY
She's artificial.

Landry and Thaddeus both turn and look at him in disbelief.

LANDRY
Jesus...

CUT TO:

INT. HELICOPTER - CONTINUOUS

The PILOT steers the helicopter between buildings, tracking the traffic below.

HELICOPTER PILOT
(into radio)
Valkyrie One-- south harbor, clear...

We hear other HELICOPTER PILOTS reporting in--

OTHER PILOTS (OVER RADIO)
(crackle)
Valkyrie Two-- north harbor, clear...
(crackle)
Valkyrie Three-- Aviation Boulevard, clear...

Behind the pilot, we see two of Julian's MERCENARIES monitoring a massive SCANNER along with a TECH.

ON THE SCREEN-- HUNDREDS of INFRARED HEAT SIGNATURES-- of all the people driving on the street below.

MERCENARY
What are we even looking for?

TECH
Because of the way artificials process fuel, their body temperature tends to run just a few degrees cooler than ours. It's not much, but we should be able to detect a difference.

CUT TO:

INT. CHEVELLE - CONTINUOUS

Evan looks over at Kelly, who has a wistful expression on her face.

EVAN
What are you thinking about?

KELLY
(shrugs)
St. Helena.

EVAN
What about it?

KELLY
Nothing... It's just that I've never seen the ocean before... not even in my memories.

Evan smiles.

EVAN
You'll love it.

KELLY
Why... because Michelle did?

EVAN
No, because it's the fucking ocean! Everybody loves the ocean!

Kelly laughs.

CUT TO:

INT. HELICOPTER - CONTINUOUS

The Tech monitoring the scanner suddenly stops-- checking something--

TECH
Hold on... I think I saw something...

PILOT
Where?

TECH
I lost it... Back it up! East! Five hundred meters!

The pilot banks the helicopter in that direction... and after a moment, a HEAT SIGNATURE with a SLIGHTLY DIFFERENT COLOR appear on the corner of the screen.

The tech ZOOMS in with the infrared scanner-- until KELLY'S GLOWING BODY fills the screen.

The scanner BEEPS as it makes a POSITIVE IDENTIFICATION.

MERCENARY
(into radio)
We've got a lock! Thirteen hundred block of Greenwood Avenue.

The mercenary gives a nod to his partner, who's already settling into place behind a MASSIVE GUN mounted to the helicopter door.

MERCENARY (CONT'D)
Light 'em up!

EXT. CITY STREETS - CONTINUOUS

BULLETS rain down from the helicopter, tearing into the street surround the Chevelle--

INT. CHEVELLE - CONTINUOUS

Back with Evan and Kelly as the helicopter OPENS FIRE--

BAM-BAM-BAM-BAM! The rear window EXPLODES--

KELLY
Shit!

EVAN
Hang on!

Evan FLOORS it, ROCKETING down a side street--

INT. HELICOPTER - CONTINUOUS

The pilot catches sight of Evan as they round the corner after him--

PILOT
They're heading for that tunnel...
(into radio)
Ground units four and seven, the target is headed your way.

INT. CHEVELLE - CONTINUOUS

Kelly holds onto her seat for dear life as Evan ROCKETS the Chevelle into a TUNNEL, flying past other cars--

INT. HELICOPTER - CONTINUOUS

The pilot pulls the helicopter up over the entrance to the tunnel as Evan and Kelly disappear from view.

INT. CHEVELLE - CONTINUOUS

Kelly looks back the way they came.

KELLY
Won't they just be waiting for us on the other side?

EVAN
Yep.

KELLY
You got anything figured out for that?

EVAN
Nope.

Kelly nods. Great.

Evan suddenly looks over to their side-- where another lane of TRAFFIC is about to merge with them in the tunnel--

He pulls the e-brake, cranking the steering wheel-- SCREECH!

EXT. TUNNEL - CONTINUOUS

The Chevelle FISHTAILS 180 degrees-- then goes SHOOTING into the other stream of traffic--

HORNS BLARE as CARS swerve to avoid Kelly and Evan, who are now racing right toward them--

INT. CHEVELLE - CONTINUOUS

Evan guns the Chevelle for all it's worth-- sending the oncoming cars flying off the road-- CRASHING them into the walls of the tunnel, sending SPARKS everywhere--

Up ahead-- a BLACK SUV SPINS AROUND in the tunnel, coming to a stop--

KELLY
Evan!

EVAN
I see it!

