

Ward 8

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FADE IN:

2080 A.D., UNITED STATES OF AMERICA

EXT. CHINATOWN - DAWN

A sleepy morning in this cramped Chinese ghetto.

A SHOPKEEPER rolls his shop door open, reveals his 400 sq ft "shop" is also his "home".

He sees --

MEN IN FULL SWAT GEAR pass, rifles drawn.

The Shopkeeper pulls his door closed again; knows his place.

EXT. APARTMENT BUILDING. CHINATOWN - MOMENTS LATER

A BLACK-GLOVED HAND secures a quarter-sized device to the center of the back door. A soft CRACK and the door spiderwebs and shatters in an instant.

The SWAT TEAM moves in. VOICES SHOUT - chaos within.

GUNFIRE rings through the street.

But this is Chinatown. Nobody notices. Nor do they do anything but stare as the SWAT TEAM emerges with a shirtless TATTOOED MAN with a black bag over his head, and shoves him into the back of a van.

We watch now from a CAR ACROSS THE STREET...

INT. CAR - SAME

AGENT WILSON, black suit in the front seat. On the passenger side, ANNE REEVES (30, sad). She's in plain clothes.

AGENT WILSON

I'll be damned.

On Anne's face, countless regrets.

AGENT WILSON
(into his bluetooth)
Yes, sir. Rathbone is in pocket,
coming your way. Her intel was spot
on.

Whatever is said on the other line makes Wilson look at Anne.

AGENT WILSON
You sure about that --
(then)
Yes, sir.

Agent Wilson starts the car.

EXT. ANNE'S APARTMENT BUILDING - LATER

Agent Wilson parks. Looks up at the skyscraper apartment.

AGENT WILSON
What a shit hole.

He reaches over and UNCUFFS Anne.

AGENT WILSON
Get outta my fucking car.

Anne's confused.

AGENT WILSON
Director's orders. If it were up to
me, I'd put you behind bars 'til
you pissed yourself to death.
(beat)
Get out, you're getting your rebel
stink all over my fuckin' leather.

Anne does as she's told. Wilson drives off.

TITLE: 8 WEEKS LATER

EXT. STREET DINER - NIGHT

A LONG CHOW LINE of minorities and welfare cases. At a street-
facing window, they're handed a bowl of soup and old bread -
but only after they show a passport or immigration papers.

Anne shows her PASSPORT. The word *DEFECTOR* is stamped in red.

She collects her dinner, hustles off. These past 8 weeks have not been kind to her.

EXT. STREET - MOMENTS LATER

Anne walks down a thronged street, gulping her soup. She tosses her empty bowl on the filthy street.

There are so many people, they pour over the sidewalks and into the road.

POLICE OFFICERS patrol with loaded weapons. It's like a scene from a 3rd world city.

Except, of course, for the obscene skyscrapers and high-tech shops with HOLOGRAPHIC SIGNS that scan each passerby to tailor their message to the individual.

She passes a CLOTHING STORE - a hologram dress model appears in front of her face. But that's not what interests her --

In the reflection off a window, a HOODED MAN watches her.

EXT. METRO STATION - LATER

Anne exits into acid rain. Droplets sizzle as they hit her jacket. She throws her hood up, jogs across the street.

The HOODED MAN emerges, follows her.

Anne gets buried in the crowd of umbrellas and raincoats. The HOODED MAN picks up his pace -- hurries into...

AN ALLEYWAY

And is *slammed* into the wall. The GUN in his jacket now presses against his chin.

ANNE
Jesus, Charlie!

She backs off, shakes out her nerves.

ANNE
You scared the holy shit out of me.

CHARLIE

I did?

The sweet-faced blonde takes his gun back.

CHARLIE

You had that crazy look in your eye.

Anne smiles and smacks him. They're old friends.

ANNE

Stalker. You could just, y'know, call.

CHARLIE

No. I couldn't.

INT. DARK ROOM - LATER

Anne stands, staring at us. Dressed now in a pressed suit - she's intimidating. Also conflicted about being here. The sadness has returned to her eyes.

DIRECTOR AMOS (50s, salt & pepper hair, a politician) enters.

DIRECTOR AMOS

Thank you for coming.

ANNE

You already said that.

DIRECTOR AMOS

It bears repeating.

ANNE

I didn't really have a choice, did I? Sending Charlie was a nice touch.

DIRECTOR AMOS

A friendly face.

ANNE

Why the things you do still surprise me...

She snatches a TABLET (an iPad with more finesse) from him, exits without another word.

Amos steps up and we realize Anne was staring through a TWO-WAY MIRROR at the Tattooed Man (JAMES RATHBONE, 25)...

INT. INTERROGATION ROOM - SAME

...He dangles from chains in the middle of this dark, dank, terrible place. Cement walls. His own piss, shit and blood on the floor.

He's set to balance all his weight on the balls of his feet. His naked body is gory and bruised from weeks of torture. We notice now his TATTOOS are all Revolutionary & Anti-American.

Anne enters. He stirs at the sound, body weak. The sight of him breaks Anne's heart. But before he can see that, her expression changes: she's impossible to read now.

When Rathbone sees her, he cries. But he quickly composes himself, and forces his lips into a bloody smile.

RATHBONE

Must be bad. If they've sent for
the Whore of Babylon.

Anne pulls up a chair. Reads through the tablet.

ANNE

Would you like something to drink?

RATHBONE

How have you been, Annie?

ANNE

Water? Whiskey? You still drinking
Bulleit?

RATHBONE

You look like shit.

He laughs, but gets nothing from her. The coldness hurts.

RATHBONE

I have nothing to say to you.

ANNE

Well that seems to fit perfectly
with our information actually.

(scrolling)

Our informant close to your leader,
this Michael Holmes, says --

RATHBONE

Did you know that I knew?

ANNE

He says that you are little more
than a lackey.

RATHBONE

I knew for months. Maybe I thought
you'd tell me yourself.

ANNE

You find kids off the streets,
teach them some party rhetoric, and
hit the front lines. A pimp for
cannon fodder.

RATHBONE

I guess in your own way...

(gestures to this
hellhole)

You did.

This hurts Anne hard. She tries not to let it show.

INT. DARK ROOM - SAME

A man, more like a snake than a man, steps up beside Amos.
His face is hidden in shadow. We'll call him THE DOCTOR.

DIRECTOR AMOS

She can't be trusted.

THE DOCTOR

You really think patriotism is the
only kind of loyalty?

DIRECTOR AMOS

(containing anger)

It's the only kind that matters.

From the intercom:

RATHBONE

(re: the tablet)

Those pictures are fakes.

ANNE

You know the reason your father sees you as a mediocre son? Because of this right here, James. Your brothers all made it up to the top. Regional leaders of this so-called "party" of yours. And you gave it all up because I smiled pretty for you. Look at you now. I mean, what has your dad to be proud of?

Rathbone looks at Anne, heartbroken in spite of himself.

RATHBONE

What have they done to you, Annie?

Anne doesn't skip a beat. Continues her interrogation, as --

THE DOCTOR

Your faith in nationalism is exactly why we've failed before. Prep her.

He walks out.

Amos goes on watching...

INT. INTERROGATION ROOM - SAME

ANNE

...You're sitting here because we could put you here. Because you're a fuck up, James Rathbone the Third. Not even worthy of that name. Just like your father always said.

She lets that sink in. Knows it's a button.

ANNE

You're right. I am wasting my time.
I always was with you.

She gets up to go.

RATHBONE

I'll take that Bulleit now.

Anne stops at the doorway; she's got him.

INT. DARK ROOM - SAME

Amos sighs. Doesn't like Anne, but damn, she's good.

INT. OUTSIDE DIRECTOR AMOS'S OFFICE - LATER

Charlie walks Anne up.

CHARLIE

(pause)

You okay?

ANNE

Are you my escort?

CHARLIE

You're technically a visitor now.

Anne looks around, like things are different since she was last here.

ANNE

You're nervous.

CHARLIE

I'm always nervous. You know that.

ANNE

What's different about today?

CHARLIE

Sometimes I think you can just
smell it. Like some kind of feral
beast.

(MORE)

CHARLIE (CONT'D)

(beat)

How?

ANNE

You shaved your beard. You only do that for two reasons.

CHARLIE

(touches his clean neck)

When I want to look pretty?

ANNE

You forgot cologne. Which usually goes with pretty.

Charlie sniffs himself unconsciously.

CHARLIE

Shaving calms me.

ANNE

I know.

CHARLIE

(pause; gets quiet)

I just...I don't think you should take --

Amos's door opens. An ASSISTANT walks out.

Charlie instantly goes quiet.

Anne notices his reaction, but there's no time to ask -

ASSISTANT

You can go in, Miss Reeves.

INT. DIRECTOR AMOS'S OFFICE - CONTINUOUS

Amos sits at his desk before a circular window that overlooks a dirty city, making him look like the Emperor of Purgatory.

The Assistant pulls the door closed behind Anne. Being in a room alone with Amos makes her uncomfortable.

DIRECTOR AMOS

Not nervous, are we, Agent Reeves?

Anne shifts.

ANNE
Uncertainty is always...
discomfiting.
(afterthought)
Sir.

The SOUND OF AMOS'S PEN, scribbling notes on a digital page.

ANNE
To be honest, I don't appreciate
what you just made me do.

Amos's pen stops. He looks up.

DIRECTOR AMOS
That's not really my concern.

Amos's desk acts like a giant tablet computer. He pushes a digital file across the desk. It hits the edge and pops up as a floating HOLOGRAM. It's ANNE'S FILE: video, photos, documents from her life as a secret agent.

DIRECTOR AMOS
You've been reinstated. Effective
this morning.

ANNE
(sighs)
I thought we agreed. I wouldn't
come back. Ever.

DIRECTOR AMOS
Things change.

ANNE
What things?

DIRECTOR AMOS
I'd like to offer you a new
assignment.

He pushes a NEW FILE across the desk. It replaces Anne's holographic file. It's video, news articles, photos of a prison in the middle of an ocean -- RAVENSBROOK PRISON.

DIRECTOR AMOS

Two months ago, our chief operative in Moscow learned that the Russians are diverting an inordinate amount of funds to Ravensbrook Prison. Global Lucent Technologies built, owns and operates the prison, and is --

ANNE

The world's leading defense contractor.

DIRECTOR AMOS

Yes.

ANNE

Did he say what they're building for the Russians? The agent?

Anne is at the hologram now, scrolling through the interface.

DIRECTOR AMOS

Before any intel could be gathered, the agent was burned. Sent by the Russians to Ravensbrook as a political prisoner.

ANNE

The lion's den. Intentional then?

DIRECTOR AMOS

That was the assumption. But last week, our man on the inside lost contact. It's like the agent just disappeared.

ANNE

How do you disappear in a prison?

Amos throws out his hands. His sentiment exactly.

DIRECTOR AMOS

We'd like you to pick up where our agent left off.

ANNE

(laughs)

You've got to be kidding me. You fire me and call me a traitor. I can't get a job, an apartment, or credits to buy food. And now you want to put me in deep cover after making me do what I just did in there?

(beat)

Fuck you. How about that?

Anne walks out. Almost at the door --

DIRECTOR AMOS

Your sister is the agent.

Anne stops.

DIRECTOR AMOS

The one our contact lost seven days ago.

Anne can barely process this.

DIRECTOR AMOS

We don't know your sister's state. If she's even alive, we assume she's been tortured, maybe even turned.

ANNE

(too quickly)

Not Beth.

DIRECTOR AMOS

Well, you know her best, and with your background in psychology, your on-site evaluation could be very useful. You have a gift, shall we say, of getting into the heads of prisoners.

He's referring to Rathbone. Anne wants to murder him.

ANNE

We need to know if and when the Russians are going to wipe us from the map. This mission saves lives, Agent Reeves. Plain and simple.

(beat)

You may not believe in me or your country anymore, but at least we can agree that innocent people should not be annihilated.

Anne hates that he's making sense.

DIRECTOR AMOS

And of course, if you accept, your record will be expunged. You will be a full-fledged citizen again.

Anne scoffs at the added blackmail.

Amos hands her a new TABLET.

DIRECTOR AMOS

You have the day.

EXT. AGENCY HEADQUARTERS - SUNRISE

A nondescript building, built to be incognito. Charlie walks Anne out.

ANNE

Is it weird? To have wanted this? I mean, your whole life, to have wanted this. Are we sick?

CHARLIE

I don't know. I just learned languages to pick up chicks. Figure it increases the odds if I can be charming in more than one tongue. Double entendre intennnded.

Charlie always makes her feel better. Not this time.

ANNE

Thing is, I did want this. Ever since my sister and I were kids, it's what we wanted. There was never anything else to want. My dad made sure of that. I just didn't know it was going to look like this.

CHARLIE

Like what?

ANNE

(pause)

Like it doesn't matter.

She instantly regrets saying it.

CHARLIE

Don't let anyone but me hear you say that. Especially now.

ANNE

I know. You're right. I didn't mean it.

CHARLIE

You're just upset.

ANNE

Yeah.

She walks off.

CHARLIE

Hey, Annie. I really am sorry about Rathbone. I wish this all had gone differently.

ANNE

Yeah. Me too. See you tomorrow.

INT. ANNE'S APARTMENT - DAY

Entirely white. Perfectly clean. Very small.

Anne sits on the floor in Harvard sweatpants, watching HOLOGRAMS of old family videos. They dance around her, some in the foreground, some in the back.

A half-drunk bottle of Pinot Noir next to her.

ON VIDEO:

7-YEAR-OLD BETH and 8-YEAR-OLD ANNE hold rifles. Anne looks like a kid just forced away from video games to do homework.

Beth jumps up and down, a ball of excitement.

Their DAD is behind the camera --

DAD (O.S.)

OK. Place the stock of the rifle
against your shoulder. Anne, c'mon
sweetheart.

Anne mutes the video.

ON SCREEN, Dad now leaves the camera to fix Beth's stance. Little Anne just watches her dad spend all his time on Beth. Still, she stands attentively, waiting to be seen.

ANNE'S APARTMENT

Grown-up Anne hits a new file on the tablet. A video pops up in HOLOGRAM in front of her.

