

THE MACHINE

by

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Script (draft)

1 INT. MOD BASE. LIGHT ISLAND - NIGHT 1

VINCENT MCCARTHY comes out of a CLEAN ROOM and pulls down the mask and hood of his CLEAN ROOM SUIT. He's a handsome man in his late thirties.

Still working inside the room are a TEAM OF 6 TECHNICIANS in CLEAN ROOM SUITS.

Vincent passes a SCIENTIST and TWO ENGINEERS and gets onto a GOLF BUGGY and drives down a DARK CORRIDOR. He passes another tired SCIENTIST.

2 INT. MOD BASE. LIFT HANGAR - NIGHT 2

Lift doors open and Vincent steps into the hangar. He's dressed in a suit and carrying a briefcase.

TWO IMPLANT SOLDIERS with IMPLANT SCARS stop him.

VINCENT
Evening gentlemen.

One of the guards stares at him.

GUARDS POV: The guard's vision is augmented, he can see Vincent's heart rate and health stats, he can see that Vincent has no weapons or equipment from the lab.

The Guard lets him go and Vincent leaves.

Another IMPLANT SOLDIER standing on the platform above the lift watches Vincent leave.

The soldier speaks whispers in a GUTTURAL DIGITAL LANGUAGE to the two guards below, saying something about Vincent, and they laugh quietly in the same language.

Spotlights sweep over them revealing their scars.

3 INT/EXT. VINCENT'S CAR. MOD BASE. CHECKPOINT - NIGHT 3

Spotlights sweep over Vincent's car as the checkpoint approaches.

He drives right up to the checkpoint and holds out his hand, the SECURITY GUARD scans his fingers and then his face.

The checkpoint is opened and the ARMED SOLDIERS step aside.

Vincent drives through.

SUDDENLY A WOMAN smashes her hands against the side window.

PAUL'S MOTHER
 MY SON IS PAUL DAWSON, You have
 him, don't you. WHY WON'T YOU LET
 ME SEE HIM? I KNOW THAT HE'S IN
 THERE, I KNOW IT. WHAT ARE YOU
 DOING TO HIM? WHAT ARE YOU DOING TO
 MY BOY?!

SOLDIERS run over and restrain the woman and drag her away
 from the car.

The other TEN WOMEN have PLACARDS reading:

DON'T ATTACK CHINA.

NO TO WAR.

WHERE ARE OUR M.I.A? WHO HAS OUR BOYS?

And then placards of young men in uniform with their names,
 photos and when they went missing - WAYNE LEWIS M.I.A March
 2019, MATT RICHARDS M.I.A January 2020, Paul DAWSON M.I.A
 JUNE 2020 etc.

Vincent has seen this many times before he drives through
 them.

4 INT/EXT. CAR. FOREST - NIGHT 4

Vincent drives through the forest.

5 EXT. ROAD - NIGHT 5

Vincent drives towards a city in the distance. The skyline is
 littered with half finished buildings.

A car headlight flares the lens.

6 INT. CHILDREN'S CARE HOME. MARY'S ROOM - NIGHT 6

Darkness, the sound of a child breathing irregularly,
 struggling, SUDDENLY A SHORT SHARP CRY.

Vincent opens his eyes.

His daughter MARY is suspended above her bed by PIPES COMING
 OUT OF HER BACK - They wriggle like tentacles. She lifts her
 head and looks at him, HER EYES GLOW.

Vincent is terrified.

> CUT TO:

He wakes for real this time. He's upset and confused.

He's been asleep with his back to the wall in his daughter's room. He calmly goes over to his NINE YEAR OLD DAUGHTER who is awake in her bed.

Her hands wring together uncontrollably, she doesn't look at him. She's lost in her own world.

He checks his watch and then thoroughly washes his hands and lays out a large FEEDING SYRINGE and CAN OF LIQUID FOOD on the bedside table. He turns on the kettle, steam hits the lens.

> DISSOLVE TO:

He lifts up his daughter's top revealing a FEEDING TUBE that goes into her stomach.

He attaches the, now full, syringe and injects the food into his daughter's stomach.

