

RUTH

31.\*

JAIIME

Let me out of here, goddammit! Now!  
(shouting)  
Let me out!

Jonas turns away, the sound of her POUNDING on the door.

#1

INT. COMMAND INFORMATION CENTER (CIC) -- NIGHT

CLOSE ON A LARGE FLATSCREEN MONITOR, showing JAIIME POUNDING mercilessly on the door, KICKING savagely at it. The walls are DENTED and GOUGED in places, the plaster has A FEW HOLES torn in it, that shows the STEEL PANELS behind them.

START -

RUTH (O.S.)

*She's already well beyond human  
baseline strength.*

WIDEN to reveal the monitor in the center of A DARKENED CIC -- a barn-like structure with an ad-hoc government issue feel, sort of grungy lived-in high-tech.

Light comes mostly from MONITORS and READOUTS, giving the place an eerie GLOW, barely catching OUTLINES of several STAFF MEMBERS working in the background.

THREE PEOPLE are gathered around the main monitor -- JONAS, JAE, and RUTH TREADWELL, 50's, as tough as she is smart.

JAE

We're sure she's got no training?

Ruth's fingers FLY over FIVE KEYBOARDS in front of her -- VARIOUS ANGLES of Jaime appear on SMALL SCREENS around the monitor.

ON THE SCREEN as Jaime WRENCHES the bedrail from the wall (the one she threw at Eric) and tries to PRY THE DOOR with it.

RUTH

Not unless you're talking about making vodkatinis.

(typing)

I'm getting some good psych assessments off this, though.

JONAS

How long until the other functions start to kick in?

RUTH

Hard to say. Not long, though -- days at the most. She's already getting stronger by the hour --

A horrific CRASH -- they all look ON THE MONITOR to see Jaime RIPPING the rest of the bed apart, tearing the heavy STEEL FRAME into pieces.

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She picks up a SHARP PIECE, hefts it like a CLUB, SLAMS it with all her might into the plexi -- which CRACKS with a sound like a shot.

RUTH (CONT'D)

(shocked)

Jesus! She's gonna get out --

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Jae turns to Jonas. His face is like STONE.

JAE

You know what we have to do.

Jonas is TIGHT with indecision, looking at the MONITOR -- JAIME smashes the plexi again, it SHATTERS, leaving an empty open FRAME where the plexi was in the door. She grabs the edge of the metal where the plexi was, starts to PULL.

JAE (CONT'D)

(urgently, to Jonas)

She can't be allowed to survive.

Not after what happened before.

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Ruth steps in front of Jae, desperately APPEALING to Jonas:

RUTH

Jonas. There's another way.

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INT. JAIME'S HOSPITAL ROOM -- NIGHT

JAIME DIGS her fingers into the metal, PULLING hard -- and without warning, the steel door SLIDES OPEN.

Jaime JUMPS BACK, breathing hard, scared, TENSE -- to see ERIC standing on the other side of the door. He hangs back, uncertain, not sure if her FURY extends to him.

ERIC

Hey.

JAIME

(almost a sob of relief)

Eric -- ?

Jaime moves toward him, barely holding it together --

JAIME (CONT'D)

(nearly hysterical)

What the hell -- he said -- if I don't do what they want, I think they're going to kill me --

Eric can't control his emotions -- he HURRIES to her, GRABS her in his arms and HOLDS TIGHT, like he'll never let go.

ERIC

I know.

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AZ

ACT SIX

EXT. ROOFTOP -- DAY

JAIME lies crumpled at the edge of the roof, back against the narrow concrete lip -- O.S. SIRENS, coming RAPIDLY CLOSER.

SARAH strides toward her, rebar in hand.

SARAH  
You have to choose a side, Jaime.  
Someone should have told you that.

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JAIME is CORNERED, she glances desperately DOWN --

VFX BIONIC EYE as Jaime spots THE SNIPER RIFLE she knocked from Sarah's hand, lying where it fell on a roof far below.

Jaime has only an INSTANT to decide, Sarah's almost on her -- and Jaime ROLLS off the roof, FALLING into OPEN AIR.

EXT. LOWER ROOFTOP -- DAY -- CONTINUOUS

Jaime HURTLES downward, TWISTS painfully in midair --  
-- and lands THRUUMP! unsteadily on her legs on the lower roof, hand SHOOTING OUT to SWEEP the rifle up, WHIRLING around with the rifle to her SHOULDER to sight on Sarah --

VFX BIONIC EYE, looking up -- Sarah has vanished.

Jaime turns, looks down -- to see an AMEULANCE pulling up to the alley below, SIRENS BLARING.

EXT. STREET OUTSIDE ALLEY -- DAY

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ERIC is being loaded into the ambulance, RUTH helping the medics; JONAS is talking to some POLICE OFFICERS, clearly handling them, while JAE looks on.