BAM-BAM-BAM-BAM-BAM! AUTOMATIC GUNFIRE erupts from the SUV, PINGING into the Chevelle and SHATTERING THE WINDSHIELD as Evan steers them right toward it--

EXT. TUNNEL - CONTINUOUS

KA-FWAM! The Chevelle CLIPS the front of the SUV as it squeezes by--

The impact SLAMMING it into the tunnel--

INT. CHEVELLE - CONTINUOUS

Somehow Evan manages to stay on the road and keep going. He risks a look back--

To see the SUV coming after them--

EXT. TUNNEL ENTRANCE - MOMENTS LATER

Cars continue to spill off the road, attempting to get out of the way-- as the Chevelle ROCKETS out of the tunnel and back onto the city streets--

The SUV SCREECHES out after it, the men inside OPENING FIRE again as it sets off in pursuit--

INT. CHEVELLE - CONTINUOUS

BULLETS tear through the car as Evan steers them down a side-street-- and then another--

Shit. It’s a--

KELLY
Dead end!

Evan cranks the wheel, sending the car up onto a sidewalk--

EXT. SIDEWALK - CONTINUOUS

Pedestrians DIVE out of the way as the Chevelle swerves across the sidewalk and LAUNCHES over a set of stairs leading down--

CRASHING into the entrance of a subway tunnel.

Evan-- already scrambling out of the demolished windshield-- reaches back for Kelly--

EVAN
C’mon!

They set off on foot, racing into the subway tunnel.

The SUV screeches to a halt behind them, the MERCENARIES inside PILING out to give chase--

INT. SUBWAY TUNNEL - CONTINUOUS

Kelly follows Evan through the subway tunnel-- pushing their way through a CROWD of SHOPPERS--

BAM-BAM-BAM-BAM! GUNFIRE ERUPTS behind them-- ripping into SHOPPING KIOSKS--

PEOPLE SCREAM, tripping over themselves as they try to get out of the way--

EVAN
This way!

Evan pulls Kelly along, towards a subway train waiting on the platform--

As they go, they pass under a massive monitor showing the NEWS--

Glimpsing a headline:

**VICE TO REOPEN**

And then they’re piling onto the train-- Just as the doors close.

WITH THE MERCENARIES-- as they see Kelly and Evan on the train speeding off into the darkness of the subway tunnel.

MERCENARY
(into earpiece)
We lost them. Target is on the B train heading north.

CUT TO:

INT. HELICOPTER - CONTINUOUS

The pilot nods as he flies over the subway entrance.

PILOT
Roger that. We'll monitor all stops.

He banks the helicopter sharply as he flies off after them.

EXT. SUBWAY STATION - LATER

Kelly and Evan exit the station, scanning the sky for helicopters and the crowd for anyone who seems out of place... but it all looks normal.

EVAN
I think we're okay.

Evan points to a nearby SHOPPING PLAZA--

EVAN (CONT'D)
The docks are just on the other side of that mall...

I/E. HELICOPTER - CONTINUOUS

Some distance away-- the helicopter hovers silently at high altitude over the city-- still following the subway line.

Even at this range though the tech is able to scan large swaths of the city below.

TECH
Got 'em. About a mile north... exiting 7th Avenue subway station.

One of the mercenaries points out a LARGE BUILDING a few blocks from the target lock--

MERCENARY
Set us down behind that warehouse... I don't want them to see us coming. We'll make this clean and surgical.

EXT. SHOPPING PLAZA - MOMENTS LATER

Kelly and Evan walk through a BUSTLING shopping plaza.

She smiles softly as something occurs to her--

KELLY
You know, yesterday I woke up in the resort and I couldn't wait to leave and get out there and see the world... and now here I am... but this time it's not an illusion. It's real.

EVAN
Are you excited?

KELLY
Yeah... I'm excited to finally figure out who I really am.

EVAN
You know who you are.

Off her look--

EVAN (CONT'D)
You know what you like and what you don't like. What makes you laugh, what makes you angry, what excites you...

He stops for a moment to make his point.

EVAN (CONT'D)
The only things you need to figure out are the exact same things we all need to figure out-- what we want out of life and how we're going to go after it.

Kelly nods in appreciation-- then looks at Evan for a beat.

KELLY
You know... you could come with me if you want to...

Evan thinks about it, clearly tempted by the thought, but then eventually shakes his head.

EVAN
I can't... You and I have both been living in an illusion. You at the resort, and me pretending that Michelle isn't gone... but it's time for both of us to go and live in the real world.

Kelly nods, she knows he's right.

KELLY
Thank you. Not just for helping me find a way out but... for never making me feel like I was less than anyone else.