This video is of adult Beth. The caption: ENTRANCE INTERVIEW - BETH REEVES.

BETH

No, I have never committed a crime.
The only person who ever has in my
family is my sister. She stole
fruit once. Just like that. Like it
belonged to her. I always remember
that when I think of the rebels.
They think the world belongs to
them and they can just take it.
Like an ignorant child.

(hears the interviewer)

Why am I here? There is an entire
world out there living in darkness.

(MORE)

BETH (CONT'D)

And I see the Agency as this great light. This great light in that darkness. You are the good I want to see in the world.

Anne plays a new video. This one very different.

Here, Beth's face is beaten, her nose bloody. Chunks of hair are missing. She's being fed lines O.S. by someone in Russian.

BETH

I am a devious traitor. I have lied to my family and friends. I am not a student in Moscow. I am a...

(sobs)

...I am a capitalist rebel. I have killed three Russian citizens and yesterday I tried to assassinate the President.

She SCREAMS in terror as someone knocks her off her chair. A RUSSIAN NATIONALIST gets right in the camera now.

Anne pauses it. Mind far away...

BETH (V.O.)

You're sorry?

EXT. BETH'S HOUSE - DAY - FLASHBACK

Their childhood house from the family video. A colonial house with a yard. Where Beth and Anne now fight.

BETH

You think that word means anything right now? You have sided with a traitor!

ANNE

It's not like that.

BETH

So you're just fucking him?

That stings.

ANNE

I'm not seeing him anymore. We're done.

BETH

That's not enough. This isn't about you, Anne? When are you going to get that through your head? The world is not about you and what you want! You --

(pause; takes a breath)

I don't have time for this. I've got a flight. Because unlike you, I still do my job.

Beth goes back into the house.

ANNE

What do you want me to do, Beth?

Beth turns over her shoulder.

BETH

You know what you need to do. And until then, I don't want to see your face again.

Beth disappears inside the house.

Anne is left outside, heartbroken.

RETURN TO:

INT. ANNE'S APARTMENT - DAY - PRESENT

Anne, surrounded by holographic files, photos, the video of them as children, of Beth's entrance interview, Beth's bloody face in the interrogation video.

She makes her decision.

INT. DIRECTOR AMOS'S OFFICE - MORNING

Anne stands at Amos's desk.

ANNE

I'll do it. But Beth isn't going to like that I'm the one going in after her. She might not even go with me.

DIRECTOR AMOS

I think you misunderstood. This is first and foremost a gathering of intel. The extraction of Beth, and even yourself, are secondary priorities.

ANNE

Right. Of course it is.

DIRECTOR AMOS

Do I have to remind you of your duty --

ANNE

No.

DIRECTOR AMOS

(pause)

Was I wrong to ask this of you?

ANNE

No, sir. *Country, Corps, God, Family.*

DIRECTOR AMOS

Good. Then let's get you in there.

EXT. RAVENSBROOK HELIPAD - DAY

A HELIPLANE approaches a landing dock in the middle of the Pacific Ocean. There are a few buildings above water, but we can see a giant structure beneath the surface.

DIRECTOR AMOS (V.O.)

Ravensbrook Prison, except for a few administrative offices, is built completely underwater.

INT. RAVENSBROOK INTAKE - DAY

Anne shuffles in chains, led by TWO FEMALE GUARDS. Her photo is taken against a white brick wall.

DIRECTOR AMOS (V.O.)

We don't know how deep it goes. But it's rumored that it can hold up to 100,000 prisoners at one time, making it the largest prison in the world.

LATER

Anne strips naked as FEMALE GUARDS search her.

DIRECTOR AMOS (V.O.)

The reason we know very little is because the prison itself is one of Global Lucent's most classified technologies. Not even the warden is permitted to see the entire prison.

Anne's long hair is cut to a short bob.

DIRECTOR AMOS (V.O.)

When you have gathered intel on what the Russians are developing at Ravensbrook, you will report back to our man on the inside. He will arrange for you to be transferred.

ANNE (V.O.)

How will I know him?

INT. DIRECTOR AMOS'S OFFICE - DAY

Anne looks at pictures and news footage of the prison. One headline reads: IS PRISON UNDER-THE-SEA REALLY IMPENETRABLE?

DIRECTOR AMOS

You won't. He'll find you.

INT. RAVENSBROOK INTAKE. QUARANTINE ROOM

Anne, now in a prison jumpsuit, is tossed into a clean, white room. One wall is a mirror. She looks at it suspiciously --

Up at the ceiling -- there are CAMERAS in the corners.

So it begins.

DIRECTOR AMOS (V.O.)

Once you're in, Agent Reeves, it's
best you think of yourself...

Anne sits against the wall and stares across the room at a reflection of the new her.

DIRECTOR AMOS (V.O.)

...as alone.

INT. RAVENSBROOK INTAKE. QUARANTINE ROOM - LATER

Anne has fallen asleep seated. A SCRAPING wakes her --

The mirrored wall retreats into the floor to reveal a hospital room beyond.

A MAN in a white lab coat enters with a tablet and a smile. He's kind, the way all fathers should look.

DR. MARSH

Hello, Anne. My name is Doctor
Benjamin Marsh. Please step right
this way.

Anne does as she's told. She sits on the hospital bed according to Marsh's gentle gesture.

DR. MARSH

Are you tired?

ANNE

I'm okay.

DR. MARSH

Of course you are. Now, what do we
have here? Let's take a look at
you.

He SCANS HER WRIST with is tablet. Her report immediately pops up. He scrolls through...

DR. MARSH

A travel agent out of Los Angeles.
First degree murder. Your
boyfriend. Repeated calls to the
police about abuse go unheeded.

Anne notices an old blood stain on the bed sheet.

A shadow draws her gaze to a window in the ceiling, as if someone was just up there watching her.

ANNE

This doesn't look like a prison.

DR. MARSH

Hmm? What does it look like, Anne?

ANNE

A psych ward.

DR. MARSH

(smiles)

Yes. Well it does take a certain
psychology to be in here, don't you
think? When was your last period?

ANNE

The seventeenth.

He notes this on his tablet.

DR. MARSH

This is quarantine. Blood pressure
is a little high. Not nervous, are
we? All our incoming inmates must
be thoroughly checked before
they're permitted into general
population.

He sticks a thermometer in her ear.

DR. MARSH

We have a very special and delicate system here, Anne, and unlike government prisons, you'll find we have and maintain very high standards to uphold the balance. Your temperature is normal.

He notes this.

DR. MARSH

Well you're in safe hands. All things considered. You'll find none of the usual transgressions that occur in government prisons.

He sticks a tongue depressor in her mouth.

DR. MARSH

Say "ahh". We have had no fights. No riots. No homicides. No male guards are allowed on the women's side, no female guards on the male.

ANNE

Is this your way of telling me I'll never see another man for as long as I live?

Marsh chuckles.

DR. MARSH

I think that's the negative spin, don't you? Besides, you'll always have me every six months. And I'm quite a treat. No STDs? Genetic illnesses?

ANNE

No. Breast cancer. My grandma.

DR. MARSH

That's too bad.

He makes note of this.

DR. MARSH

Well your heart looks healthy. Your internal organs are all working as scheduled for someone your age and weight. You seem normal.

The emphasis makes it sound like a bad thing.

DR. MARSH

Your bruises, I'm guessing, are from the, uh, event?

Anne nods.

DR. MARSH

They seem to be healing normally.

He presses her bruises and the cut on her eye, not even seeming to notice how Anne winces in pain.

DR. MARSH

The boyfriend that you killed. He was much taller than you?

ANNE

By about eight inches or so, I guess.

DR. MARSH

How did you murder him?

ANNE

You have my file.

DR. MARSH

Please remove your shirt.

She does. He examines the muscles in her back like he's looking for something particular.

DR. MARSH

You stabbed him 18 times.

He doesn't find what he's looking for. Seems confused.

DR. MARSH

What's interesting is that the array and depth of the wounds suggests someone taller and stronger than yourself.

ANNE

If only you could've spoken for me at my hearing.

DR. MARSH

(smiles)

Yes.

(then serious)

You're here because you fought back. An admirable trait, I think. But that's why they don't let me make policy. You're all normal. You can put your shirt back on.

He opens the door for the WARDEN and TWO FEMALE GUARDS.

DR. MARSH

Let's put her on Grade Yellow watch for now.

Marsh exits like he's already forgotten about her.

INT. PREP ROOM

WARDEN (40, kind like a college counselor) piles a towel, set of bed sheets, and a blanket in Anne's arms. Wrists cuffed to her hips, it's hard to hold it all.

He hands Anne TWO BLUE PILLS in a dixie cup.

WARDEN

It's just like the real world. Only smaller. And without sunlight. Welcome to Ravensbrook, Anne Reeves.

He walks out, leaving BURKE (35, female guard) in charge.

Anne downs the pills.

INT. ELEVATOR

Anne watches Burke swipe her wrist on the DOOR SCANNER.

BURKE

Level four.

"Voice Recognized: R. Burke" appears on the scanner.

Burke notices Anne watching the scanner count out how many feet below sea level they descend: 50 feet.

BURKE

(smiles)

Level Four is 100 feet below the surface. That's 60 pounds of pressure on every square inch of your body. That's about four times what gravity feels like. Feel it a little bit, don't you? Kind of like you're suffocating. Kind of like you're trapped.

(beat)

You'll get used to it.

89 feet. 90.

BURKE

The pills will make it so your lungs don't contract. You'll be able to breathe just fine. The suffocation is your head telling you you don't belong 100 feet underwater.

ELEVATOR

Level Four.

BURKE

Because you don't.

The elevator door opens.

INT. LEVEL 4. GUARD STATION - CONTINUOUS

Anne shuffles in to find the hub of the Women's Prison.

ARMED FEMALE GUARDS stand by, guns ready, or sit at the wall of flat-screen monitors: the eyes of Level 4.

Through the observation windows, we see everything. If it wasn't a prison, it might be called beautiful --

- Two rows of pristine cells. Clear sliding doors. Privacy is a pipe dream here.

- Cells encircle a CENTRAL REC COURTYARD. It's like an affluent playground. Fake grass. Tables. Sports equipment.

MIRANDA, a guard, grabs Anne's wrist. Scans a TRACKING BRACELET across it.

BEEP - it's activated.

She clasps it around Anne's wrist.

BURKE

So you don't get lost.

She nods to a screen with 100 RED DOTS. Each in their cells.

One LONE RED DOT in the Guard Station: Anne.

INT. LEVEL 4. REC COURTYARD - MINUTES LATER

Cell doors open. INMATES flood out into the courtyard --

Some kick soccer balls. Play catch. Shoot hoops.

Crowds form around tables that act as flat-screen TVs and gaming systems.

Anne joins them...

She's stared at. Sized up by killers and thieves.

For the first time in years, Anne feels in over her head.

In the corner, Anne finds a place alone.

From here, she has a better view of all the INMATES: some cutthroats, others too wholesome for these walls.

But no Beth.

One WOMAN does catch her eye though...

She too stands apart. She too watches the others like she doesn't belong. Her long blonde hair is braided tightly back.

She bears herself like an ex-soldier.

Her gaze sweeps the yard. Like she owns it. And everyone in it.

That gaze finally lands on Anne...and holds.

FISHER (O.S.)

They call her Jane.

Anne turns to find FISHER (19, a younger Rihanna) sitting at Anne's feet. She draws nervously on her skin with a plastic paper clip, deep enough to leave scars. Tattoos without ink.

ANNE

Call her?

FISHER

Nobody knows her real name.

ANNE

Maybe she doesn't have one.

FISHER

Heh. Maybe. Who you lookin' for?

ANNE

Excuse me?

FISHER

"Excuse me"? Where you from, a fuckin' boarding school? I said who you lookin' for, bitch?

Anne smiles at the kid's gall.

FISHER

It's okay. Fuck-ups friend other fuck-ups. It's the way we work. We all the same. You got someone here? Someone from the outside you knew?

ANNE

What are you in for?

She notices Fisher's gestures: rubs her nose, averts her gaze. The answer makes her uncomfortable.

FISHER

Blew a couple kids' heads off. Did it for loyalty. Y'know.

ANNE

Well, loyalty's all you got sometimes.

Fisher: a quick glance at Jane. Anne notices.

ANNE

Seems small.

FISHER

What?

ANNE

For all the butchers in the world.

FISHER

We ain't all here.

ANNE

What do you mean?

Fisher: a glance at Jane. She stands, brushes herself off.

FISHER

What do you call yourself?

ANNE

Anne. Anne Reeves.

FISHER

Well like I said, Anne Reeves, we all the same. You figure that out here.

Fisher walks right to Jane, whispers something in her ear, and walks off again.

Jane doesn't move. Her expression is unchanged by Fisher's news. Her eyes still lock on Anne.

INT. LEVEL 4. DINING HALL

Three squares on a tin plate. Like soap bars. Green, white and brown soap boars.

Everyone digs in. Anne nibbles.

Jane sits at the most crowded table. She eats like a disciplined soldier: straight, quiet, efficient.

Fisher is among her lackeys, chats animatedly. But nobody talks to Jane.

DREADS

You got a death wish.

DREADS, a pretty middle-aged South African woman.

DREADS

Don't even look at her.

ANNE

Look at who?

DREADS

You don't want to become of interest to her. Even the guards leave Jane alone.

ANNE

What's her story?

Dreads laughs, like Anne's got nerve. She likes that.

NADIA (20, Russian) shreds her bars into bite-sized pieces. She's haggard, like she hit the Moscow streets young, and they hit back hard.

NADIA

Never mind all that. What's it like out there? Who's famous these days?

ANNE

Same kinds of people, I guess.

But Nadia and Dreads are a rapt audience.

ANNE

Uh, boys who look like girls? Girls who look like hookers. There's this midget that's become a sex symbol in Britain.

Nadia and Dreads laugh. Warming up to Anne.

DREADS

So who'd you kill?

(beat)

They only send the murderers to this hellhole. Some fuck face beat your ass one too many times? That's the usual story. Women be in here 'cuz they fight back, that's all. In a world run by assholes with dicks --

NADIA

(snort laughs)

"Assholes with dicks."