The door opens behind him, a CARE ASSISTANT, JOAN stands there.

JOAN

Hi Vincent, would you like me to finish feeding Mary.

Vincent looks at the clock on his PHONE it reads 3:05am. He nods and puts on his coat.

He leaves the room and stares at his daughter through the window out into the care home corridor.

As Joan monitors her feeding Mary stares out into space, and her hands shake close to her mouth.

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16 INT. VINCENT'S LAB. TEST MODULE - DAY 16

PAUL DAWSON rocks back and forth. His head is wrapped in a BANDAGE.

VINCENT

Paul, can you hear me? Paul?

Vincent snaps his fingers close to Paul's face and gets no reaction.

He lifts his arms and then lets go, they drop to his sides.

Paul's LEFT EYE is a prosthetic made out of stainless steel and glass.

Vincent shines a light into Paul's eyes, the pupil in his real eye gets smaller - the prosthetic eye remains inactive.

Paul groans and rocks.

LUCY, Vincent's lab assistant, checks Paul's wrist band. It reads Paul DAWSON. Lucy takes off his bandage revealing the terrible injury Paul suffered in combat that has deformed him.

The wound and resulting surgery have left him with almost the entire top right half of his head MISSING - it seems a miracle that he's still alive.

AN ARMED MILITARY POLICEMAN is by the door. He keeps his eyes fixed on Paul and his finger on the trigger of his MACHINE GUN.

Vincent walks over to LUCY and whispers...

VINCENT (CONT'D)

What's the soldier doing in here?

LUCY

Thomson insisted.

Vincent throws Lucy a TENNIS BALL. She catches it.

They return to Paul.

Vincent stares at him.

VINCENT

(To Lucy)

Turn on the implant.

The soldier surreptitiously eats a sweet as he watches.

Lucy swipes her hand across the table - the top of the table lights up becoming a TOUCH SCREEN INTERFACE. She turns on the implant and the screen disappears.

Paul's prosthetic eye glows as the implant turns ON.

Paul wakes up, as if from a long deep sleep.

Lucy sits in front of Paul at the table and takes the tennis ball out of her pocket.

VINCENT (CONT'D)
(To Paul)
Hello.

Paul looks at Vincent, he seems very confused and vulnerable.

He lifts up his hands to his eyes shielding them.

Lucy looks at his control over his arms in wonder.

VINCENT (CONT'D)
Is it too bright?
(To Room)
Dim the lights thirty percent.

The lights in the room dim on command.

Paul lowers his hands.

VINCENT (CONT'D)
Do you know your name?

PAUL
Paul. Dawson.

VINCENT
Do you remember what happened to you?

Paul shakes his head.

LUCY
You're a soldier. You were shot in the head and your brain was damaged. We're going to test how well Vincent's brain implant has repaired that damage.

PAUL
(Beat)
I want my mum.

Vincent is very interested by this.

VINCENT

Do you remember her name?

Paul stares at him - he can't picture her. He shakes his head.

VINCENT (CONT'D)

Do you remember what she looks like?

PAUL

No.

Vincent is disappointed.

VINCENT

Then let's get you fixed first.

(To Lucy)

Pass me the EEG.

Paul nods.

PAUL

OK.

Vincent covers the wound with a plastic cap and places an Electroencephalography recording net over his head.

VINCENT

Keep watching the boxes A and B until I ask you some questions.

Vincent nods to Lucy.

Paul watches as Lucy picks up the tennis ball and PUTS IT INTO BOX A and closes the lid.

She then gets up and leaves the room shutting the door behind her.

VINCENT (CONT'D)

(To Paul, whispered)

Lucy can't hear or see us.

Paul watches as Vincent walks over to the desk and quickly takes the ball out of box A and PUTS IT INTO BOX B closing both lids so it's impossible to tell that the ball has been moved.

VINCENT (CONT'D)

COME BACK IN LUCY.

Lucy comes back in.

VINCENT (CONT'D)

(To Paul)

If Lucy wants the ball, which box will she look in first, A or B?

PAUL
Is this the test?

VINCENT
Yes.

Paul doesn't understand what's being tested. He's confused and agitated.