They embrace for a moment... neither of them seeing Roy as he steps toward them out of the crowd, drawing his gun.

ROY
I'm afraid this is as far as you're going to go, Kelly.

They both turn to see him.

EVAN
You don't have to do this. She's not going to hurt anyone. You could just let her leave and no one would ever have to know...

ROY
Even if I could do that, it would never work...

Roy focuses his gaze on Kelly.

ROY (CONT'D)
The people coming after you, they're never going to just let you walk away. As long as you're out there you're a liability to them. They could lose everything...
(shaking his head)
They will never stop looking for you, never stop coming after you. Whatever hope you have of just disappearing, it's an impossible dream.

Roy takes a step towards her but Evan instinctively gets between them-- about to say something when--

BANG! A gun shot rings out in the night!

A look of shock comes over Evan's face. He looks down to see a pool of blood expanding across his chest.

He CRUMPLES to the ground.

KELLY
EVAN!!!!!

Kelly scrambles over to him--

ROY-- whirls around RETURNING FIRE as he sees the TWO MERCENARIES emerging from the crowd--

BAM-BAM-BAM-BAM! TOTAL CHAOS as the plaza erupts in GUNFIRE--

BACK WITH EVAN: as he looks up at Kelly, BLOOD gurgling out of his throat.

EVAN
...Shit...

She shakes her head, her eyes welling up.

KELLY
Shhh... don't talk... Everything's gonna be okay...

Evan reaches out to her.

EVAN
...the boat...

KELLY
I'm gonna get you some help, Ev...

EVAN
...You can still make the boat.

Kelly shakes her head, her eyes welling up.

KELLY
I'm not leaving you here!

But he's already gone, his eyes rolling back as he stops breathing.

KELLY (CONT'D)
Evan... EVAN!

Kelly stares down at him, cradling him in her arms.

BACK WITH ROY: as the gun battle continues--

Roy YELPS as a bullet GRAZES his shoulder.

Shell casings fly everywhere as Roy UNLOADS on the mercenaries until finally they both DROP...

He grabs his shoulder-- it's BLEEDING but it's just a surface wound. Still plenty to make him look ROYALLY PISSED though--

Roy turns to look for Kelly-- but she's gone.

CUT TO:

EXT. DOCKS - MOMENTS LATER

Kelly hurries toward the FREIGHTER. She looks destroyed, SOBBING quietly, as she does her best to hide Evan's blood, still covering some of her shirt.

She's just entering the gangway when a FAMILIAR VOICE echoes off the buildings behind her, causing her to halt in her tracks.

Still dazed, she turns-- to see JULIAN on a massive, TIMES SQUARE-LIKE JUMBOTRON, addressing a REPORTER.

JULIAN
...of course we're delighted to be up and running again, but the real news here is the announcement of our plans for expansion...
(beaming into camera)
We'll soon be opening brand new resorts in several major cities all across the country.

REPORTER
What about the persistent concerns regarding some of the activities that occur within the resort?

Julian smiles.

JULIAN
Our residents look and act just like real people. Naturally, this makes us identify with them, and feel for them...
(MORE)

JULIAN (CONT'D)
But the fact of the matter is, this empathy is misplaced. They're simply not real people...

ON THE SCREEN: we see images of the resort now open for business again, ending on a shot of MELISSA tending bar.

JULIAN (CONT'D)
...the sole purpose of their existence is for the use of our clients, to do with as they will.

HOLD ON KELLY as she stares up at the jumbotron, her face hardening with resolve.

Behind her, the freighter's HORN BLASTS as it prepares to leave.

CREWMEMBER (O.S.)
Ma'am, are you coming aboard?

Kelly looks back at him for a moment... then shakes her head.

KELLY
No.

CUT TO:

EXT. TOWNHOUSE - LATER

James opens the door, to find Kelly standing outside, RAIN streaming down her face.

He looks down at the BLOODSTAINS on her shirt, his face falling as he pieces together what must have happened.

JAMES
...Evan?

Evan noticeably deflates as Kelly shakes her head.

KELLY
I need two things...

Off his look--

KELLY (CONT'D)
An upgrade... and a reservation to Vice.

CUT TO:

INT. TOWNHOUSE, BATHROOM - NIGHT

Kelly stands in front of a mirror, BUZZING HER HAIR with ELECTRIC CLIPPERS.

She finishes up and sets the clippers down, taking a moment to peer at her own reflection.

Still beautiful... but kinda scary looking too.

CUT TO:

INT. VICE, FRONT LOBBY - DAY

Kelly stands at a counter, checking in.