DREADS

Focus. Jesus. I'm saying most of us wouldn't even be in here if we weren't fucked with to begin with.

(beat)

So who fucked with you? Boyfriend?

Anne nods.

DREADS

Told you, cunt.

Nadia sticks out her tongue, throws a green bar at Dreads.

NADIA

Broccoli tastes like mud anyway.

DREADS

Nadia thought you'd --

NADIA

Drowned your kids. You look like a
baby killer.

(pause)

They're always the quiet ones.

ANNE

(pause)

What about political prisoners?
What do they do with them?

NADIA

(laughs)

They don't last very long.

ANNE

What do you mean?

A glare from Dreads shuts Nadia up.

ANNE

What do you mean?

DREADS

She means nothing usually. Look,
friendly new girl advice?

(beat)

Be invisible. Be nobody. And you'll
be fine.

INT. LEVEL 4. REC COURTYARD

Same activities. Same cliques.

Anne does sit-ups in the corner. But really, she's watching --

The changing of the guard.

The patterns of the inmates.

Jane.

Then a SCREAM pierces the yard. It's coming from a WOMAN on
the 2nd floor cell block.

Anne joins Dreads and Nadia at an online poker table.

ANNE

What's going on?

DREADS

(without looking)

The man.

NADIA

Random cell checks.

All faces turn up to the spectacle now. Not just curious faces, horrified ones. Like they're watching a dead woman walking.

WOMAN

You fucking whores! You can't just do this to people! Fuck you! Fuck youuuuuuuuuuu!

The GUARDS get her to the ground fast.

But then Anne's attention moves to a LITTLE BRUNETTE standing with Fisher. There's something strange about her reaction.

She FLINCHES at the screams. Bites back tears. She's the only one besides Anne not watching the scene.

ANNE

Who's that?

DREADS

Who?

ANNE

The new girl.

NADIA

That's Lily.

ANNE

She wasn't here this morning.

DREADS

You memorize everyone in a day?

ANNE

I'm good with faces.

DREADS

Lily was searched last month. Same deal. Didn't even have contraband. But she threw a stink.

NADIA

They say it's like your body feels death. But because of those pills, you can't die. It's as close to hell as a person can ever go. The lowest level.

(beat)

The Hole.

ANNE

Solitary? That's what's on the last level?

Dreads and Nadia share a look: it's more than that.

But to Anne, this is hope - maybe Beth is there.

WOMAN

No! Please no! I'm sorry, please. I'm so sorry, please don't make me go there. Please, I swear to God, I'm so sorry, I love you. I love youuuuuuu!

LILY has lost it now. She falls down weeping.

Anne watches as...

Fisher tries to comfort her, but recoils when she touches the girl, as if Lily's skin were electrified.

Jane is suddenly there. Nods for Fisher to get away.

Fisher rubs her sore hand, leaves.

Jane whispers something into Lily's ear...

Anne sees now half of Lily's face is charred, disfigured as if melted by fire.

The GUARDS drag the Woman away.

INT. LEVEL 4. ANNE'S CELL

Inmates file into their cells for the night.

WARDEN

(over the PA)

Alright. Lights out, ladies. The
only sound I want to hear from now
on is snoring.

Anne can't climb into her bunk without stepping on the bottom bunk.

But that could be suicide judging by the death stare coming from RAMONA, a chola with tats creeping out of her collar and shirt sleeves.

Anne jumps up into the bunk instead.

The agility and SHRILL SQUEAK of the bed springs makes everyone turn to look at her.

Dreads, at a neighboring bunk, shakes her head.

A white girl with cornrows (ANDY, 23) grabs Anne's hand. Sniffs it. Turns to the group.

ANDY

Smells like pussy.

Anne jerks her hand back. Everyone laughs and settles in.

Silence eventually takes over.

In the hushed darkness, Anne realizes for the first time - she's BREATHING FAST. She's not as calm as she pretends.

RAMONA (O.S.)

I better not hear you fucking
crying, noob!

Anne gets a swift kick from Ramona below.

Her training takes over -- she controls her breathing.

FADE TO:

ANNE'S CELL - DREAM

Anne wakes. Senses something's off.

One of the Inmates is crying in the corner.

Anne creeps out of bed, goes to THE GIRL.

As she approaches, she sees the girl has carved up her arm with a paper clip. Blood everywhere. Symbols etched deep into her skin.

Horrified - Anne reaches to stop the girl. She turns --

It's Beth. As if possessed, she lunges at Anne and stabs her in the stomach.

INT. LEVEL 4. ANNE'S CELL - MORNING

The MORNING ALARM BLARES. Anne is already awake, taking frantic breaths after that nightmare.

WARDEN

(on the PA)

Morning, glories! Rise and shine.
It's Sunday, July 29th, and yes,
contrary to popular belief, you are
alive and no, that was not a
nightmare, you are in Hell.

REC COURTYARD

Something different today.

Everyone gathers in a circle around a mat on the floor. Everything's been cleared out to make room for this - whatever it is.

Anne climbs a bench at the edge of the crowd.

In the CIRCLE, Fisher and Lily look like they're about to start a school yard brawl.

Dreads climbs up with her. Nadia refuses to watch.

Anne sees -- WARDEN and DR. MARSH step up to the windows of the Guard Station.

She realizes now that this entire level is rimmed with windows. GUARDS, male and female, crowd around to watch.

This is a modern-day gladiator match.

Anne sees Burke look up at the Station - Dr. Marsh (not the Warden) gives the signal to begin.

ANNE

What's going on?

BURKE

(steps into the circle)

Today we only have one grievance.
That between Kim Fisher and Lily
Thomas. It will be settled here, as
agreed by both parties. Yes?

Fisher and Lily nod.

Anne notices in Lily's face - relief.

BURKE

Then let's begin!

When Burke steps out of the Circle, Fisher and Lily attack.

The crowd goes wild!

Anytime they step out of the Circle, they're pushed right back in.

The fight is uneven. Lily is weak and unskilled. Fisher fights wild and savage like the gang banger she is.

Lily's BLOOD SPRAYS the mat.

Anne's on high alert - senses something's not right here.

She sees:

- Marsh watches intently. Like he's studying something here.
- The Warden, disturbed by the violence.
- Guards rimming the room place bets with each other.
- Jane: the only face here that looks sad.

Then Fisher glances at Jane, as if for instruction.

Jane nods. Barely perceptible. But for some reason, it makes Lily smile.

Fisher beats Lily until her knuckles are broken and Lily's face is smashed in.

The little brunette crumples, lifeless.

The CROWD GASPS. Silence. Then a burst of SAVAGE APPLAUSE.

ANNE

Jesus Christ.

BURKE

The undisputed winner is Fisher!

TWO GUARDS drag Lily's body away.

Anne notices Fisher's hands and knuckles -- they're not just bloodied, they're scalded and blistered.

BURKE

Anyone have any grievances to air this week, we'll put you on the list for next Sunday. Go with God.

Anne notices that Jane and Marsh exchange a look before he walks out.

Off Jane, seeing Anne has noticed her.

INT. LEVEL 4. DINING HALL - LATER

Nadia doesn't eat. Everyone's a bit quieter than usual.

Anne looks over at Jane's table - Fischer has cloth wrapped around her injured hands.

ANNE

Why didn't they stop her?

DREADS

Anything goes in The Circle. You fight anywhere else, you get The Hole. Most people wait 'til Sunday.

NADIA

No one's died in a long time.

DREADS

Maybe it was a show for the new girl. Make sure you know not to step outta line.

ANNE

Whose line?

DREADS

You're askin' for somethin'. I don't know what, but you're askin' for it. Be careful.

NADIA

(snickers)

Yeah. Hole on your first week would be a record.

INT. LEVEL 4. ANNE'S CELL - MORNING

Everyone files out. Another day.

Ramona and her THUGS push Anne back so she's last to exit.

Anne eyes the cell the Woman with contraband was taken from earlier. Gets an idea.

The cell empties out. But Anne doesn't budge.

MIRANDA

Let's go, newbie. Slow is not a pace that makes me happy.

Anne doesn't move.

MIRANDA

(sigh)

It's too early for this, Reeves.

No change.

MIRANDA

(another sigh; reports)

A little help in Cell Five.

Miranda takes a step back as TWO GUARDS enter.

Anne sizes them up quickly:

THE FATTER GUARD: broad-shouldered, slight limp in left knee.

THE SKINNY GUARD: fingers unbutton baton on her belt, chews gum.

They try to grab her.

Anne slaps the SKINNY GUARD'S hand away - slips her BATON out. Knocks her in the face with her elbow.

The baton goes right into FATTER GUARD'S knee. She drops to the ground.

Elbow to the temple incapacitates her.

Anne ducks SKINNY GUARD'S punch. Grabs her -- slams her face into a bunk.

SKINNY GUARD bites her tongue. Blood pours out of her mouth.

Anne is about to knock MIRANDA down too when FOUR MORE GUARDS tackle her.

Finally, Anne is subdued.

ELEVATOR (PRELAP)
Level Seven.

DING.

INT. THE HOLE - DARK

Anne falls hard on the concrete.

A dixie cup with TWO YELLOW PILLS slides through the thin slit at the bottom of the steel door.

Footsteps outside disappear. She's alone. In utter silence.

Except for her own labored breaths.

Her nose bleeds. She wipes it, swallows the YELLOW PILLS.

Weak, she slips to the floor. Waits for the pain to subside.

Her wheezing eases. Her nose stops dripping blood.

In the enveloping quiet and darkness comes a far away ROAR OF AGONY. It's hollow, muffled, male.

She holds her breath...waits for it again. It never returns.

Maybe just her imagination.

The silence envelops her. She closes her eyes...

ANNE (PRELAP)

No, I have never committed a crime.

FADE TO:

INT. INTERVIEW ROOM - FLASHBACK

A slightly younger, more innocent Anne sits, giving her ENTRANCE INTERVIEW.

ANNE

I stole a strawberry once. But I was a child. You know, when you're an innocent child, the entire world seems like it's for you. And I remember seeing this beautiful strawberry. I'd never seen one before. Have you ever tried to explain a strawberry to a child? It's impossible. You can describe it all you want. It's red. The only fruit with its seeds on the outside. Kinda tastes like bitter sugar. ...But that's not what it is. It's just what draws you to it. So, thinking it was just part of the world, I took it and bit into it.

(chuckles)

The grocer was so angry he slapped me.

INT. THE HOLE - NOW

Anne crawls to the slit at the bottom of the door. A tiny source of light.

She pushes her face up to the gap, tries to get any kind of bearing. It's impossible to see anything.

DERANGED MUTTERING floats out of a neighboring cell.

ANNE

Hello? Hello?

The DERANGED MUTTERING slows to silence.

ANNE

Beth?

(silence)

Beth? Is that you?

The DERANGED MUTTERING resumes.

FADE TO:

INT. INTERVIEW ROOM - FLASHBACK

ANNE

That's why I'm here. I know it sounds...I don't know. I want to be a part of something that's trying to make the world like that again. Does that sound naive? When you're a child, evil doesn't exist. All you see when you look out is "the world". It's benign. And it's beautiful.

(pause)

But we're not children anymore. Are we?

Anne listens to the interviewer.

ANNE

The strawberry?

(smirks)

It was the best thing I'd ever tasted.

INT. THE HOLE - NOW

BLINDING LIGHT

THE HALLWAY

The openness of sound is painful as Anne's pushed out in chains. She holds her ears. Glances back at a row of cells.

Fingertips stick out of one.

Just before being pushed on, she sees the prisoner's slim finger point down at the floor.

INT. SOLITARY REC ROOM - LATER

A barren concrete space.

Anne sweats as she does pull-ups on a welded pull-up bar.

Outside the window, a GUARD observes. Checks her WATCH.

GUARD

Alright, time's up. Put your back
to the door, Reeves.

Anne just keeps doing pull-ups.

GUARD

Reeves! Back to the door, exercise
time is up.

Anne ignores her, keeps pulling.

The GUARD sighs and gestures for ANOTHER GUARD.

They storm the room. Anne gets in a few punches before they put her down.

INT. THE HOLE - LATER

Anne is thrown in.

When the Guards' footsteps disappear, Anne scurries on all fours to the slit at the base of the door.

In the sliver of light, we see her newly bruised and bloodied face.

She pulls out the Guard's WATCH. She must've taken it during the tussle.

She edges the watch out the slit, uses its face as a mirror.

ANNE

C'mon...

A door down the hall opens. Anne hears...

Chains trailing. Heavy dragging.

She angles the watch face to see...

An UNCONSCIOUS GIRL in chains is dragged by TWO GUARDS. In place of the prison jumpsuit, a hospital gown.

The gown hikes up - reveals 4th degree frostbite on her leg and foot, her skin just black and swollen and red. Her bleeding blisters leave a smear of puss and blood outside Anne's door.

Anne edges the watch face further...catches the reflection of a PRETTY NURSE. She has a deep scar across her face from forehead to jaw.

The Pretty Nurse's eyes lock on Anne's in the reflection

Anne quickly retreats.

LATER

Anne sits against the wall. The silence is unbearable. The kind that drives you insane.

Finally...

WHISPER

(faint)

Annnnnnnne...

Anne holds her breath. Listens. Just when she thinks she *has* gone crazy --

WHISPER

Anne?

Anne spins, falls --

A BLONDE GIRL stands over her with a SYRINGE. Her hair is wet and she shivers like she's freezing. But instead of dripping water, a pool of blood forms at her feet.

Anne backs to the corner, afraid --

ANNE

Beth?

The BLONDE GIRL raises the syringe like a knife and jams it hard into Anne's neck.

SECONDS LATER

Light pierces the darkness to find Anne crouched in the corner, SCREAMING. She's not even taking a breath.

INT. HOSPITAL WING. LEVEL 2

Anne slowly opens her eyes to find a NURSE pulling a needle out of her arm.

She becomes alert fast. Takes in the room.

DR. MARSH

Fear is a chemical reaction in the amygdala of your brain. It's not real.

Marsh is at a holographic monitor, typing notes.