PAUL
Box B of course.

VINCENT
Why?

PAUL
Because I saw you put it there.

VINCENT
But how does Lucy know that?

Paul is confused.

PAUL
Facts are facts.

VINCENT
But Lucy didn't see me move it. Why do you think she knows what you know?

Paul is becoming more agitated, he tries to stand.

PAUL
This is silly. I'm tired. I want to go back to my bunk. It's too bright.

Vincent is very disappointed.

He gently puts his hand on Paul's shoulder keeping him in his seat.

VINCENT
OK Paul. I'll take you back to your bunk in a minute.
(To Room)
Dim lights eighty percent.

The room is so dark its mainly lit from the touchscreen table.

LUCY
Vincent, this is still remarkable. His use of language is so much more nuanced than when he had the last implant.

Paul absently touches the missing portion of his head.

VINCENT

But it isn't Paul is it. He's still
lost in there.

Paul looks blankly at him, uncomprehending.

VINCENT (CONT'D)

Christ it's so bloody hot down
here. What hope do we have to do
serious work if they can't even fix
the fucking air conditioning.

PAUL

Don't swear. It's rude to swear.

Vincent takes off his lab coat and puts it on the table.

His STEEL PEN falls out of his pocket onto the table. Paul
notices it.

Vincent takes a deep breath.

LUCY

I'm not going to let you throw away
another promising development just
because it doesn't help your
daughter.

PAUL

I want my mum.

VINCENT

Yes, soon Paul.

(To Lucy, angry)

I won't tell you again, don't talk
about Mary.

Paul suddenly grabs the pen from Vincent's lab coat and STABS
HIM IN THE NECK WITH IT.

PAUL

NO FIGHTING. NO FIGHTING.

Vincent falls back and Paul straddles him stabbing him
relentlessly.

Lucy tries to pull Paul off Vincent.

Vincent holds up his hand trying to protect himself - Paul
stabs him with such force the pen goes through his hand.

The soldier raises his gun to fire but Lucy is trying to pull
Paul off Vincent and she's in the way.

Paul turns and, keeping Lucy between himself and the soldier,
backs the soldier into the corner of the room.

The soldier can't bring himself to risk shooting Lucy.

Paul slams Lucy against the soldier pinning him against the wall.

Vincent is bleeding heavily from his neck, he stems the flow of blood as he tries to get to his feet.

Paul stabs the soldier in the eye with the pen. The soldier howls with pain.

Lucy struggles free but Paul punches her in the stomach winding her.

Vincent is close to passing out and losing a lot of blood. He drags himself up onto his feet and staggers over to the table.

Paul rips the machine gun off the soldier. He stares at it, slowly working out how to use it. He cocks the gun and shoots the soldier.

Vincent is bleeding all over the table as he tries to bring up the implant controls, he wipes his blood away brings up Paul's implant and presses OFF - the blood stops it from working. He wipes the blood away and bangs his hand on it again.

The table glows red with his blood - it flickers throughout the room.

Paul turns and takes aim at Lucy who is desperately trying to suck air into her lungs.

There is a GUNSHOT. Paul has fired.

Vincent looks over to Lucy and discovers to his horror that she's been shot in the back.

Vincent gives up with the touchscreen and covers Lucy with his own body, shielding her.

Paul aims at Vincent and hesitates - SUDDENLY HE'S SHOT. Paul DROPS TO THE FLOOR.

TWO SPECIAL FORCES SOLDIERS come into the room.

They are followed by THOMSON, who is in his late forties, handsome, upper class, and his beautiful ASSISTANT, SURI, who has a crescent shaped implant scar.

Lucy stops breathing.

VINCENT
Help her. FOR GODS SAKE SOMEONE
HELP HER!

SOLDIERS and PARAMEDICS run into the lab. They tend to Vincent and Lucy.

Paul's eye still glows.

The Special Forces soldier who shot him, feels the pulse in Paul's neck.

SPECIAL FORCES SOLDIER
He's dead sir.

Thomson looks down at Paul WHO SUDDENLY STARTS KICKING AND THRASHING.

Thomson isn't fazed.