KELLY
Last name Heywood. First name Jennifer.

The HOSTESS keys it in, bringing up her reservation.

HOSTESS
...and have you stayed with us before, Ms Heywood?

KELLY
I sure have.

HOSTESS
Fantastic. In that case, unless you have any questions for me...

The hostess beams as she hands Kelly her paperwork.

HOSTESS (CONT'D)
...you're all set.

Kelly gets a few looks with her buzzed hair as she joins the line of BUSINESSMEN waiting to enter the resort.

We stay with her a moment-- as she passes the HOLOGRAPHIC ADS and BILLBOARDS advertising WOMEN and LIBATIONS.

CUT TO:

INT. JULIAN'S OFFICE - CONTINUOUS

Julian looks up from his desk as Roy BURSTS into his office, pursued by a SECURITY GUARD--

SECURITY GUARD
I'm sorry, sir, you can't go in there!

Roy flashes his badge at the guy--

ROY
Police business.

SECURITY GUARD
Sir!

Julian waves the security guard away.

JULIAN
It's alright. I always have time for our friends down at the police department.
(turning to Roy)
So, detective, what is it that brings you here?

Roy tosses a TABLET COMPUTER onto Julian's desk-- where we see SURVEILLANCE FOOTAGE of Kelly holding Evan in her arms as he dies.

ROY
Her. She's one of yours and she's out on the streets.

Julian looks down at the image for a moment, then back at Roy.

ROY (CONT'D)
You shot up half the city, including ME, trying to get your goddamn genie back in the bottle!
(pissed as hell)
Game over, Michaels. You're done.

Julian looks back at him calmly.

JULIAN
Oh? And exactly what evidence do you have of this? Do you have her in custody to substantiate your claims?

CUT TO:

EXT. VICE - CONTINUOUS

Kelly walks with purpose toward a massive complex of buildings near the edge of the resort.

As she nears the entrance of the complex, ONE OF THREE SECURITY GUARDS goes over to her.

SECURITY GUARD
I'm sorry, ma'am, but this area's off lim--

WHACK-- She moves so fast we barely even see it-- the blade of her hand connecting under the guard's chin so hard it sends him FLYING OFF HIS FEET-- and SLAMMING into a nearby wall.

He crumples to the ground, unconscious.

The OTHER TWO GUARDS-- already reaching for their guns--

BAM-BAM-BAM-BAM! They OPEN FIRE--

But Kelly moves at inhuman speed-- picking up the gun from the guard she just dropped and whirling around--

BAM! BAM! Both guards go down, BLOOD SPRAYING onto the wall behind them.

A couple of CUSTOMERS down the street APPLAUD, thinking it's all just part of someone's violent fantasy coming to life.

Kelly kicks the door of the nearest building off its hinges and walks in-- fucking up TWO MORE GUARDS as she passes through the lobby and enters hallway.

BLOOD drips from her fingers as she goes, staining the WHITE FLOOR.

She's been shot... but doesn't even seem to notice.

She rounds a corner-- to find another GUARD standing in front of a high tech security door.

Kelly SNAPS HIS NECK and grabs his ACCESS BADGE all in one move, using it to OPEN the door--

INT. VICE, CONTROL ROOM - CONTINUOUS

Kelly walks into the bustling control room, the door whisking closed behind her.

She stands there for a beat, taking in the various MONITORS that blanket the ceiling-- seeing the RESORT in all its glory for the first time.

Slowly, the room grows SILENT around her as one by one the TECHS catch sight of her standing near the door, blood dripping on the floor, machine-gun in hand.

An unfortunate SECURITY GUARD at the edge of the room makes his move-- pulling out his gun and lining up a shot--

As he FIRES Kelly LEAPS UP into the air-- over the bullet's trajectory-- literally SAILING FIFTY FEET though the air across the room-- before coming down HARD on the security guard and TAKING HIM OUT.

She whirls around-- lining up her gun and scanning for further threats--

Only to see all the TECHS scrambling for cover, most of them hiding under their workstations.

Kelly reaches out-- grabbing one as he runs by-- PLUCKING HIM OFF THE FLOOR and depositing him in front of one of the workstations all in one quick motion--

It's MITCH, the tech we met earlier when Kelly first started having flashbacks.

KELLY
I won't kill you if you do what I say.

Mitch looks up at her, hyperventilating in fear-- as she reaches out, handing him a small, metal tab--

KELLY (CONT'D)
On this disc is a program...

Mitch takes the disc, looks at it with a certain amount of dread.