Anne tries to move - she's strapped to the bed.

DR. MARSH

They're for your protection.

ANNE

What did you put in me?

Marsh nods to the Nurse. She leaves.

DR. MARSH

It was just a vitamin boost.

He checks his stethoscope against her chest.

DR. MARSH

You feel weak?

Anne ignores him; takes stock of the room. Looks like a normal hospital room.

DR. MARSH

Because you've been unconscious for the last 28 hours. You haven't eaten a thing. A normal human body would be weak, disoriented.

He watches her casing him and the room.

DR. MARSH

Headaches. Nausea.

ANNE

I'm fine.

DR. MARSH

(interested)

Yes. I see.

He gently applies a salve to the cuts on her face.

DR. MARSH

The Hole is a primitive form of torture. I don't like it myself.

Anne notices his cuffs stained black with blood.

DR. MARSH

But evidence tells us that there is nothing more terrifying to a human being than isolation. "It is a special way of being afraid." As the poet Philip Larkin said.

ANNE

He meant being nothing. That's most terrifying.

DR. MARSH

Is it?

ANNE

Am I fit to go?

He stands. Tosses her bandages. Washes up.

DR. MARSH

I'm going to make sure you have extra protein supplements for the next three days. But yes. I think you are "fit".

He hits an intercom button:

DR. MARSH

Nurse? She's ready.

(to Anne)

You have a very strong mind, Miss Reeves.

The NURSE returns with a FEMALE GUARD.

DR. MARSH

Move her up to Grade Orange watch, please.

And he's gone.

HALLWAY

Anne is led out. A standard-looking hospital.

They pass rooms with flu patients, etc. All is normal until --

SCREAMING AND CRYING - a Woman is wheeled in, strapped to a gurney.

Anne recognizes her -- the Woman who was taken away for contraband.

As she struggles, strips of blood along her stomach seep through her hospital gown.

She breaks through a strap, breaks her NURSE'S nose.

Anne's Nurse rushes to help.

Her Guard presses her face-first into the wall.

FEMALE GUARD

Don't move! You got me?

She hurries to help the Nurse subdue the Woman.

That's when --

WHISPER

Go.

What?

WHISPER

GO!

Anne books it! She takes off down the hall --

WHISPER

Left.

Anne takes a left. It dead-ends at a locked door.

WHISPER

Hide.

Anne ducks behind a gurney.

The locked door opens. TWO NURSES walk out, chatting. They miss Anne.

WHISPER

The door.

Anne rushes for the closing door -- slips in, just as it locks behind her.

INT. SICK BAY. LEVEL 2

This is a very different place.

More like a military hospital. This section is built for disaster and crisis, not comfort.

Just rows upon rows of beds, some separated by pale curtains. Behind some, misshapen silhouettes and eerie sounds of suffering.

Anne walks down the aisles, barely able to understand what she's seeing. So many patients, sick in ways she's never seen.

An EMACIATED MAN. His body completely atrophied.

On the Man's shoulder - a U.S. MARINE TATTOO. Below that, a strange mark: a circle with 2 pillars and a curved line connecting them, so it resembles an H.

Another patient -- covered in 3RD DEGREE BURNS. On her arm, a circle tattoo with an UPSIDE DOWN ARROW.

Another -- a SICK MAN sobs as he vomits INKY BLOOD. His veins are all black.

Arms thrash at a curtain a few beds over. The curtain tears off. Reveals --

A WILD WOMAN. Her body thrashes. Her maw open wide as if screaming without sound. Her nose bleeds uncontrollably.

ON HER ARM - a tattoo of the Greek letter PSI inside a circle.

GUARD (O.S.)

Stop! Stop right now and raise your arms!

Anne does as she's told, almost grateful at being caught so she can get out of this nightmare.

CUT TO:

INT. LEVEL 1. GUARD LIVING QUARTERS - BATHROOMS

Dirty mops across a feculent floor.

Anne, Dreads, Fisher and a few others mop and clean.

Anne is sallow and exhausted. She stares daggers at the GUARDS chatting outside the door.

FISHER

I'd be careful if I were you.

That sounds like a threat.

FISHER

You get to The Hole, means you on their radar. And if you thought The Hole was bad, then you don't wanna do anything to be on their minds.

ANNE

Like Lily? She get on their radar? She go somewhere worse than The Hole?

Fisher clams up. Like she somehow slipped.

ANNE

Where'd Lily go, Fisher?

Dreads casually gets between them, protective.

FISHER

Dreads. I didn't hear a dog whistle.

DREADS

Smelled a rat. Whatcha ladies up to?

FISHER

Just givin' the noob here some advice.

DREADS

Funny, I didn't know you were an authority on more than how to suck dick in dark alleys.

FISHER

Bitch, you better --

Fisher's advance is stopped by a shiv against her rib cage.

DREADS

I better what?

Fisher backs away.

FISHER

Watch your back.

Fisher walks off.

ANNE

Wait.

(dammit)

You didn't have to do that.

DREADS

You're welcome.

ANNE

She knows, doesn't she?

Dreads tucks her shiv back into the lining of her pants.

DREADS

What are you babbling --

ANNE

The Hole. There's something beneath it.

DREADS

The Hole's the last level.
Everybody knows that.

ANNE

Everybody?

(beat)

Don't you feel it? That there's
something nobody's talking about?
That everyone's afraid?

Dreads looks at her sadly. Anne's losing it.

DREADS

Why don't you take a break. I can
finish this side.

Anne looks after Fisher, wants to know her secrets.

INT. LEVEL 4. SHOWER

A large, dark communal chamber. Rubber floors with drains.

Women stand in rows beneath shower heads in the ceiling.

Anne spots a RAGGED BLONDE ahead. Someone new. And she has the CIRCLE TATTOO with the Greek letter PSI on her shoulder.

Anne loses sight of her, is shoved into a different line.

Anne spots the blonde again.

Her back is to Anne. She turns her face up into the shower fall. Everyone else cowers at the freezing water.

Then suddenly, her eyes OPEN and stare right at Anne.

It's Beth.

It takes all her strength not to run to her sister. Anne smiles, but Beth doesn't react.

Like a vacant shell, Beth just scans the room, seeing nothing, then turns her face into the water again.

INT. LEVEL 4. ANNE'S CELL

Everyone crowds the door where an INMATE LIBRARIAN hands out books and porn magazines from a cart.

SPANISH WOMAN

Que es eso?

INMATE LIBRARIAN

Stephen King-o. *Carrie*. It's a classic. Classico. Scary. Ahhh!

(beat)

It's the only one left in Espanol, deal with it.

Everyone distracted, Anne sits next to Beth. Holds her hand.

Beth doesn't even act like she feels it.

ANNE

Beth? Can you hear me?

Beth just stares at nothing.

ANNE

I'm getting you out of here. We're going home.

She gently sweeps Beth's sweat-soaked hair behind her ear.

ANNE

Jesus, what did they do to you,
Bethy?

Beth scratches at her right arm obsessively. It's strange at first, but quickly becomes frightening as she digs bloody streaks into her arm.

ANNE

Beth, stop. Stop it. What are you
doing?

(tears coming)

Bethy, stop it. You're okay. You're
safe. Please. Beth stop.

She forces Beth's arms down. Grabs a shirt off her bunk and ties it around Beth's bloody scratches.

ANNE

(touches Beth's face)

Baby? Can you hear me?

Beth just stares off emptily. A body, not a person.

Anne checks her tears. Someone has taken her sister.

INT. LEVEL 4. OUTSIDE JANE'S CELL

Fisher and CYBIL, a Chinese thug with a shaved head, flank the cell.

They get in Anne's way as she approaches.

ANNE

(to Fisher)

Tell me what's going on.

FISHER

Turn around. And walk away.

Anne is not in the mood.

She grabs Fisher and slams her against the wall.

Cybil goes after her -- Anne kicks her in the face, knocks her down.

ANNE

What are they doing to them down there? I know you know.

Cybil is up. Now with a SHIV.

She charges Anne, who swings Fisher around -- the shiv goes right into her shoulder.

Suddenly Jane is there -- her hand on Fisher and Cybil.

They instantly back off.

Jane nods to Cybil. She instantly gets to dressing Fisher's flesh wound.

A look around to make sure the Guards haven't noticed them, then Jane gestures for Anne to follow her inside.

JANE'S CELL

Walls are covered in 3D paintings of the outside world. Rivers, city blocks, life.

Once inside, Jane turns her back to Anne. Stares at a painting of a window on the back wall.

ANNE

Where do they go when they're taken?

Jane doesn't budge.

ANNE

The mark on your arm. What's it mean?

Slowly...Jane turns.

ANNE

I know you have one too.

Jane steadily closes the distance between them.

ANNE

You protect the ones who come back,
don't you? Because they did it to
you too.

Jane is so close, she breathes down on Anne now.

ANNE

The girl. Lily. In The Circle. You
let her die.

JANE

(shakes her head)
I saved her life.

Anne digests this.

ANNE

I think they have my sister.
(at Jane's look)
Beth Olsen.

There's sadness in Jane's eyes as she recognizes the name.

ANNE

I want to know what they're doing
to her.

JANE

No you don't.

ANNE

I want to make them stop.

Jane smirks. Turns her back to Anne.

On instinct, Anne grabs her to stop her. Jane REACTS and
slams Anne in the face with the force of a sledgehammer. Anne
is on the floor in an instant with a bloody mouth.

Jane backs off, ashamed.

Fisher is about to come in.

Jane holds a hand out to stop her.

Jane sighs. She rolls up her sleeve to reveal the Circle tattoo with 2 pillars and a curved line between them. The same Circle & H tattoo on the EMACIATED MAN.

JANE

The Circle. He watches.

BURKE (O.S.)

Tea party, ladies?

Burke is ready for a fight with Jane, but Jane backs off.

BURKE

You alright, Reeves?

ANNE

Yeah. I just fell.

Anne gets to her feet.

BURKE

Fisher?

FISHER

I'm fine.

BURKE

You're bleeding. You should go to the --

FISHER

I'm fine.

(calms down)

I don't need to go to the hospital.

I'm fine.

Burke lets it go. Sees Anne out safely.

INT. LEVEL 4. ANNE'S CELL - LIGHTS OUT

The Inmates take their BLUE PILLS from Burke and go to bed.

Anne and Beth's bunks are head to head. She climbs up and stares at her sister. She's already asleep.

A million questions run through Anne's mind.

INT. LEVEL 4. REC COURTYARD - NEXT DAY

The INMATE LIBRARIAN stands in the corner with her carts and crates of books.

Anne peruses the options.

INMATE LIBRARIAN
Looking for anything in particular?

ANNE
I don't know. Symbology. History
maybe --

Her heart stops at a book spine with ASTROLOGICAL SYMBOLS.
One of them is the UPSIDE DOWN ARROW.

Anne snatches the book and finds a bench. Flips through
Astrology and You, finds a page with the upside down arrow.

**Vulcan: a hypothetical planet once thought to exist inside
the orbit of Mercury.**

Named for the Greek god of Fire...

Anne snatches another book. GREEK & ROMAN MYTHOLOGY.

Flips to a chapter -- DEMIGODS.

The first symbol: the curved H.

Hercules: God of Strength

ANNE - mind racing.

She heads for --

ANNE'S CELL

As Anne enters -- no Beth.

She tosses her books on the bed, wanders out to find her.

BURKE (O.S.)
Reeves! You're on shower duty.
Let's go.

Reluctantly, Anne is forced to go where Burke pushes her.

INT. LEVEL 4

Anne slows at the Maintenance Closet. Burke pushes her past.

ANNE
(senses something off)
Where's everyone else?

Burke shoves Anne on.

INT. LEVEL 4. GUARD STATION - SAME

Anne's RED DOT is led by a BLUE DOT away from the other RED DOTS. ...Led into a room where a SINGLE BLUE DOT waits.

INT. LEVEL 4. SHOWER

Burke shoves Anne inside, locks the door quick.

In the corner, a male guard taps a stun stick against his thigh. WAKE is stitched to his shirt pocket.

Wake emerges from the shadows, the face of a real sonofabitch.

ANNE
Shit.

WAKE
My name is John Wake.

Wake approaches. Slowly, as if for effect. Anne's not impressed.

WAKE
There are cameras in the corners at
ten o'clock and five o'clock.

Huh?

WAKE
I'm not going to hurt you.

He backhands Anne. Shoves her into the wall. His mouth is right in her ear --

WAKE

Have you made contact with Beth?

ANNE

What?

Wake kicks Anne's legs wide.

WAKE

I don't know when I'll be able to
next make contact. So tell me
quickly what intel you've acquired.

(beat)

Struggle.

Anne pushes back.

Wake slams her hard against the wall.

WAKE

Good.

He unbuckles his belt.

ANNE

What the fuck are you doing?

WAKE

Shut up. We don't have much time.
Have you found her?

Still shocked and confused, but --

ANNE

Yes. They just put her back in
general yesterday.

This surprises Wake.

WAKE

What has she told you?

ANNE

Nothing. They did something to her.
The trauma - I think she might have
selective mutism. It could take
months to undo. We need to get her
out of here.

He tugs at her pants.

WAKE
Don't be afraid.

ANNE
I'm not afraid.

The camera in the corner watches.

Wake's chin rests on Anne's shoulder as they struggle against each other. It's mortifying, even if it is just an act.

WAKE
I'm sorry.
(beat)
What intel have you gathered of Ravensbrook's operations.

ANNE
I don't know. I think they're experimenting on prisoners.

WAKE
You think? To what end?

ANNE
I don't know! Can you get us out of here?

WAKE
Focus, Agent Reeves. I'm asking you to report.

ANNE
(breathes; thinks)
I saw chemical burns. A lot of sick people. Like I've never seen.
(realizes)
Weapons experiments. Right? If Global Lucent's developing weapons for Russia, they could be new biological and chemical WMDs. What better place to test them than on a population nobody cares about?

WAKE

Can you prove it?

ANNE

Whatever they're doing is in Beth's head. She's seen it.

WAKE

And she's mute.

ANNE

She just needs help. We need an extraction now.

WAKE

I don't think so.