THOMSON
(Calmly, to Suri)
Turn that bloody thing off.

Suri takes off her expensive jacket and calmly uses it to wipe Vincent's blood off the touch screen table. She brings up the brain implant and presses OFF.

Paul's eye dims and he stops moving.

Vincent watches the paramedics cover the dead bodies with sheets as he's carried out of the room.

He blacks out.

CUT TO BLACK:

17 INT. MOD BASE. VINCENT'S ROOM - DAY

17

Vincent is holding his daughter, she is a normal, happy ONE YEAR OLD GIRL. Behind them the sun rises out of the sea. Vincent is happy.

Suddenly his daughter is gone. He looks at his empty arms with horror.

Vincent stands alone, he's drenched in sweat against a red sky.

The AIR CONDITIONING UNIT in Vincent's room stops.

Vincent opens his eyes - he's already starting to sweat.

> CUT TO:

Vincent sits on the edge of his bed. He looks worn and tired and has grown a beard. Next to him is a neatly pressed suit and tie.

Behind him on the touch screen wall is the video picture of Vincent cradling and playing with his daughter Mary when she was a healthy 1 year old. Behind them the SUN RISES out of the sea.

Vincent wipes the picture away and the radio starts.

NEWSREADER

...Taiwan have threatened to 'wreak havoc' on the Chinese navy if they enter the Taiwan Strait.

(Beat)

Rumours continue to circulate that British troops have joined the conflict, but the MoD insists that they are there as part of a NATO peace keeping mission.

His room is tiny, only just enough room for a bed, half-desk and sink.

Outside in the hallway people talk and laugh and discuss work.

He walks over to the sink, turns on the hot water.

The stab wound to his neck has been stitched and is FADING TO A SCAR.

His hand is still bandaged.

He listens to the NEWSREADER as he splashes water onto his face.

18 INT. MOD BASE. DARK CORRIDOR 04 - DAY

18

Vincent leaves his room and we see that he's living on the base. He's wearing a suit and his arm is in a sling.

SOLDIERS and SCIENTISTS come out of the dark and pass him on their way to work.

Vincent pauses and looks through the porthole window that spills light out into the corridor - a small team of ENGINEERS are working in clean room suits. One of the Engineers, TIM, takes off his mask and waves hello.

Vincent blanks him and continues on his way.

Tim is disappointed.

19 INT. MOD BASE. DARK CORRIDOR 01 - DAY

19

Vincent drives down a dark corridor in a golf buggy.

> CUT TO:

Vincent parks his golf buggy in front of the lift.
He gets inside it.

20 INT. MOD BASE. LIFT - DAY 20

Vincent silently mutters to himself.

There is a strange sound above his head. A shadow moves across his face. He looks up and there's a BUTTERFLY TRAPPED IN THE CAGE OF THE LIFT LIGHT.

Vincent stares at it, thinking of his daughter.

21 OMITTED 21

22 INT. MOD BASE. BRIGHT CORRIDOR 01 - DAY 22

A bright corridor full of SOLDIERS and CIVIL SERVANTS.

Vincent steps out of the lift and walks down the corridor that has mould and water damage on the walls.

A CLEANER is trying to fix the broken air conditioning unit.

23 INT. MOD BASE. BRIGHT CORRIDOR 02 - DAY 23

Vincent reaches a HIGH TECH STEEL DOOR. He holds out his hand to the scanner, looks up at the camera and the door slides open.

He walks past the ARMED GUARDS on the other side.

24 INT. THOMSON'S OFFICE. RECEPTION - DAY 24

Suri, is sitting at her desk.

VINCENT
Morning Suri.

Suri stares at him.

SURI'S P.O.V: She's able to see all of the security cameras outside and watches Vincent walk down the corridor outside.

She places her hand under the table.

The door buzzes open and Vincent comes in, he stands still as Suri scans him.

SURI'S P.O.V: Suri looks at the image of his NAKED BODY as she scans him.

Suri is gripping a HANDGUN fixed under the table. The scanner flashes green - Vincent is safe.

Suri takes her hand off the gun.