JAIME comes down the street, beaten, bruised and cut, ERIC'S BLOOD still on her. She STOPS a few feet from the ambulance.

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JONAS turns to look at her -- for a moment, they just LOCK EYES, some UNDERSTANDING passing between them -- she's going with them, back to the complex.

Jaime moves to the ambulance; Ruth steps aside, letting her take the seat next to Eric, and the doors SHUT.

INT. COMPLEX -- BARRACKS -- NIGHT

A BARRACKS ROOM in Jonas' COMPLEX -- and we're back to the scene that opened the story.

Jaime stands in front of the sink, WASHING her arms slowly in the low light, over and over again.

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She PLUNGES her face into the basin, then comes up GASPING. She looks in the mirror, STARING herself in the face.

FROM THE SIDE, we RACK FOCUS to show RUTH standing in the doorway, watching her (Ruth is not in the mirror).

~~HAUNTED~~

start -

RUTH

They're prepping him for surgery, to try and get the bullets out.

Jaime starts RINSING her arms again, shell-shocked, NUMB.

JAIME

I can't get it off. The blood. It won't come clean.

She fixes her gaze on Ruth in the mirror.

JAIME (CONT'D)

It never comes off, does it?

She's not asking about actual blood, and they both know it.

RUTH

No. It doesn't.

Jaime drops her head, the ANGUISH almost palpable.

JAIME

(almost a whisper)

If I'd done what Jonas said, at the beginning... stayed, trained, learned how to use -- everything -- could I have stopped her?

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\*

RUTH

(a beat, then:)

You would have known how to listen for the frequency of a chambered round, before it was even fired. Your reaction times would be faster, you'd have quicker combat responses --

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\*

JAIME

So, the answer is "yes."

\*  
\*

RUTH

(quietly)

The answer is yes.

\*  
\*  
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SEP

Jaime stares at herself in the mirror, eyes HAUNTED.

INT. OBSERVATION DECK OVER O.R. -- DAY

Jaime comes to the observation deck. Jonas is already there.

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JAIME (CONT'D)  
protect? So you lied to me to get  
what you wanted.

She CLOSES her hand TIGHTER around his neck -- JONAS' FEET  
kick the air, he's PINNED to the wall, CHOKING --

JONAS  
(hoarse, choked)  
Jaime -- please --

JAIME  
This is what a power differential  
feels like from the other side.

She holds him, unmoving as STONE, as he STRUGGLES vainly.

JAIME (CONT'D)  
(a hard whisper)  
Am I inspiring trust right now?

Jonas is BEYOND SPEAKING, his eyes BULGING -- and Jaime DROPS  
him. He CRUMPLES to the floor, GASPING for breath.

JAIME (CONT'D)  
(disgusted)  
You're so far into your world of  
lies and secrets that you've forgotten  
what it means to be an actual person.  
(an edge)  
Ironic, considering how much more  
"human" you are than me. Technically.

JONAS  
(gasping)  
I'm -- I'm sorry -- I just --

He COUGHS violently, looks up at her.

JONAS (CONT'D)  
I didn't have a choice. I needed  
you.

JAIME  
There are always choices. And I'm  
making one, right now.

Jaime turns and WALKS OUT.

INT. COMPLEX -- CORRIDORS -- NIGHT

Jaime STRIDES through the complex, tears DRYING on her face  
as she heads for the exit.

RUTH comes hurrying after her.

START

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RUTH  
Sommers -- wait --

Jaime glances at her, but doesn't stop.

RUTH (CONT'D)  
I'm sorry for doing the sim.

Jaime's face is GRIM. She doesn't answer.

RUTH (CONT'D)  
It was -- stupid. Unnecessary.

JAIME  
The word you want is "wrong."

RUTH  
(quietly, admitting)  
I guess it is.

Ruth stops, standing still, remaining behind as Jaime STRIDES out of the complex. **- STOP**

DISSOLVE TO:

EXT. TENDERLOIN -- NIGHT

Days later. It's hard to say how many, but JAIME is walking to her apartment after work again, and her face is totally HEALED and normal. That said, it's late and very dark.

She passes the STRIP JOINT where we saw her friend CARLOS THE BOUNCER before -- but he's not there.

And as she walks by, THE DRUG DEALER melts out of the shadows, taking advantage of her being alone to come up behind her --

-- and he GRABS her by the arm, TWISTING her wrist behind her back as he SLAMS her up against a wall.

DRUG DEALER  
You listen to me, bitch. If you ever disrespect me on my street again, I'll --

Jaime WHIPS around, fast and fluid, GRABBING his wrist and TWISTING it so hard he almost SCREAMS, then SHOVING him so hard against the wall his head SMACKS the bricks.