Wake shoves her head into the wall. She crumples to the floor.

He steps back and buckles his pants, which he never really took down.

WAKE

I'm not risking this mission because you hope your sister will return to reality. You prove she knows something, or you find proof yourself. That's when we talk extraction.

ANNE

Are you insane? You have to pull us out!

WAKE

You better start crying.

A METALLIC GROAN from outside.

ANNE

Wait --

Wake punches her in the face --

CUT TO:

The door opens to SHED LIGHT on Anne prostrate on the floor.

WAKE

That's for Chris and Kelly. Stupid bitch.

BURKE

Thanks for breaking her in, J.

WAKE

My pleasure. How are they doing?

BURKE

Kelly lost her tongue. But I hear Dr. Marsh is taking good care of them.

WAKE

Good.

Wake is gone.

INT. LEVEL 4. ANNE'S CELL - LIGHTS OUT

As Anne enters, she immediately notices - Beth's bunk is empty.

ANNE

No. Wait!

She presses against the clear gate. Tries to find Beth as the lights go out around the prison.

INT. LEVEL 4. DINING HALL

Anne is out of it. A new resolve, or hate, in her eyes. She pays no attention to Dreads and Nadia's idle talk.

She examines the room instead, eyeing inmates:

The crazies. Did something make them crazy?

The strangely scarred. Torture scars? Medical scars? Fights?

Jane with her lackeys.

ANNE

When did Jane go to The Hole?

Dreads and Nadia stop mid-conversation.

NADIA
Two years ago?

ANNE
What for?

NADIA
She killed someone in The Circle.

DREADS
(to Anne)
Let her be.

ANNE
Fisher didn't have to go.

Nadia shrugs.

ANNE
How long was she in for?

NADIA
Almost 10 months. Longest I ever
seen someone go to the Hole and
come back.

ANNE
Some don't come back?

NADIA
You've been there.

DREADS
Those that do, usually come back
crazy.
(gestures to Anne)
Case and point.

ANNE
What about Beth Olsen? She ever go
to the Hole?

Dreads and Nadia share a look.

DREADS
How do you know about Beth?

ANNE

They took her again. Last night.
For no reason. Why would they do
that?

Now Nadia also shares Dreads' concern for Anne's sanity.

ANNE

(gathers her thoughts)
Jane never went to The Hole.

DREADS

Here we go.

ANNE

You were right.

DREADS

About what?

ANNE

Neither of you should ever mess
with Jane.

Anne dumps her food bars onto Dreads's plate. Stands. Takes
her tray.

NADIA

Where are you going?

ANNE

To find out where she did go.

Anne walks up to Jane's table...but then passes it. Still, it
draws Jane's attention.

Jane watches Anne walk right up to...

RAMONA'S GANG. They've all stopped to stare at Anne. Ramona
senses her, but finishes her story anyway.

Finally, she turns ready to curse the fuck out of --

SLAM - Anne knocks Ramona on her ass with the tray.

Ramona's gang leaps onto Anne. Beat her ass until Ramona gets
to her feet.

RAMONA

Stop!

They pull Anne to her feet.

RAMONA

Sunday. I want that bitch in The
Circle.

The word "challenge" whispers through the room fast.

INMATE

There's been a challenge!

INT. LEVEL 4. REC COURTYARD

Anne rises. Lowers. Rises. We see her only at the top of her
push-ups.

She senses danger. Several INMATES nonchalantly take a stance
around her, intimidating others nearby to walk off.

She keeps doing push-ups as several MORE appear. They're
starting to form a circle around her.

Finally, a pair of feet stop inches from Anne's face.

It's Jane.

She kneels so only Anne can hear her.

JANE

Be noticed.

ANNE

Thank you.

JANE

She said you would come. That you
were like her.

(beat)

I prayed you were not.

(beat)

Don't thank me.

INT. LEVEL 4. REC COURTYARD

Preparations for The Circle.

OBSERVATION DECK

Wake is among the guards shuffling in excitedly, making bets. He tries to hide his concern.

MALE GUARD #1

Yeah, but Wake's got dibs. He had her first.

MALE GUARD #2

You wanna sell her, Wake?

WAKE

(forced smile)

Not a chance.

MALE GUARD #1

She's not gonna win anyway. Look at that gang banger bitch. She looks like she'd kill both of you then bite off your cocks when you're dead just to make your soul cry.

GUARD STATION

Marsh steps up to the window, greets the Warden. A GUARD hits a few buttons on her keyboard and two screens pop up with Anne's profile and stats on one, Ramona's on the other.

Marsh gives the go-ahead nod to...

BURKE

-- who walks to the center of the blood-stained mat. Right between Ramona and Anne.

BURKE

Today we have one grievance. That between Ramona Esperanza and Anne Reeves. It will be settled here, as agreed by both parties, yes?

RAMONA

Hell yeah.

Anne nods.

She glances at Jane who looks up at Marsh. "*Be noticed.*"

Anne knows what she has to do --

BURKE

Begin!

Burke steps out.

Ramona charges.

IN ONE MOVE - Anne sidesteps, elbows Ramona in the jaw, bends her arm back, snaps it.

And there's a moment...where Anne looks down at Ramona, her life entirely in Anne's hands...

FLASHBACK

7-YEAR-OLD BETH with her rifle. Smiles excitedly over at 8-YEAR-OLD ANNE.

FLASHBACK

Beth smiles, innocent, at her Entrance Interview.

BETH

I see the Agency as this great light. This great light in the darkness.

FLASHBACK

Beth, staring. A body, not a person.

BACK TO THE CIRCLE

Anne brings her foot down and crushes Ramona's head. Instant death.

Silence.

Anne looks up at Marsh.

Marsh smirks and exits.

Jane looks at Anne with a new kind of dread. There's no turning back now.

INT. GUARDS QUARTERS. "WINNER'S CIRCLE"

Anne's thrown in. The room is empty but for a plush bed and an elegant wet bar with a food basket.

Wake enters, locks the door.

ANNE

What are you doing here?

WAKE

Are you out of your fucking mind?

ANNE

I thought I was going to Marsh.

WAKE

Marsh? What do you think just happened here?

ANNE

I got his attention.

WAKE

You got everyone's attention. That's one hell of a way to call a meeting. This is a recon mission!

ANNE

I didn't mean to call it with you. Where's Marsh?

WAKE

Highest bidder gets the winner. In return, they get certain "amenities". I think I was the only one who knew you'd win.

The gift basket and bed suddenly make sense.

ANNE

I need to get down there, Wake. They've taken Beth.

WAKE

Is that what this is about?

She let it slip. *This is personal.*

ANNE

Look. Throughout history, doctors have used prisoners for experimentation, to test biological and chemical weapons. The Nazis, Japanese, Koreans. Hell we've done it! If that's what Marsh is up to for the Russians, then we need to know. And the only way to do that is to go see for myself.

(beat)

If Beth has been tested on, she's living evidence. We need her.

(trying to convince herself)

This isn't personal.

She starts wheezing.

ANNE

What level are we on?

Wake digests all this. Knows Anne is right.

WAKE

We need more than just Beth. Bring me data.

(beat)

I can't help you down there.

Anne's nose starts to bleed.

WAKE

Send me proof. Then I can get you an extraction.

ANNE

You can get me down there?

Anne wipes her bloody nose.

ANNE
 (fading)
 Wake...

WAKE
 I won't need to.

Wake just watches her stumble back. She gasps for breath. He just watches.

As she's about to pass out, he opens the door to reveal the PRETTY NURSE and ANOTHER NURSE, already waiting.

FADE TO:

WHISPER
 Wake up, Anne. Wake up. ...You're here.

GASP.

INT. WARD 8. CELL BLOCK

Anne wakes in a black-walled room.

Her wrist locator is gone. But in its place, just under the skin: a tiny BLINKING RED LIGHT.

What the fuck?! - She claws at it.

She looks out the wall of glass in front of her, tries to get her bearings --

OUTSIDE THE CELL - we see she's one of a whole row of similar black-walled cells. It's like an empty zoo, and she's the only caged animal.

Her training overcomes fear -- she takes in the room:

- Camera in the corner.
- Smooth ceiling.
- She bounces a little; feels heavier.

ANNE
 We're lower than the Hole.

- Her arm: the red blinking light.

INT. LEVEL 4. ANNE'S CELL - FLASHBACK

Beth scratches at her arm, leaving furious marks.

INT. WARD 8

Anne checks her shoulder. No tattoo.

A DOOR OPENS, off.

Dr. Marsh, flanked by TWO NURSE GUARDS (yes, armed nurses), appears. He smiles warmly.

DR. MARSH

I must admit, Anne, that when we first met, I did not expect to see you here.

He scans his tablet.

DR. MARSH

Ramona Esperanza. Broken nose, three broken ribs, and neck that's facing the wrong way. Very precise work for a travel agent.

He glances at her, amusement dancing in his eyes.

DR. MARSH

But what I found most fascinating was that throughout the ordeal, your heart rate was perfectly steady.

ON HIS TABLET - real-time diagnostics of Anne as video of The Circle fight plays on his screen.

DR. MARSH

A fantastic example of mind controlling matter, I would say.
(smiles)
Bring her.

Anne's breath catches in her throat. PAIN surges through her body. She falls to her knees.

On her arm -- the red blinking light is now black and solid.

Before passing out from the pain, she glimpses a Nurse-Guard pocket a LIGHTER-SIZED REMOTE.

INT. WARD 8. COLD ROOM

Anne plunges into a tank of freezing water. Her arms and legs are cuffed with weights. She surfaces, shivering, spitting up as best she can through a mouth guard. She tilts her head back to breathe above water.

Marsh stands to the side with monitors and an AIDE.

MARSH'S TABLET - Anne's vitals.

AIDE

Body temperature at 95 degrees
Fahrenheit.

Marsh eyes Anne closely. Her shivering gets worse. He looks like he's hoping for a miracle.

AIDE

Vasoconstriction normal. Body temp
at 92 degrees Fahrenheit.
Everything looks normal, no signs
of hypothermic aptitude.

Anne tries to control her erratic breathing.

DR. MARSH

Good girl.

He walks right up to the glass to better observe her.

AIDE

Body temp at 89 degrees Fahrenheit.

DR. MARSH

You feel it, don't you? The mild
confusion.

(MORE)

DR. MARSH (CONT'D)

Your vital organs can't function at these temperatures, so your body diverts blood from the less necessary parts of your body. Toes. Fingers.

(beat)

Fascinating, isn't it? The extent your body is willing to sacrifice to save the whole.

He's talking more about her than about her body.

She looks at him now. Stares deep into him.

Marsh smiles like a proud father. He knows the amount of control that takes.

DR. MARSH

Take her down to 80.

AIDE

Risk losing the subject on the first test?

Marsh stomps back to the monitors.

DR. MARSH

Do it.

The Aide lowers the temp.

MARSH'S TABLET - Anne's body temp drops to 84...

She convulses. 82...Her breath spasms. 81...

AIDE

Doctor...her heart...

DR. MARSH

(sotto)

C'mon, Agent Reeves. C'mon.

80 degrees Fahrenheit.

A pain-filled tear runs down Anne's face.

Marsh takes a proud breath, relieved. He hits the intercom:

DR. MARSH
Extraction, please.

He pats the Aide, excited.

Doors open and four large MALE NURSE GUARDS enter to pull Anne out like she's no more fragile than a sack of bricks.

As she's conveyed out, the familiar FLAT-LINE SOUND.

DR. MARSH
No!

Anne's POV - the room...

FADES TO BLACK:

DR. MARSH (V.O.)
Get her on the table! On the table
now! Clear!

DISSOLVE TO:

INT. WARD 8. REWARMING ROOM

Wooden walls and floors. Like a giant steam room.

Anne's naked body on the ground, covered in sweat. A tube pumps a CLEAR LIQUID down Anne's throat.

She jolts upright, vomits. Pulls the tube out, gags as she drags out more and more tube. Finally it's out, and she's on all fours, coughing up.

INT. WARD 8. EXAMINATION ROOM

A sterile, frightening place devoid of humanity.

Anne's limbs are cuffed to the cold metal table. Marsh examines her frostbitten body with no bedside matter.

Done, he throws a gown over her.

He jots notes on his TABLET; doesn't look pleased.

DR. MARSH
 How's the pain? On a scale of 1-10,
 10 being unbearable.

She tries to speak. It hurts.

DR. MARSH
 Shh. Not yet.

A second before she understands, then holds up 7 fingers.

He nods. Makes a note.

He prepares something at a table, off. Returns with a CLEAR
 SERUM. She struggles.

DR. MARSH
 This will help the pain.
 (gently)
 Trust me.

He means it. Anne has no choice but to let him inject her.

He strokes her forehead as her EYES ROLL BACK and she passes
 into a drug-induced oblivion.

FADE TO:

INT. WARD 8. CELL BLOCK

A NURSE GUARD leads a shackled Anne down a cellblock that
 looks part psych-ward, part prison. One prisoner per cell.
 And on each door, a sign illumines a different symbol.

Through the windows of each door, Anne spies glimpses of the
 patient-prisoners:

A MAN, long black hair, deathly pale skin, stands in the far
 corner singing to himself. A straight-jacket keeps him bound.

On his door, THE SYMBOL OF HADES.

INT. WARD 8. EXAMINATION ROOM

ANNE SCREAMS

PRETTY NURSE tightens her restraints. Anne writhes on a table, desperate to be free.

DR. MARSH

Hold her.

He forces a tube down her throat. BLACK SERUM pumps into her.

With the Pretty Nurse's help, he forces Anne to swallow.

Marsh gets behind his holographic computer.

Anne's body spasms.

PRETTY NURSE

Doctor --

Anne's skin thins. For a moment, we see her veins, muscles.

PRETTY NURSE

You gave her the Clear?

DR. MARSH

Of course.

Marsh rushes to Anne's side.

The pain is so severe, she fades in and out of consciousness.

PRETTY NURSE

Well it's not taking.

DR. MARSH

(whispers to Anne)

We are the stuff of stars, you know. But even the Universe cannot exist unless you perceive it.

PRETTY NURSE

We're losing her.