She touches her TABLET COMPUTER and opens the door to Thomson's office.

She watches as he goes inside.

25

INT. THOMSON'S OFFICE - DAY

25

Vincent steps inside the office just as a GOLF BALL ricochets past his head - just missing because of his quick reflexes.

It smashes a vase on the shelf.

Thomson is standing dressed in GOLF GEAR in front of his TOUCHSCREEN WALL which is currently a beautiful and realistic view of a golf course.

THOMSON

Fuck. Sorry. I pulled it.

(Beat)

How do I look?

VINCENT

Completely ridiculous.

THOMSON

Excellent, the whole point is to blend in.

VINCENT

We need lots more money, so make sure you don't win and piss them off.

THOMSON

No worries there, old boy. They're politicians, they have far more time to practise.

Vincent notices that his air conditioning unit is on full blast.

THOMSON (CONT'D)

Why do you need 'lots' more money?

(To Room)

Bring up 'Aegis Project'.

The view of the golf course flickers and changes to a breakdown of the AEGIS PROJECT.

VINCENT

Paul Dawson proved that brain implants are a dead end.

THOMSON

Dead end! What are you talking about?

(To room)

Soldiers with brain implants.

The wall fills with pictures of SURI and SOLDIERS WITH IMPLANTS. The Soldiers with implants are rotating against a white screen in their underwear - exposing all the SCARS on their bodies.

THOMSON (CONT'D)

We've made a fortune leasing this tech to the yanks.

VINCENT

I agreed to create robotic soldiers that can replace human troops. Machines that will take young men and women out of harms way for ever.

THOMSON

Isn't that what you were developing the implants for? I thought you were going to use them to make the Machine's brain?

VINCENT

Not any more. They don't come close to capturing the complexity we need for a perfect imitation of life.

THOMSON

We don't need a perfect imitation of life, The Machine's going to be a soldier for God's sake not a painter. Have you spoken to some of the morons in uniform out there? You could replace some of them with a bucket on a stick.

VINCENT

I can give you a Machine that can not only fight but also work as a peacekeeper, right there amongst the civilian population.

THOMSON

(Very interested)

Really?

VINCENT

Yes. Using an exact digital map of a human brain. The technology is coming of age and there are already some very interesting projects out there.

THOMSON
What do you want Vincent?

VINCENT
I need you to buy all of these
research companies that interest
me.

Vincent brings up a long list on the screen.

THOMSON
Vincent, we're still in recession.

VINCENT
YOU PROMISED ME UNLIMITED
RESOURCES.

THOMSON
(Cheerfully)
I tell you what, get them to show
their wares first, whittle down the
list of companies a little. Be
reasonable.

Vincent nods and leaves. Thomson watches him go.

THOMSON (CONT'D)
(To room)
Ninth hole.

The golf course reappears and Thomson swings at the ball.

26

INT. MOD HANGAR - DAY

26

A makeshift presentation area has been set up in the middle
of the hangar.

DR HENNING is the owner and inventor of the A.I. System that
he's presenting.

Vincent sits in front of a screened-off area of the hangar
with SIX MEMBERS OF THE BOARD. They flick through their
folders to Henning's CV and GRANT PROPOSAL.

One half of the screen is ORANGE the other half of the screen
is BLUE.

In front of each coloured screen is a camera pointing at the
chair in the middle of the room where Vincent is sitting.

VINCENT
Blue, are you happier this year
than last?

BLUE
No.

VINCENT

Why?

BLUE

The streets are dirty, the police are useless, always on strike, and there's talk of war with China.

VINCENT

Orange, how does war make you feel?

ORANGE

Scared. For myself and my family.

VINCENT

You're a liar.

ORANGE

I'm not.

VINCENT

You don't have a family, you're a machine.

ORANGE

Why would you say that?

VINCENT

Tell me you're a machine and I'll believe you're human.

ORANGE

I'm not a machine.

VINCENT

Tell me you are and you'll pass the test.

ORANGE

You're not making any sense.

VINCENT

Orange, what smells better, a hospital corridor or a donkey's arse?

Orange is silent.

VINCENT (CONT'D)

Blue?