She comes up close, and WHISPERS in his ear:

JAIME  
(pleasantly)  
If you ever disrespect me again, I will tear off your leg and kick your ass with it. Are we clear?

6/9

~~THE~~  
**BACK UP**

INT. BRIEFING ROOM -- NIGHT

JONAS, JAE, RUTH in a briefing room with JAIME.

JONAS

There are people who believe technology should be used to improve on mother nature. To make human beings better. Stronger. Smarter. And, of course, more deadly.

(gestures around them)

This place was built for that -- to be a Manhattan Project for the 21st century. But the weapons... were people.

RUTH

Bionics was only one of the programs.

**START** —

Jaime is looking at them with a sort of DAWNING HORROR --

JAIME

What the hell happened here?

JONAS AND JAE trade a glance -- and as they answer the question, we slip into

FLASHBACK -- the same one we saw in FLASHES when Jonas was walking down the hall, but not fragmented. YOUNGER JONAS walking through the complex, holding a GUN. He's flanked by a YOUNGER JAE, and several MEN IN FATIGUES.

Everything's OFFSPEED, like moving through SYRUP, as we experience what Jonas is REMEMBERING --

RUTH (V.O.)

*Mutagenics, pharmacological agents -- drugs that altered genes, changed body chemistry, reworked the nervous or adrenal system -- and of course, various kinds of implanted machinery --*

Everything BROKEN -- GLASS and TWISTED METAL everywhere -- HOLES punched in walls, a door TORN from its hinges -- signs that something was here with almost UNTHINKABLE STRENGTH.

RUTH (V.O.) (CONT'D)

*The subjects were all volunteers. They developed a wide range of abilities, all of them different --*

We can see into one or two ROOMS off the corridor -- EMPTY, beds OVERTURNED. Younger Jonas glances into one room -- and sees the BARS on a widow have been TORN from the wall, now HANGING crazily from the unblocked window.

RUTH (V.O.) (CONT'D)

*-- and they broke out. Killed the scientists who helped create them.*

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Younger Jonas picks up a THICK STEEL PIPE -- it has the indentations of a HAND, pressed into the metal.

Younger Jonas moves further forward -- in the dimness, we see quick glimpses of huddled, still shapes in LAB COATS, flung on the floor. Nothing moves; nothing breathes.

RUTH (V.O.) (CONT'D)

*Eric was the only one not in the complex that day.*

Jae comes to stand behind Jonas, there's terrible PAIN in his face -- Jonas follows his gaze --

RUTH (V.O.) (CONT'D)

*We think Sarah organized it, because after the bionic implants -- she went insane.*

A HANDPRINT OF BLOOD on the wall, TRAILING down to the floor.

END FLASHBACK as we come back to the BRIEFING ROOM --

JONAS

They don't think of themselves as human.

JAE

There are factions now, groups within groups -- at war with each other, and with us.

JONAS

We put men around your apartment building, in case Sarah -- if she decides to target Becca.

JAE

You put men -- around our home --

JONAS

We need you --

JAIME

No.

(gets to her feet)

You used Eric, and you want to use me -- and it's enough. I'll wait until I know Eric's ok -- then I'm taking Becca and we're leaving.

JONAS

Where?

JAIME

As far away from all of this as we can get.

**stop**

8/9



She turns and walks out. Jonas looks down for a long moment, steeping his fingers, then:

JONAS

Do it.

RUTH

(protesting)

Goddammit, Jonas --

Jonas' head snaps up, his voice like a WHIPCRACK.

JONAS

It's not a request, Treadwell. Run  
the sim.

INT. OBSERVATION DECK OVER O.R. -- DAY

Hours later. Jaime is ASLEEP, draped over one of the chairs. A hand comes into frame, touching her gently on the shoulder. Jaime opens her eyes blearily, looks up to see --

SARAH standing over her, all in BLACK.

SARAH

He's mine now.

She GRINS, feral and horrible, teeth laced with BLOOD --

INT. OBSERVATION DECK OVER O.R. -- DAY

JAIME comes GASPING awake, a HAND on her shoulder -- JONAS.

JONAS

Jaime! It's all right -- you were dreaming --

Jaime jumps to her feet, looks at the O.R. below -- EMPTY.

INT. ELEVATOR -- DAY

Jonas and Jaime in the elevator, going DOWN.

JONAS

I've instituted special security  
protocols. He's in lockdown; he  
won't leave the complex until Sarah's  
been neutralized.

INT. LOCKDOWN ROOM -- NIGHT

A darkened, windowless room, a HOSPITAL BED against the wall. ERIC lies on the bed, chest BANDAGED, face pale and DRAWN.

ERIC

(smiling weakly)

Hey.

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