KELLY (CONT'D)
You're going to load it onto the main network and then send it out.

MITCH
...to who?

KELLY
All residents.

Mitch looks at her for a moment, almost doesn't want to know, but--

MITCH
What does it do?

Kelly looks up at the monitors showing the resort, eyes focusing in on one where we see MELISSA tending bar.

KELLY
It’s going to level the playing field.

CUT TO:

INT. VICE, BAR - CONTINUOUS

Melissa pours a draft beer into a pint glass.

We GO IN CLOSE on her EYES-- as a small ELECTRICAL STORM suddenly FLARES UP IN HER PUPILS-- IRISES widening all the way out and then quickly closing down again.

Melissa slowly looks up-- to see the BANKER WHO KILLED HER IN THE OPENING sitting at the bar.

He sees her looking over and smiles creepily.

CLOSE ON MELISSA’S HAND-- as the pint glass she’s filling suddenly SHATTERS in her hands.

CUT TO:

I/E. VICE - CONTINUOUS

We cut to VARIOUS SCENES around the resort-- as the residents suddenly all become SELF AWARE.

Some react with SHOCK, some with DISBELIEF and CONFUSION, others with ANGER.

PANIC starts to spread as some of the residents TURN ON THE CLIENTS-- going after them--

**FOR THE REST OF THE MOVIE, WE CATCH GLIMPSES OF TOTAL MAYHEM AND CHAOS HAPPENING EVERYWHERE ON THE STREETS OF THE RESORT.**

CUT TO:

INT. VICE, CONTROL CENTER, HALLWAY - CONTINUOUS

Kelly cranes her neck around the corner of a hallway--

To see DOZENS of SECURITY GUARDS-- all decked out in RIOT GEAR and armed with AUTOMATIC RIFLES-- STREAMING out of a room and racing down the hallway away from her.

After a moment the coast clears and she comes around the corner and heads to the door that the guards all came out of-- it's marked ARMORY.

She kicks the door OFF ITS HINGES--

INT. VICE, ARMORY - CONTINUOUS

To find two stunned looking SECURITY STAFF staring back at her in disbelief--

They go for their weapons--

Only Kelly's too fast-- BANG!-- dropping one immediately--

She turns to the other guard--

CLICK. Out of ammo.

The guard LAUGHS in relief-- can't believe his luck-- as he goes to pull the trigger--

SECURITY GUARD
End of the line!

WHOOSH-- Kelly moves as he FIRES, somehow dodging the bullet and also KICKING the gun out of the guard's hand--

In the same motion she SPINS AROUND, PICKS HIM UP OFF HIS FEET and THROWS HIM ACROSS THE ROOM straight through a PLATE GLASS WINDOW and out of the building--

KELLY
For you maybe.

Kelly turns her attention to the still open arms locker-- it's full of EVERY KIND OF WEAPON IMAGINABLE. Her eyes settle of a row of GRENADES.

INT. JULIAN'S OFFICE - CONTINUOUS

Not yet aware of what's happening outside, Roy continues to press Julian--

ROY
You're going to end up in jail, Michaels. One way or another, I'm gonna see to that...

Julian rises up from behind his desk, confronting Roy.

JULIAN
You think you can just come in here and threaten me like some degenerate you've dragged off the street?

ROY
You're so used to playing God in here you think you can just do whatever the hell you want. But in the real world, there are consequences...

JULIAN
You don't honestly believe that, do you?

Julian shakes his head--

JULIAN (CONT'D)
Even if these allegations of yours were true, all it would take me is a couple of calls to make it all disappear...

Roy doesn't respond, knows he's right.

JULIAN (CONT'D)
Because people like me are every bit as much in charge out there as we are in here... and as much as you might rail against it, there's not a goddamn thing you can do to change it.

Julian smiles.

JULIAN (CONT'D)
And do you know why that is? It's because I am who I am, and you are who you are. And that is just the order of things.

KA-BOOM! An EXPLOSION suddenly rips through a building just a few over from them, BLOWING out the windows--

Julian and Roy both turn toward the destruction, looking out in awe--

As the DIGITAL SKYLINE suddenly FLICKERS out in a BURST OF STATIC and GOES DARK.

Chris-- bursting into the room behind them as EMERGENCY LIGHTING goes on all over the resort--

Julian turns to him, dumbfounded--

CHRIS
...She's here.

CUT TO:

I/E. VICE, CONTROL CENTER - CONTINUOUS

Kelly walks out of the SMOULDERING RUBBLE that used to be the control center of the resort-- now armed to the teeth with GRENADES and TWO ASSAULT RIFLES strapped to her back.