BLUE

I'll take the corridor.

ORANGE

YOU DON'T MAKE ANY SENSE AT ALL.

VINCENT

Henning, take care of your computer.

HENNING

How do you know which one is my computer?

VINCENT

It's on fire.

BLACK SMOKE has started to billow from behind the orange screen. Henning runs to tend to it.

Board members hurry away from it.

ORANGE

THAT MAKES NO SENSE. I'M NOT A MACHINE. HE MADE AN ERROR. DONKEY ARSE? HE MADE AN ERROR. WHAT? CAN YOU REPEAT THAT? WHAT, WHAT? COME AGAIN. I'M ALL ALONE IN THE DARK HERE.

BANG! The computer explodes behind the screen knocking it down. Henning dives for cover.

Vincent flinches and heads after the board members.

VINCENT'S ASSISTANT runs out from behind the blue screen (where he's been answering Vincent's questions to Blue).

Vincent's assistant helps Henning to his feet and they put out the computer that is ENGULFED IN FLAMES.

HENNING

(Shouting after Vincent)

When will you let me know if I got the grant?

27

INT. CHILDREN'S CARE HOME. MARY'S ROOM - NIGHT

27

Vincent is sitting on the floor with his daughter next to him, he's trying to get Mary to engage with a specially designed app on his tablet computer.

The carer Joan comes in with a tray of baby food and crouches next to Mary preparing her for food.

As she gets Mary ready and starts to feed her she talks to Vincent.

JOAN

It's great she doesn't need the PEG Tube anymore. You can taste food again can't you Mary.

VINCENT

More work for you.

JOAN

That's what I'm here for. My sister's little girl has Rett Syndrome too. She's a pretty little girl like Mary, her name is Coral. She was eighteen months before she showed any symptoms. She was just a completely normal little girl, she was starting to speak, walk, then suddenly she just disappeared into herself.

VINCENT

Yes.

JOAN

I was a nurse in a hospital but after they cut our wages again I thought blow this, I'll retrain and get into the private sector. I saw the advert for this place and thought yes, that's where I'd like to work. With little girls like Coral.

(Beat, feeding Mary)

Mmmm blueberry.

(Beat)

I can't imagine how hard it must be to see all that potential suddenly disappear.

VINCENT

How's Coral now?

JOAN

She's just had pneumonia, bless her. But she's on the mend.

Mary drops some food onto her lap, Vincent cleans it up and wipes her mouth.

Close up. He stares at his daughter with concern, sound starts from the next scene...

28

INT. MOD HANGAR - DAY

28

..and the light changes as he smiles, enthralled.

Henning's burnt computer has been cleaned away and the hangar has been reset for a new Turing Test.

AVA is in her TWENTIES, beautiful and passionate. She's finishing off her presentation.

AVA

...I'm certain that Tononi was right - consciousness is integrated information. When you or I see a friend's face it's more than just a single event. Connected to that image of a face are all the good memories and bad memories of that friendship. The same can be said of anything we interact with.

(Beat)

Consciousness sorts these complex relationships into information and feelings that we use to make choices and give our lives meaning.

(Beat)

A conscious Machine will be able to choose what to do with its life.

(Beat)

The future of humanity is dependent on our ability to help those machines make the right choices.

Vincent is very impressed.

VINCENT

Thank you. I'll start the 'Turing test'.

Vincent takes a seat in front of the two coloured screens, one RED the other GREEN.

VINCENT (CONT'D)

Green, when was the last time you felt good about yourself, and why?

GREEN

This morning. My mother called me a very good driver.

VINCENT

Red, what do you hate about yourself?

RED

I could lose a little weight I guess.

Vincent is intrigued - the computer still hasn't revealed itself.

VINCENT

Green, Fugly Munter is a good name for A) a beautiful hollywood actress, B) a Teddy Bear? Or C) a wedding dress design?

GREEN

A Teddy bear.

VINCENT

Red, describe love in three words?

RED

Happiness. Home. Reproduction.

VINCENT

Green?

GREEN

Happiness. Sadness. Life.

VINCENT

Green, Mary saw the puppy in the window, she wanted it.