Marsh leans close to Anne, strokes her hair gently.

DR. MARSH

Believe. Use your mind. You are not dying. Pain is an illusion. You exist because you believe you do.

Anne closes her eyes tight to get through the pain.

FADE TO:

INT. WARD 8. CELL BLOCK

A MAN sits on his bed, head bowed. His arms and legs are bound with thick cuffs. On his door, THE SYMBOL OF HERCULES.

A WOMAN stands right against her window, watches Anne, her hair drenched. A misty coolant pumps into her room from vents in the ceiling, yet still the Woman sweats. On her door, THE SYMBOL OF BOREAS (God of Winter).

INT. WARD 8. EXAMINATION ROOM

NURSE GUARDS carry a screaming Anne into the room. Her body is covered in 3rd degree burns and blisters.

INT. WARD 8. CELL BLOCK

Anne approaches a cell whose window LIGHTS UP, then goes cold, as if someone inside is turning on and off a bright orange light.

Anne passes the cell...THE SYMBOL OF VULCAN on the door.

INT. WARD 8. EXAMINATION ROOM

Anne wakes to find her body swaddled in a cold wrap. Her face is red and blistered, like she's been given an acute sunburn.

Marsh's voice is distant, blurry.

DR. MARSH

(to his Aide; annoyed)

No. She didn't respond to any of those treatments. There's only some slightly accelerated healing after the Clear Serum.

He shakes his head. Like none of this makes sense to him.

AIDE

Should we put her back in General
with the other fails, then?

Marsh really examines the data on his TABLET. Thinking...

Marsh looks back at Anne. He hands the Tablet to the Aide. We
catch a glimpse of video of Anne in her Level 4 cell.

DR. MARSH

Prep her for the Blue.

AIDE

Sir, I thought we agreed, there's
still work to be done with the
blues after the last --

DR. MARSH

Do it.

FADE TO:

INT. WARD 8. CELL BLOCK

Inside Vulcan's cell, SCORCH MARKS on the walls.

And a MAN, standing naked, back to the door. We can't see
what he's doing, but the source of the orange light is in his
hands, as if he's lighting something on fire, then putting it
out, lights it, puts it out.

INT. WARD 8. EXAMINATION ROOM

The AIDE swabs Anne's arm. INJECTS A BLUE SERUM. This makes
him nervous.

Anne's passed out on the table. He tightens her restraints.

Turns off the lights. Exits. We hear him LOCK THE DOOR from
the outside.

A long moment...

Then Anne's eyes open suddenly.

Her body arches. She opens her mouth to scream, but no sound comes out.

JUMP CUT TO:

VISION MONTAGE

INT. WARD 8. EXAMINATION ROOM

PRETTY NURSE scrubs blood off her hands and arms in a sink. Her apron is covered in human gore.

Behind her, a PRISONER lays with his chest cavity pried open. The last breath leaves him. It was a live autopsy.

JUMP CUT TO:

AN OFFICE

Empty. A wall of monitors show CCTV feed from all over the prison. Computers report data from various patient-prisoners.

A GROAN as the bookshelf slides back, reveals a secret room.

Anne watches from the corner as Marsh emerges. We get a glimpse of a room full of different-colored SERUMS before the bookshelf closes again.

We see Marsh type: 4776 on the keypad to lock the door.

JUMP CUT TO:

INT. WARD 8. EXAMINATION ROOM

Dreads is strapped to the table.

DREADS

I don't understand. I didn't do anything wrong. Please. Why are you doing this?

An AIDE approaches her with the tube of BLACK LIQUID.

Her SCREAMS push us to --

INT. WAKE'S ROOM

Wake talks on the phone, his voice indiscernible, as if through water. He's angry though.

He seems to sense something...turns towards us...

JUMP CUT TO:

MONTAGE BECOMES A DREAM

And we're in the white Quarantine room at Ravensbrook.

Anne wears a white hospital gown, but in the mirror she's in a black one. And on her reflection's arm - a circle tattoo.

On her own arm - no tattoo. She approaches her reflection, tries to see what the tattoo is...

BETH

Anne.

Anne turns to find Beth wearing a Nurse-Guard uniform.

ANNE

Beth?

BETH

Accept what you are now.

ANNE

What am I?

BETH

A monster.

END MONTAGE.

INT. WARD 8. ANNE'S CELL

Anne wakes with a GASP. She vomits.

A pale hand rubs her back.

WOMAN'S VOICE

Shush. Shhh.

Anne looks up into the face of BETH.

LATER

Anne and Beth sit together, holding hands.

BETH

How do you feel?

ANNE

My heart -- my heart is racing.

Beth nods, the feeling familiar to her.

BETH

It slows. Or, you stop noticing.
And the headache?

Anne nods.

BETH

That doesn't go away.

ANNE

What is it?

BETH

I don't know. But ever since,
nothing's been right. Nothing at
all. It's just...fuzzy. Like a
painting left out in the rain.

They sit in silence a moment.

BETH

I knew they'd send you.

Anne looks suddenly ashamed.

BETH

But I didn't know if you'd come.

ANNE

Of course I came. I'm getting you
out of here.

BETH
That's not your mission.
(beat)
Is it?

ANNE
I don't care.

BETH
No. You never have.

Anne tears up.

ANNE
I did love him, you know.

BETH
I know.

ANNE
I got him to give up his father. I
betrayed the Agency, then I
betrayed him.

BETH
Because of what I said?

ANNE
(yes)
It doesn't matter.

BETH
Oh Annie.

ANNE
You're all I have left. I'm not
leaving you.

BETH
You can't stop everything bad in
the world from happening. Sometimes
the bad things need to happen, for
the good things to be.

Anne takes this in. Then suddenly --impossibly-- she hears
FOOTSTEPS outside. And a MUFFLED VOICE, hard to make out...

BETH

What is it?

Anne is confused by how she knows this, but...

ANNE

It's him. He's coming.

BETH

Forget about me. If you can, save yourself.

ANNE

No, I'm not leaving you.

BETH

I'm already gone.

The cell DOOR OPENS.

INT. WARD 8. ASSESSMENT LAB

The DOOR CLOSES.

Anne is in a plain white room with one wall of windows, an --

OBSERVATION ROOM

Marsh walks into this room with his Aide. He smiles at the sight of Anne.

He hits a INTERCOM BUTTON.

(INTERCUT AS NECESSARY)

DR. MARSH

(on intercom)

What is your name?

No response.

DR. MARSH

(on intercom)

What is your name?

ANNE

Anne Reeves.

DR. MARSH
Is that your real name?

Anne smirks defiantly.

DR. MARSH
(on intercom)
Do you know where you are?

Anne HEARS something beyond the walls. It's muddy, like a dream in her head, but maybe it's SCREAMING or RAISED VOICES.

DR. MARSH
(to Aide)
Look at her eyes. Recognition.
Coherence.

The Aide monitors live scans of Anne's brain.

AIDE
(amazed)
Everything looks...good.

DR. MARSH
(on intercom)
Do you know where you are?

ANNE
A prison. Ravensbrook.

DR. MARSH
Yes.

He says something to his Aide. His voice is muffled. But Anne thinks she can just make out...

DR. MARSH
...She's a Hopeful...

A NURSE GUARD enters to lead her out as Marsh and his Aide are lost in conversation.

INT. WARD 8

Anne is led out by TWO NURSE GUARDS.

They stop for ANOTHER NURSE GUARD pushing a gurney. On it, DREADS. She's dead. Inky blood and vomit all over her mouth.

Any confidence Anne might've had disappears -- those visions were real.

INT. WARD 8. ANNE'S CELL

Anne's unshackled, locked in. There's a lot to take in.

BETH

Are you okay? Did they hurt you?

ANNE

We're going to die here.

BETH

No. You're not dying here, you understand me?

ANNE

They've created the perfect prison.

(taps her head)

Like children, our lives are entirely in their hands. They can inject us with that black stuff and we could be dead in a minute if they just say "yes" when yesterday they said "no". We depend on them. And they're lunatics!

BETH

They're getting into your head.

ANNE

No, they're IN my head! I can hear them. Or things. I don't know. What's wrong with me?

Beth watches her sister break down. Watches her bow to the ground and we hear just FLASHES OF SOUND -- chains, manic yelling, cell doors locking, Dr. Marsh's voice...screaming! Sobbing. Pleading. People dying.

She covers her ears, tries to stop the cacophony.

...But all there really is, is SILENCE. It's all in her head.

BETH

When you feel like it's hopeless,
what do you do? Anne? What do you
do?

ANNE

Start with what you know.
(getting it together)
Intel. That's how we get out. Get
transferred.

Anne stands. She still battles the sounds in her head, but
she's too focused to let it overwhelm her now.

BETH

What do you know?

ANNE

The signs on the doors. They
were...the upside down arrow. The
book said that was Vulcan.

BETH

Vulcan?

ANNE

Vulcan. The Roman God of metalworks
and the forge. Fire. Beth, don't
you remember in school? The ancient
gods, they all represented
something. Fire. Hercules -
strength. Boreas, he was the God of
Winter.

Anne lifts Beth's shirt, to see her tattoo.

ANNE

Psyche. All Greek or Roman myths.

She flexes her fist. Dares to believe...

ANNE

Not chemical or biological WMDs.
Beth, he's creating human weapons.
He's creating...
(knows how it sounds)
Gods.

BETH

Then what are we?

Suddenly Beth doubles over in pain.

ANNE

Beth! What's wrong?

Beth SCREAMS, holds her stomach --

Anne pounds on the door.

ANNE

Hey! Hey! Help!

No one comes. She pounds on the door, as if she really thinks she can break through it.

DR. MARSH (V.O.)

Move it.

She pounds and pounds and --

ANNE

HELP!

Her SCREAM blends into...

INT. WARD 8. ASSESSMENT LAB

Anne SCREAMS - the chip in her arm black just beneath her skin. She writhes on the floor.

Same plain room, but now with a TABLE.

Marsh releases her with his REMOTE. Gives her a moment.

INSIDE OBSERVATION ROOM - Marsh clicks on the INTERCOM.

(INTERCUT AS NECESSARY)

DR. MARSH

(on intercom)

Life is never what we meant it to be, is it? Powerlessness is the only thing that defines our journey on Earth.

(MORE)

DR. MARSH (CONT'D)

(beat)

But for you, Anne, there can be so much more than ineffectiveness. And vulnerability. And surrender.

Anne finally manages to get to her knees.

DR. MARSH

(on intercom)

Move the table.

She takes a step towards the table --

DR. MARSH

(on intercom)

Not that way.

Anne stops - *What does he mean?*

DR. MARSH

(on intercom)

Move the table.

ANNE

How?

DR. MARSH

(on intercom)

You come from a world that expects you to be a cog. I am telling you: You can be more than that.

ANNE

By becoming one of your monsters?

DR. MARSH

(on intercom)

A monster goes against nature. I have learned to help nature along. To force evolution.

ANNE

And you're as crazy as everyone else who's tried before you.

DR. MARSH

(intercom)

Move it.

ANNE

I can't!

ANOTHER SESSION - NEXT DAY

On Marsh's monitor, we see the session is being recorded.

DR. MARSH

(on intercom)

What do you see?

ANNE

A table.

DR. MARSH

(on intercom)

No. It's a collection of molecules.
Of energy set in a pattern that our
mind interprets as "table". "Wood".
But I have given you an
extraordinary gift, Anne.

(beat)

The gift of mind over matter.

Anne looks at the table. Wonders...

DR. MARSH

You are the only one to survive the
Serum of Psyche. Everyone else has
lost their minds.

Anne knows he refers to Beth.

DR. MARSH

I'm telling you, you can move that
table without touching it. Break it
into pieces if you wanted.

ANNE

You're insane.

DR. MARSH

The world could be yours, just like
you've always wanted. Wouldn't you
like that?

Something in her actually does, but --

ANNE

You're a murderer and a traitor. I would like you to pay for your crimes.

DR. MARSH

(almost angry)

Stop pretending you're one of them! You're not your sister. You're not other people. You never were. And now your physiology proves it. And once you believe it yourself, no one will be able to deny it. To deny you. Are. Special.

(beat)

Don't you see, Anne? I'm finally asking, what do you want?

ANNE

(pause)

To kill you.

Marsh laughs. His Aide doesn't look amused at all. In fact, he looks terrified.

DR. MARSH

Thank you, Anne.

The door opens. TWO NURSE GUARDS enter.

OBSERVATION ROOM

Marsh looks down at the INTERCOM BUTTON. It's off.

AIDE

Sir?

Marsh walks out, mind racing.

ASSESSMENT LAB

The NURSE GUARDS instantly shackle and pin Anne to the table.

The Pretty Nurse enters with a TATTOO NEEDLE.

Anne struggles, knows what's coming.

The NURSE GUARDS yank up Anne's shirt sleeve.

INT. WARD 8. ANNE'S CELL

As the NURSE GUARD uncuffs her, Anne sees Beth is gone.

ANNE
Where's Beth?

The Nurse Guard ignores her.

ANNE
Is she alright?

Locks the door behind her.

ANNE
Where did you take her!?

Now alone, Anne checks her shoulder underneath the bloody, inky gauze: THE CIRCLE TATTOO WITH THE LETTER PSI.

NEXT DAY - CCTV VIDEO

Anne is thrown back into her cell.

NEXT DAY - CCTV VIDEO

Anne sits on the floor. She ignores the Guards. They're forced to pick her up and carry her out.

INT. WARD 8. ASSESSMENT LAB

Anne writhes pain on the floor. Blood drips from her nose.

That wood table still stands between her and Marsh.

DR. MARSH
(on intercom)
The pain stops if you just simply
try, Agent Reeves.

He releases her with a click of his remote.

Anne slowly gets to her feet.

DR. MARSH (TELEPATHY)
Move it.

Anne walks up to the table. Flips it right at the Observation Room window, cracking it.

INT. WARD 8. ANNE'S CELL

CCTV VIDEO

Anne is tossed back in.

AIDE (V.O.)

If she doesn't cooperate, we can't
test her capacity.

Anne sees a TRAY OF FOOD on the floor.

She looks directly at the camera as she dumps it in the toilet and flushes.