As the dust settles she sees EIGHT SECURITY GUARDS, moving toward her in military formation--

She reaches down into the rubble-- grabbing a LARGE METAL DOOR and using it as a SHIELD as the security guards OPEN FIRE--

Kelly calmly marches towards them as BULLETS BOUNCE off the metal door--

As she gets closer to them, she swings around and HURLS THE DOOR like a discus-- it SLICES THROUGH THE AIR taking out three of the guards.

The others keep FIRING-- as she JUMPS AND FLIPS OVER THEM-- landing behind one of them and KICKING HIM so hard that he FLIES THROUGH THE AIR and SMASHES into two others-- knocking all three of them out.

The last two guards turn-- BAM! BAM!-- Only to get mowed down before they can even pull the trigger--

Kelly looks around for a moment-- all eight of the guards are down-- then continues on, headed for the TOWER that houses Julian's office.

CUT TO:

INT. JULIAN'S OFFICE - CONTINUOUS

Julian turns to two BURLY SECURITY GUARDS as he follows Chris out of the office.

JULIAN
(re: Roy)
He stays here.

The two guards step in front of Roy-- blocking his exit.

Before Roy can reach for his gun the guards close the door on him-- locking him in.

ROY
You gotta be fucking kidding me.

He FIRES his gun at the lock-- but the door seems to be made from reinforced metal and doesn't budge.

Roy futilely KICKS at the door in anger--

ROY (CONT'D)
FUCK!

CUT TO:

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian's men scramble to bring up streaming SURVEILLANCE FOOTAGE on the conference rooms monitors, turning the place into a make-shift COMMAND CENTER.

JULIAN
Deploy all teams!

CHRIS
Got her!

Julian turns toward one of the monitors-- where we see Kelly walking right toward them--

CUT TO:

EXT. VICE - CONTINUOUS

Kelly continues toward Julian's building, which towers over everything else in the resort.

TWO BLACK SUVs suddenly appear, coming right for her, the men inside already OPENING FIRE--

BULLETS TEAR INTO THE GROUND all around Kelly as she PULLS THE PIN on one of her grenades-- and then FASTBALLS it at the lead SUV--

The grenade hits the windshield with such force that it PUNCHES RIGHT THROUGH IT--

KA-BOOM! The grenade EXPLODES inside the SUV-- BLOWING IT TO HELL as it FLIPS END OVER END, barrelling towards her in a FIREBALL--

She LEAPS-- somersaulting right over it-- and landing with a THUD as she OPENS FIRE on the second SUV with both ASSAULT RIFLES---

INT. SUV - CONTINUOUS

WITH ONE OF THE SECURITY GUARDS-- as he sticks his gun out the window to return FIRE-- only to have one of Kelly's bullets take off the back of his head--

EXT. VICE - CONTINUOUS

Kelly continues FIRING until her first MACHINE-GUN runs dry.

She drops it, EMPTYING her other gun into the oncoming SUV...

...Until the SUV itself is no longer moving... slowly coasting to a stop right in front of her.

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian stares up at his MONITORS. The SMOKE from the SUV that exploded obscures his view of the battlefield.

JULIAN
(into mic)
Red team, what's your status?

Nothing but STATIC.

JULIAN (CONT'D)
(into mic)
Red team. Respond!

STATIC.

JULIAN (CONT'D)
(shakes head)
Would somebody just tell me what the hell is going on out there?!

The radio suddenly crackles to life--

KELLY (OVER RADIO)
Red team not lookin' so hot.

Julian struggles to control his rage as Kelly clicks off again.

CHRIS
Boss... I think it's time you let someone else take over here...

Julian looks over at him.

CHRIS (CONT'D)
...so we can focus on getting you out.

Julian shakes his head.

JULIAN
I created her, Chris... And it's going to be ME that destroys HER. Not the other way around!

CUT TO:

I/E. JULIAN'S TOWER - CONTINUOUS

Kelly enters the building, casually WASTING TWO MORE GUYS--

She makes her way into a MAINTENANCE ROOM.

CUT TO:

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian's men scramble to get a visual on Kelly.

JULIAN
Where is she?

Nobody responds.

JULIAN (CONT'D)
WHERE THE FUCK IS SHE?!

CUT TO:

INT. JULIAN'S TOWER, MAINTENANCE ROOM - CONTINUOUS

Kelly finishes strapping a STRING OF GRENADES to a GAS-LINE and PULLS THE PINS.