DR. MARSH (V.O.)

There's more than one way to test
someone.

INT. WARD 8. ANNE'S CELL

Anne's asleep by the door.

A tray of food SLIPS through the door, wakes her. The tray door remains open.

ANNE

Where's Beth? What have you done
with her?

The tray door closes.

Anne thinks. Flexes her hands, dares to believe...

She steps right up to the door. Concentrates on it.

...and IT OPENS.

Holy shit, did she just do that?

She creeps up to the door...peeks out.

CELL BLOCK HALLWAY

RED LIGHT LOCK INDICATORS above a half dozen cells in the cellblock suddenly turn green.

She didn't do it. Some of the doors are just unlocking.

As those cell doors slowly open, an ALARM BLARES.

Anne is about to make a run for it, but then senses something...and ducks.

Her own cell door EXPLODES off its hinges - narrowly misses taking her head off.

A man, wide as the doorway, stands heaving with adrenaline. On his arm, the H TATTOO.

This is HERCULES; if the demigod was insane with rage and testosterone.

He charges -- impossible speed -- slams Anne into the wall. Concrete crashes around them in shards.

Herc gets up easily, his body unaffected.

Anne is cut up, aches all over.

As she gets to her feet, Herc find a heavy slab of concrete and he HURLS IT like a tennis ball.

She's smashed to the ground again.

His massive hands find her neck, choke her to an inch of life in seconds.

Anne's head is forced back - she sees the TWISTED DOOR. She focuses, tries to move it. It quivers, or did it?

She tries to pry Herc's hand loose. He's too strong --

-- back to the door. She's about to die. At that thought -- the DOOR FLIES AT HERCULES, smashes him back.

Anne gasps for life, can't believe what she's done, but can't stop now -- she gets up, smashes her foot down on the door, crushing Herc's head. She smashes down again and again...

...Until blood runs onto the concrete and the giant is dead.

No time --

She sneaks to the open doorway, looks out: the hall is empty.

SOUNDS OF CHAOS from beyond another corridor.

Anne takes off in the opposite direction.

END OF THE HALL

The seamless door to the next corridor requires a KEY CARD.

Anne looks back -- a few escaped PATIENT-PRISONERS stalk towards her. One has the VULCAN TATTOO.

She backs to the door, no escape.

Then - Anne falls to her knees in extreme pain.

The door opens and a NURSE GUARD emerges, his REMOTE pointed at her.

He sees the others coming. Clicks it at them too.

They fall. Pain.

The NURSE GUARD steps over Anne.

NURSE GUARD

The doctor's going to be so
disappointed.

He lifts his WALKIE TALKIE to his lips - but suddenly drops it. Then the REMOTE.

Anne is instantly released from pain.

The NURSE GUARD'S skin pales, lips turn blue. The moisture in his hair, on his skin FREEZES.

Behind him - a girl with icy wet hair, pale blue eyes -- presses her hand against the Nurse Guard's back.

It's BOREAS.

And she's freezing him.

Anne snatches the fallen REMOTE. She hurries through the now open door, locks it behind her -- just as BOREAS'S PALE FACE smashes against the window.

BOREAS

Open the door. Open the doooooor!
You're next! You hear me?!

Anne's confused by her blood lust.

But there's no time -- she runs off.

INT. WARD 8. CORRIDOR

Anne runs down a row of hospital rooms, just to find herself in another similar corridor. She's lost.

ANNE

Goddammit.

TWO NURSE GUARDS round the corner, weapons drawn.

Anne finds the nearest thing she can throw - a chair - and heaves it at Guard #1 on the right.

She rushes Guard #2 as the other goes down.

Guard #2 is on the ground and disarmed before Guard #1 can get to his feet. The deft work of a SERE-trained soldier.

Anne points his partner's gun right at him.

ANNE

Drop it.

Guard #1 drops his gun.

ANNE

Slide it over here.

He kicks it over.

ANNE

You. Over there with him.
(then)
Where's Marsh's office?

She notices Guard #1 smiling.

ANNE
What's funny?

GUARD #1
You.

Guard #2, with his hands up, seems to be taking Anne pretty seriously.

GUARD #1
You're a rat in a fucking maze.
You're not getting out of here.

Anne shoots the asshole in the knee. He screams.

ANNE
(to Guard #2)
Where is it?

INT. WARD 8

Dr. Benjamin Marsh

Head Physician

Anne tries a KEY CARD covered in blood. Stolen from a guard. Doesn't work.

ANNE
Dammit!

MANIC WHISPERING APPROACHES.

She goes in search of the sound. Down --

THE NEXT CORRIDOR

The emergency lights are on, leaving an eerie blue glow. But no whispers.

Anne turns and runs right into the pale face of HADES. His veins are as inky black as his eyes.

Before Anne can get her REMOTE, he grabs her arm. A snake of ink flows from his veins into hers, right up into her neck. She SEIZES INSTANTLY, unable to breathe or move --

HADES

It hurts. Inside. Does yours hurt?

(beat)

What are you?

Hades raises Anne's sleeve to reveal the PSI TATTOO.

HADES

Ahh. The golden ticket.

Anne weakens to her knees.

HADES

You know what's coursing through
your veins right now?

(chuckles)

Me neither. It just happens. I can
kill things.

He likes the way she looks dying.

Anne looks around for something. Anything. She sees the sprinklers overhead.

HADES

You die so easily. This isn't even
a challenge. Why does Marsh think
you're so special?

She closes her eyes tight --

The sprinkler overhead EXPLODES. It startles him; he lets go.

Anne punches him on the inside of the knee, dropping him. Then takes off running back to Marsh's office.

She explodes hospital windows behind her as she goes. It slows Hades just enough for Anne to get into the --

NEXT CORRIDOR

She locks the door behind her.

Through the window, she sees Hades turn the corner, stringy black hair wet, cuts peppering his face. He smiles...

HADES

(sings eerily)

Hush little baby, don't say a word.
Daddy's gonna cut you and make you
hurt.

Anne elbows the KEY CARD lock, smashing it. She returns to Marsh's office.

She focuses on the door - it's too heavy for her telekinesis.

She scopes for resources. An ULTRASOUND MACHINE is plugged in down the hall.

Anne unplugs it.

Breaks the plug off the end. Pulls out wiring.

MARSH'S DOOR

Anne uses a makeshift lockpick on the door.

INT. MARSH'S OFFICE - MOMENTS LATER

The office from her vision.

She enters 4776 into the keypad on the wall.

The bookshelf slides open, reveals the SECRET ROOM.

SECRET ROOM

All the SERUMS are here. Even the YELLOW (Herc) and SILVER (Boreas) that we haven't seen used before.

Anne throws a few of each in a backpack, slings it over her shoulder.

Anne gets on his COMPUTER.

She pulls up an inmate list. Finds Beth's name:

BETH REEVES (aka: OLSEN) - MATERNITY WARD

ANNE
Maternity Ward?

INTERNEED: 78 DAYS

TREATMENT: PSYCHE and HERA.

She clicks on the NOTES icon.

DR. MARSH (V.O.)
The initial Psyche Serum failed,
and seems to have induced a state
of mental instability in the
patient. However, upon the arrival
of her sister, it became clear that
deep underneath the psychosis is
the ability to teleproject.

A video pops up.

ON VIDEO:

It's CCTV footage of Anne in her cell on Level 4.

ANNE
(on video)
Jesus, what did they do to you,
Bethy?

ON VIDEO - Anne's hands press through the air like she's
trying to hold an invisible person down. There is no Beth.

DR. MARSH (V.O.)
The prisoner Anne Reeves, whom we
later learned to be the patient's
sister, exhibited no telepathic
abilities of her own, but Beth
seems to be able to appear to her
sister, and thus far only her
sister, as though real. However, if
you observe closely, it appears
Beth could only appear in a
weakened state.

ANNE
(on video)
Beth, stop. Stop it.
(MORE)

ANNE (CONT'D)

What are you doing? Bethy, stop it.
You're okay. You're safe. Please.
Beth stop.

DR. MARSH (V.O.)

However, the channel seemed to get
clearer with proximity.

Another video: footage of Anne in her Ward 8 cell: No Beth.

ANNE: She can't believe what she's seeing here.

She types in her own name.

VIDEO PLAYS of Anne in the Assessment Room.

DR. MARSH (V.O.)

Just two days after the Psyche
Serum was administered, the patient
is not only of sound mind, but
already exhibiting encouraging
signs of telepathy.

(beat)

It is my belief she may be our
first true Hopeful.

ANNE

(on video)

You're a murderer and a traitor. I
would like you to pay for your
crimes.

Marsh doesn't respond. His lips don't even move.

ANNE

(on video)

To kill you.

ANNE: steps away from the screen in disbelief.

ANNE

Son of a bitch.

Needs a minute to process. ...So she's a telepath.

Then she gets an idea. She closes her eyes.

ANNE

Okay. Beth, can you hear me?

She goes silent.

ANNE (V.O.)

Beth...tell me where you are. Help
me find you...

SHOT - looking up through a clear tube. Up at an ODD PAINTING
on the ceiling.

SHOT - our hands in pink liquid.

SHOT - double swinging doors with the SYMBOL OF HERA (circle
like a sun on top of a cross).

Anne opens her eyes. Has seen where to go.

INT. WARD 8

Anne comes to a corridor that dead ends at the DOUBLE
SWINGING DOORS.

INT. MATERNITY WARD

A huge circular room with PODS around the edges.

On the ceiling, a painting of the HERA SYMBOL.

All the women are in some kind of forced stasis. Their stats
project on the glass windows of the tubes containing them.
Their bodies lay in some kind of pink viscous fluid.

At the foot of each bed, a symbol shows the combination
attempted here: (i.e. Hercules + Boreas).

ANNE

Oh my god. They're breeding them.

Then Anne sees --

ANNE

Beth!

The symbol at the foot of Beth's bed: PSI + PSI

Anne scrolls through the readings on her glass. Comes to a live ultrasound of a 2-month old fetus.

Beth's face is serene, but bruised, sallow. It's heartbreaking to see her sister this way.

ANNE

Beth, can you hear me? I'm getting you out of here. You understand me?

She looks desperately for a way to unplug Beth.

But then senses something. *Someone's coming.*

She finds a command on Beth's pod: the cover pulls back. She drags Beth to the floor, just as...

HADES

Stop hiding, little dovelette.

He strolls in...

HADES

Oooh, what kind of sick place have we here?

He sees the empty pod. But no Anne.

HADES

Dovelette?

He looks under the empty pod - Beth is there, covered in the pink gel. No Anne.

HADES

I am told. That you're my ticket out of here.

Hades stands over Beth, not quite sure what he's looking at.

Beth's fingers twitch.

Hades looks around for Anne. He checks hiding spots.

HADES

I killed 9 people to get thrown down here. Funny how things work. I make it an even 10, I go home.

(MORE)

HADES (CONT'D)

(laughs)

Simon says: show yourself.

Hades senses someone behind him. He turns to see:

BETH stands before him like a demonic apparition. Her eyes are completely white.

HADES

What the...

He turns back -- Beth's body is still by the pod. So how can she be --

He looks back and VISION BETH is right in his face.

Hades freaks; stumbles back against Beth's pod.

HADES

Jesus Christ!

Anne REACHES across the pod and pulls Hades into it. He reacts fast - grabs her hand, poisoning her instantly.

Anne bears into the sudden pain, can't reach the IV - focuses and the IV moves on its own, plunges its needle into him.

Hades's inky poison courses through Anne's body. She just barely has the strength to activate the IV - it pumps PINK SERUM into Hades.

At first there's no effect. As Anne's eyes blacken and her throat closes.

THEN Hades screams -- his black veins turn red. His skin bruises instantly as ALL HIS VEINS BURST.

Red blood drips from his eyes and nose, his body convulses, and finally he dies.

Anne crumples to the floor. Her eyes are black with poison.

Across the floor, Beth coughs up pink liquid, comes to. As one sister returns to life, the other fades.

Beth opens her eyes to see Anne dying. She just stares. There's an emptiness behind her eyes.

DR. MARSH (V.O.)
Believe. Use your mind. You are not
dying. Pain is an illusion.

A moment...then...

ANNE'S BLACK EYES slowly fade to green. It takes effort, but
it's as if she's willing her body to reject the poison.

The black in her veins recedes.

She crawls over to Beth.

ANNE
Beth? Beth, can you hear me?
(it doesn't seem like it)
Hang onto me, Beth. Hang onto me.

INT. WARD 8 - LATER

A NURSE GUARD reports into his walkie talkie:

NURSE GUARD
Corridor Four clear. Psyche Patient
451 has the girl. Hades Patient 327
is down in the Hera Ward, over.

He cocks his pistol.

As he walks down the hall towards us, we see Anne and Beth
hiding behind the next corner.

Beth whimpers -- Anne presses her hand over her mouth.

As he rounds the corner, Anne GRABS his gun hand. It's as if
she can hear his thoughts, because she predicts his every
move, dodging effortlessly as if sensing it before it
happens.

She sweep kicks his legs out from under him and breaks his
wrist back as he goes down. Gun falls. She has another
already right in his face.

INT. WARD 8. ELEVATOR - MOMENTS LATER

Anne holds the Nurse Guard at gunpoint.

Beth stands in the corner, spaced out.

ANNE

Take us to the top.

NURSE GUARD

You really think this is going to work?

Anne concentrates - the Nurse Guard's throat contracts. He can't breathe. Can't move.

ANNE

Top floor.

She lets him go.

NURSE GUARD

(coughing)

Surface Level.

"Voice Recognized: H. Little" appears on the scanner.

The elevator ascends.

NURSE GUARD

You don't get it, do you?

Anne ignores him. Checks on Beth, watches the scanner count out their ascension.

NURSE GUARD

You're the Hopeful. He'll never let you leave.

ANNE

A Hopeful? What does that mean?

NURSE GUARD

It means maybe he finally did it. Created a God.

He laughs like a fated man.

NURSE GUARD

Thing is, this place was built to keep gods in.

The elevator comes to a crashing halt. The Nurse Guard makes his move -- grabs the gun, is about to shoot.