CUT TO:

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian’s guys find her on the monitors-- just in time to see her stepping out of the maintenance room.

JULIAN
What the hell is she doing?

The guy at the controls ZOOMS IN-- to reveal the grenades.

CHRIS
...shit.

CUT TO:

I/E. VICE, JULIAN’S OFFICE BUILDING - CONTINUOUS

Kelly walks out of the building, taking cover behind a garbage dumpster as--

KA-BOOM! The bottom floor of the building EXPLODES in a SHOWER OF FLAMES and RUBBLE--

DEBRIS blotting out everything from view-- as we hear CONCRETE COLLAPSING--

KA-FWAM! A MASSIVE PIECE of the falling building suddenly comes CRASHING DOWN on top of the dumpster, FLATTENING IT.

SMASH CUT TO:

INT. JULIAN'S TOWER - CONTINUOUS

WITH ROY-- still stuck in Julian’s office-- diving back as the OUTER WALL of the building SLIDES away, sending OFFICE FURNITURE tumbling out onto the streets below--

Half the office wall crumbles with it-- opening up a way out for him.

CUT TO:

INT. JULIAN’S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian dives to safety even as the men standing on either side of him are SUCKED out over the edge of the COLLAPSING building--

CRUNCH! Behind him, the floor above begins to give way, COLLAPSING downward--

Kicking up a PLUME of CONCRETE DUST that BLINDS US completely.

CUT TO:

EXT. JULIAN'S TOWER - CONTINUOUS

**THE ENTIRE FACE OF THE BUILDING HAS SHEARED OFF AND IS NOW FALLING AWAY, SIMILAR TO WHAT WE SAW IN THE OKLAHOMA CITY BOMBING.**

We see NOTHING BUT DUST AND FLAMES for a moment as everything goes quiet...

And then... something moving in the foreground... a HAND breaking out from underneath the RUBBLE.

KELLY pulls herself out of the debris and stands.

She turns toward what remains of Julian’s building and walks in, CHAMBERING A ROUND in her machine gun as she enters the FLAMES.

INT. VICE, JULIAN’S OFFICE - CONTINUOUS

Julian struggles to stand in the rubble, covering his mouth with a piece of shredded fabric so as not to breath in the SMOKE and DEBRIS.

CUT TO:

INT. JULIAN'S TOWER, STAIRWELL - CONTINUOUS

As Kelly makes her way up what’s left of a stairwell, a handful of JULIAN’S MEN suddenly appear ahead of her, COUGHING as they try and make their way OUT of the crumbling building.

BANG! Kelly BLOWS a giant hole through the middle of the first guy’s stomach--

The others OPEN FIRE--

She calmly stands in the HAIL OF BULLETS lining up shots one by one-- BANG! BANG! BANG! BANG!

A bullet RIPS through her shoulder but she barely flinches as she continues BLASTING Julian’s men--

INT. JULIAN'S TOWER - CONTINUOUS

Julian turns toward Chris' voice--

CHRIS (O.S.)
Boss...?

Chris staggers out of the smoke, shaking his head as more GUNFIRE erupts from somewhere down below them--

CHRIS (CONT'D)
She's in the building! She's coming up!

INT. JULIAN'S TOWER, HALLWAY - CONTINUOUS

Kelly steps out of the stairwell and into a hallway--

BANG! We see a MUZZLE FLASH through the SMOKE, FLAMES and DEBRIS--

Kelly whirls, OPENING FIRE--

We catch a glimpse of the guy as he's THROWN backward by the blast--

Kelly continues on, disappearing into the smoke, as more MEN OPEN FIRE--

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Chris, Julian and what's left of his security force sit huddled in the remains of the conference room, listening to the MASSIVE FIRE-FIGHT taking place just down the hall.

CHRIS
Jesus Christ!

As if on cue, everything suddenly grows EERILY QUIET. The men look at each other, but nobody speaks. The place is so filled with SMOKE, FLAMES and DEBRIS that it's impossible to see what's going on.

Then... one of their own slowly emerges from the smoke, crawling sideways across the floor, clutching his stomach, which is COVERED IN BLOOD.

CUT TO:

INT. JULIAN'S TOWER, HALLWAY - CONTINUOUS

Roy staggers through the smoke, catching a glimpse of Kelly up ahead...

He tries to line up a shot... but then loses her again in the SMOKE and the FLAMES.

CUT TO:

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian, Chris and the rest of the security team listen in disbelief as MORE GUNSHOTS RING OUT, growing ever closer.