Anne ducks and CLENCHES HER FIST - it causes the gun to crush in his hands. She slams him into the wall.

He slumps to the floor, unconscious.

ELEVATOR

Authorities have been alerted.
Please remain where you are.

INT. LEVEL 2 - SICK BAY

Anne forces the elevator doors open. She helps Beth out.

By the time she climbs out too, Beth is gone.

ANNE

Beth? Beth?!

She rounds the corner...

BOREAS

Is this what you're looking for?

BOREAS stands on Beth's back, pinning her to the floor.

At the touch, Beth is freezing to death.

BOREAS

Pretty cool, huh? Just from
moisture in the air. I can feel it.
It's suffocating.

ANNE

Let her go.

BOREAS

Don't. Don't talk to me like that.
Show me your arm. Your mark! Show
it to me!

Anne lifts her sleeve.

ANNE

Please just let her go.

BOREAS

She has the mark too. Maybe I'm supposed to kill both of you.

(beat)

What does that mark even mean?

She nudges the PSI TATTOO on Beth's shoulder.

ANNE

Don't.

Boreas looks down at Beth. Hypothermia has set in.

BOREAS

She's dying.

Behind Boreas, Anne sees Jane sneaking up with a PIPE.

BOREAS

I can almost feel daylight on my skin again. I want you to die, do you understand? I've never wanted anything more.

Boreas sees Beth dying. Releases her to come after Anne now --

Before she can, Jane knocks her in the head with the pipe. A SICKENING CRACK.

Boreas falls, dead.

With Boreas gone, the ice melts around Beth.

Anne instantly hugs Beth into her arms to warm her.

ANNE

(to Jane)

Thank you.

JANE

The guards are distracted trying to find the other patients. If you're to get out with your sister, you need to go now.

INT. LEVEL 2. MAINTENANCE HALL - MOMENTS LATER

Pipes line the ceiling, walls. Jane leads the way past doors labeled --

ARTIFICIAL GILL-OXYGEN GENERATOR and HYDROGEN-COOLED TUBE GENERATOR.

And finally to the door: MAINTENANCE ROOM.

INT. LEVEL 2. MAINTENANCE ROOM

Divers suits hang on the wall. A TWO-MAN SUBMARINE floats in a pool of water that leads to the ocean.

JANE

The decompression pills should be in here.

She breaks open the lock on a medicine cabinet with the ease normal people use to open Coke cans.

JANE

They need divers to maintain the exterior. So we can take the same route they do all the way to the top.

ANNE

What did he offer you?

Jane stops.

JANE

You're strong. Stronger than she was. Beth could never read thoughts.

ANNE

How long have you been working with him?

JANE

I just keep my eye out. For Hopefuls. It's the price I pay.

ANNE
 (gets it)
 To stay out of the Ward.

BETH
 (oblivious)
 Hot.

ANNE
 And he offered you freedom if you
 could kill me.

JANE
 I wish I could believe we would all
 make it together. But he controls
 everything. This thing, in our
 bodies - we're his, Anne.

She shows Anne a vicious scar on her forearm.

JANE
 I tried digging it out once.
 (beat)
 It doesn't come out.

BETH
 It's hot.

ANNE
 You don't really believe he'll give
 you your life back. Jane, you know
 it would never be that easy.

JANE
 This isn't easy. But I have no
 other choice but to trust him.

BETH
It's hot.

A second -- then Anne gets it.

She grabs Beth and throws her away from the door just as it
 warps and twists Anne's reflection into grotesque shapes.
It's melting.

With Anne distracted, Jane takes a swing with her PIPE -- it
 knocks Anne back, breaks a rib.

The door warps enough that two hands are able to reach through the space and pull the door right off its hinges.

Anne uses her mind to fling the molten door at Jane. It crushes and melts onto her skin. She screams, falls back.

And now VULCAN stands in the doorway. He is grotesquely scarred from hundreds of burns.

VULCAN

Our Father who art in Heaven.
Hallowed be thy name. Thy Kingdom
come, thy will be done...

He throws his arms out and a wave of hot, fiery air hits Anne in the face, BURNS her.

VULCAN

On earth as it is in Heaven.

Anne backs out the door. Past the OXYGEN GENERATOR door.

VULCAN

Give us this day, our daily bread.

He seems to grab hold of the air around him, and as he collects it in his hands it begins to heat up and CATCH FIRE.

He throws the burning burst of air at Anne. Her shirt catches fire.

VULCAN

And forgive us our trespasses.

The look in his eyes - he truly is asking for forgiveness. But like an automaton, he can't stop:

He goes in for the death blow - but is suddenly yanked back.

It's Jane. Wounded and blistered, she's still strong enough to pick Vulcan up and throw him into the wall. He crashes right through it.

Now Jane comes at Anne.

JANE

The one who can kill you goes home.
And I can't stay here anymore,
Anne. I hope you understand.

Just as Anne quells the flames on her shirt, Jane hits her.
The force of the blow throws her back against the wall.

Anne dodges another punch, which leaves a hole in the wall.

ANNE

Think about it. Why would he let us
all go like this? Pit us against
each other? This isn't real to him.
It's a game.

Jane and Anne spar and, with Jane wounded, the fight is
almost even. Anne finally ducks under a punch and kicks Jane
right in the gut.

She stumbles a step back, falls to one knee.

A sense draws Anne's attention to the place where Vulcan fell
-- a sound or a thought, neither of which Jane can hear.

ANNE

And I'm sorry, Jane. But I need to
get Beth out of here. I can't let
you win.

Vulcan explodes back into the hallway and throws a blast of
blazing air at Anne.

But Anne uses her telekinesis to harness the flame so it
changes direction and hits Jane. She's suddenly burning
alive.

Jane doesn't cry out, maybe her body doesn't even feel pain
anymore. She just watches herself as if confused that she's
dying. Then she looks up at Anne, and there's a kind of peace
in her eyes as the flames consume her.

Anne looks behind her, up at the ceiling - where a CAMERA
WATCHES. She knows Marsh is watching somewhere, and that
deep, threatening stare she gives is for him.

VULCAN

-- Steps over Jane, already dead, and as he does the flames absorb back into him like he's just sucking up the heat wherever he goes.

He swipes at Anne. She uses his momentum and PUSHES his fist into the door labeled HYDROGEN-COOLED TUBE GENERATOR.

Anne's palms BURN from touching him, but she shoves him harder. The door finally BREAKS OPEN and Vulcan stumbles into the room.

Anne shuts the door fast. With her telekinesis, she bends the door hinges so it won't open.

As expected, Vulcan tries to melt the door.

ANNE

I wouldn't do that if I were you.

As the door glows red, Anne runs back to Beth. Within the room, Vulcan's heat EXPLODES the hydrogen, and himself with it.

ALARMS BLARE.

The pressure blows the door off its hinges. The fire escapes into the hallway now.

Anne runs back to the Maintenance Room.

INSIDE THE GENERATOR ROOM

The explosion has caused a breach in the retaining wall. WATER sprays through the breach, then suddenly the wall just breaks open, letting in the sea.

MAINTENANCE ROOM

Anne shoves pills into Beth's mouth, then her own.

Atmospheric pressure is changing -- water bursts through screws in the wall.

The pool where the sub sits starts overflowing into the room.

ANNE

C'mon, Beth! C'mon!

Anne gets Beth through the sub's door, the water already up to their knees --

EXT. RAVENSBROOK HELIPAD - MOMENTS LATER

All seems quiet up here. Too still.

The submarine is already docked, door open, empty.

Anne is already helping Beth inside the HELIPLANE.

Beth feels safe for the first time. But the moment is fleeting - something over Anne's shoulder terrifies her.

Before Anne can turn, her body crumbles to the ground in perfect pain. She is in control of nothing.

ANNE'S POV: clean white shoes approach.

It's Marsh.

He slips the REMOTE back into his pocket. And he claps.

DR. MARSH

That was actually incredible. There were times I wasn't sure you would make it.

We see live CCTV footage from prison cams on his TABLET before he tucks it away.

Anne groans, can't move through the pain but tries.

He's enjoying how Anne still fights to crawl at him.

DR. MARSH

Even now you don't accept it, do you? Failure. It's why the Psyche Serum made your sister go crazy, I think. Like most people, she operates in failure. You have to if you love your country. You have to accept a glass ceiling to your potential. But not you, right Agent Reeves? Ever the rebel.

(thrilled)

(MORE)

DR. MARSH (CONT'D)

See, I knew all you needed was the impetus of fear and hope to unlock the full potential of what your mind can do. And look what it's done!

(pause)

We are more alike than you wish, I think.

He stands over her.

DR. MARSH

You are my monster.

(beat)

Yes, we have lots to do, don't we?

He steps over her, heads for Beth. He speaks into a pager --

DR. MARSH

I need a team on surface level to escort Miss Reeves and Miss Olsen back to Ward 8, please.

Meanwhile, we see Anne FOCUS. Like she's never focused before.

As Marsh makes his way for her sister, Anne musters all her strength and digs through the pain...

...and stands.

DR. MARSH

(to Beth, sweetly)

Come down from there, my dear --

His voice vanishes.

He turns, slowly. Involuntarily.

It hurts, but Anne walks towards him. She points at him and lowers her finger. As she does, Marsh lowers to his knees.

She reaches into her backpack and sticks the syringe of SILVER SERUM into Marsh's neck. Like a wash of ice, it moves quickly through his body.

ANNE
(in incredible pain)
Mind. Over matter.

A flicker of a smile crosses Marsh's face. Pride.

Then pride quickly gives way to fear as his heart quickens. His breath lets off puffs of chilled air. He tries to walk away but he stumbles, falls to one knee.

ANNE
Boreas. God of Winter.

She kneels down next to him. Reaches into his pocket and slips out his REMOTE.

ANNE
You can feel it, can't you?

She crushes the remote, releasing herself from pain.

ANNE
The mild confusion.

Regaining her strength, she reaches into her backpack. Pulls out the RED SERUM.

ANNE
If just one of these kills most people. I imagine all of them at once is probably a bad idea.

He's about to grab her to stop her, but she predicts his move. He's too weak to fight anyway. She holds his hand down and slowly injects him with the RED SERUM.

He WHIMPERS.

ANNE
Vulcan. God of Fire.

The veins in his skin just burst as if burning from the inside. His flesh turns red and bruised. He SCREAMS in agony.

She pulls out the YELLOW SERUM (Herc), injects him. A moment then we can actually see his muscles breaking down, as if the life is being sucked out of him from the inside.

ANNE

Hercules. God of Strength.

Now the BLUE SERUM. Injects him. His body arches, his mouth open in a silent scream.

ANNE

(emotional)

Psyche. The soul.

Finally, she pulls out the BLACK SERUM.

Marsh's eyes widen in fear.

ANNE

Hades. God of Death.

She injects him. The inky poison spider webs through his veins. His breath catches. His throat constricts.

ANNE

It hurts, doesn't it? From the inside out. Inevitable, inescapable pain.

He falls to the ground. The spider web of black poison moves up his neck, winds through his face.

ANNE

You still think you weren't creating monsters? How could you create anything else?

Marsh is paralyzed now, dying on the tarmac.

Anne stands over him, one last look at this man who, in some ways, really has become her creator.

She leaves him, as the poison makes its way to his heart, and stops it.

BETH

(like a child)

Are we going home, little monster?

ANNE

Yes. I'm taking you home.

The prison doors open and GUARDS come running.

Anne jumps into the plane with Beth.

INT. HELIPLANE

Beth watches through the window...

BETH

You did a bad thing. They'll be
mad.

...watches Marsh's dead body and the Guards all get smaller
and smaller.

BETH

Goodbye, monsters. Goodbye.

Anne looks at Beth, wonders how much sanity is left in her.

2 DAYS LATER

INT. AGENCY HOSPITAL WARD

CHARLIE walks with DIRECTOR AMOS.

DIRECTOR AMOS

Initial analysis --

CHARLIE

Initial analysis tells us nothing
but that the child is perfectly
healthy. I mean, perfectly.

DIRECTOR AMOS

What did you expect? And the
mother's ability?

CHARLIE

None yet that we've been able to
decipher. She's pretty heavily
sedated though. Her mind is doing
just enough to stay alive, really.
If we had gotten to debrief them a
little more before --

DIRECTOR AMOS

The risk was too high.

They finally stop at the window of a room. Beth lays within, hooked to an IV. A MONITOR shows a live ultrasound of her baby.

DIRECTOR AMOS

And the other?

Charlie gets choked up.

CHARLIE

The doctor's in with her --

WAKE

The other is doing just fine.

They turn to find WAKE in doctor's whites. Their own version of Dr. Marsh. And our DOCTOR from the opening.

WAKE

By bringing back themselves, they both brought us more data than we've ever been able to glean otherwise.

Charlie stares at Wake like he'd like to kill the man.

DIRECTOR AMOS

What were they told?

CHARLIE

Nothing. The nurse believed she was giving her a routine physical. So she didn't suspect anything when she was administered the sedative.

DIRECTOR AMOS

Because the nurse believed.

CHARLIE

Exactly, sir.

They stand outside Anne's room now. It's equipped just like the Ravensbrook rooms, but with some Agency touches.

Anne lays unconscious with an IV.

Charlie can barely look in. A man of duty before love. And ashamed of it.

INT. ANNE'S HOSPITAL ROOM

The voices are muffled, but we hear:

DIRECTOR AMOS (O.S.)
Do we know if her telepathy works
while she's under?

WAKE (O.S.)
She has enough tranquilizers to put
a horse down. I don't imagine she
has the wherewithal to hear
anything. Let alone what you're
thinking. Still, our tests are only
preliminary. It's impossible to
tell how much Marsh succeeded.
Footage of her escape perished in
the prison fire, I'm afraid.

INT. AGENCY HOSPITAL WARD

Amos and Wake walk off, chatting.

Charlie lingers at Anne's window, his face full of apology.
Finally, he follows after his bosses.

ANNE (V.O.)
I'm sorry, too.

Charlie stops...

INT. ANNE'S HOSPITAL ROOM

Anne's eyes open.

CUT TO BLACK.

THE END.