Chris COUGHS.

INT. JULIAN'S TOWER, HALLWAY - CONTINUOUS

Kelly walks down the hall, completely unfazed by the flames, the smoke and the heat.

She sees one of Julian's men up ahead, trying to crawl away from her--

BANG! She shoots him in the head and continues on, stepping over his corpse.

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Chris reaches out to check the lock on the door but the metal burns his fingers and he quickly pulls his hand back.

INT. JULIAN'S TOWER, HALLWAY - CONTINUOUS

Kelly sees the conference room coming up on her right. She aims her gun toward the wall and FIRES SEVERAL ROUNDS.

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian and Chris crouch down as Kelly's BLASTS rip through the walls of the conference room-- cutting one of Julian's guys in half--

They watch in terror as Kelly passes one of the holes, walking toward the door.

Julian raises his gun and FIRES SEVERAL ROUNDS at the wall.

JULIAN
You think you can turn on me! I gave you life!

INT. JULIAN'S TOWER, HALLWAY - CONTINUOUS

Kelly keeps walking toward the entrance to the conference room, ignoring the BULLETS RIPPING through the wall and the flames shooting up all around her--

KELLY
You should've just let me go while you still had the chance...

Kelly stops as she reaches the door.

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

Julian, Chris and the last of the remaining security men cower in the smoke filled room, their guns pointed at the door.

JULIAN
And what do you think will happen after this? You'll never fit in out there, Kelly, not in that world...
(then)
This is where you belong.

INT. JULIAN'S TOWER, HALLWAY - CONTINUOUS

Kelly stares at the door, flames everywhere.

KELLY
Well I'm just going to have to take my chances in that world...

And with that, she KICKS in the door.

INT. JULIAN'S TOWER, CONFERENCE ROOM - CONTINUOUS

A GIANT FIREBALL sweeps into the room. Julian and his men OPEN FIRE-- but they're blinded by the sudden light and singed by the heat.

Kelly stands in the doorway, silhouetted by the flames.

KELLY
...because this one is about to end.

BANG! BANG!

Chris's stomach EXPLODES--

Julian's other man gets BLOWN BACKWARD, right off the edge of the building--

Julian swings his gun toward Kelly--

Only to have her BAT it out of his hand.

Kelly drops her gun, grabbing onto Julian's head with both hands--

She moves to snap his neck... only to stop as she sees ROY EMERGE out of the flames behind her, his gun aimed right at her head.

A beat, as Roy and Kelly lock eyes, staring each other down.

JULIAN
(to Roy)
Pull the trigger, detective...

Roy looks down at him, hesitating.

JULIAN (CONT'D)
Go on! What the hell are you waiting for? Do your fucking job!

ROY
My job is to protect and serve the people...

And with that, Roy slowly lowers his gun.

Julian's eyes widening as he realizes--

JULIAN
You can't do this! You work for me goddamnit!

CRACK!

And then it's done. Kelly releases Julian, his lifeless body crumpling to the floor.

Roy looks at her for a moment.

ROY
I don't ever want to see you again.

Kelly nods.

ROY (CONT'D)
And I don't ever want to hear about you, either. Or read about you in the newspapers... I want it to be like you were never even here.

KELLY
You and me both.

Roy watches as she turns and walks off, disappearing into the FLAMES.

CUT TO:

EXT. TROPICAL BEACH - DAY

CLOSE ON a painting of a beach. It looks exactly like the hologram we saw earlier, where Evan and Michele got married.

We can even see them walking on the sand, but their bodies are semi-transparent, almost ghost-like.

PULL BACK to reveal Kelly sitting in the sand on that very beach, putting the finishing touches on her PAINTING.

Her hair has grown back and she's as beautiful as always--only now she's got a SMALL SCAR along her face, giving her a distinct edgy vibe.

MELISSA (O.S.)
There you are...

Kelly turns to see Melissa walking over. She sits in the sand beside Kelly.

MELISSA (CONT'D)
I just saw on the news they shut down the resort for good, and revoked any further special licenses for artificials...

Kelly nods.

KELLY
I figured they would.

MELISSA
You think they'll ever find us?

KELLY
They'd have to know about us to find us...
(beat)
(MORE)

KELLY (CONT'D)
Evan said his friend was the Mozart of computers... if he said he made us disappear, then I think we have.

Melissa looks back out at the ocean-- taking in the view for a moment.

MELISSA
So what do we do now?

Kelly looks at her friend and smiles.

KELLY
We live our lives.

Melissa smiles back.

FADE TO BLACK.