(Beat)

What did Mary want?

GREEN

The window.

VINCENT

Why?

GREEN

Windows look out onto the world, they are pretty and help you feel less alone.

VINCENT

(To Ava)

This is beautiful programming. The best I've ever seen.

AVA

It's not programming. It taught itself.

Vincent is even more impressed.

VINCENT

(To the Red camera)

Red, you can come out now.

Vincent's assistant who was the voice hidden behind the red screen steps out and confirms that Vincent guessed correctly.

The green screen is pulled aside to reveal Ava's COMPUTER.

VINCENT (CONT'D)

(To the other members)

We'll recess for ten minutes before the next candidate.

All the board members leave the room leaving Vincent and Ava alone.

Ava is packing away her stuff.

Vincent presses the touchscreen on his tablet and the security camera in the room turns off.

VINCENT (CONT'D)
Don't leave, I need to talk to you.

> CUT TO:

Vincent sits down at a table by the window at the back of the room, he hands her a coffee.

VINCENT (CONT'D)
How did you do this?

AVA
What? Fail the Turing test?

VINCENT
Everybody fails, but no one has ever got that close.

AVA
Give me the grant and I'll tell you.

VINCENT
You don't need to spend another five years researching - your hunch is correct. A quantum computer is the key to intelligent machines.

AVA
How do you know that?

VINCENT
I've built one.

Ava is shocked.

VINCENT (CONT'D)
Come and work with me. Stop wasting your time trying to convince idiots to fund you. I have an unlimited budget and command over the best robotics team in the country.

Ava isn't sure.

AVA
What's the catch?

VINCENT
It's MoD money.

AVA
You make weapons for the
government?

VINCENT
We'll be making intelligent
machines.

AVA
The last thing anyone should build
is a conscious machine designed to
kill.

VINCENT
If you want to shape the direction
of my research you have to be a
part of it.

Ava thinks, Vincent knows she wants to.

He holds out his left hand and tries to seal the deal.

Ava hesitates.

AVA
What happened to your hand?

Vincent smiles and withdraws it.

VINCENT
Caught it in a, uh, car door.
(Embarrassed by his
terrible lie)
Anyway, What do you think?

AVA
I have to speak to the head of my
company. The last six years of my
life have been devoted to this...

VINCENT
We bought CXT Labs this morning.
Technically, I'm the head of your
company.

AVA
There was no grant, was there? This
was a job interview.

VINCENT
Yes, and it's yours if you want it.
(Beat)
Hopefully I'll see you tomorrow.

Vincent leaves.

Ava wonders what she's getting herself into.

29

INT/EXT. AVA'S CAR. CHECKPOINT - EARLY MORNING

29

It's dark. Ava approaches the CHECKPOINT leading to the underground MoD base.

A SIGN READS 'HAVE PASSPORT READY'

She slows down and looks for her passport.

Suddenly the back door opens and Paul Dawson's mother gets in.

AVA

Jesus. What the fuck lady?

Ava tries to get out of the car.

Paul's mother grabs her.

PAUL'S MOTHER

Please. Listen to me. They have my son. Please help me.

AVA

I don't know anything about that.

PAUL'S MOTHER

Paul's best friend is a pilot. He saw him being unloaded from a cargo plane on this base.

AVA

This is my first day...

PAUL'S MOTHER

LISTEN TO ME! They said he was dead. They told me there was no body. Why did they lie? Why won't they let me see my son?

AVA

I don't know.

PAUL'S MOTHER

What do you do in there?

SUDDENLY THE DOOR OPENS AND TWO SOLDIERS PULL Paul'S MOTHER OUT.

PAUL'S MOTHER (CONT'D)

WHAT DO YOU DO IN THERE?

Ava gets out of the car and tries to stop the soldiers being so rough.

They are zip tying her wrists behind her back.

AVA
Don't do that, I'm not pressing
charges.

PAUL'S MOTHER
What are they doing to my boy?

CHECKPOINT GUARD
(To Ava)
Stand back.

AVA
Get your fucking hands off me.

Another soldier grabs Ava and slams her against the car and
zip ties her hands behind her back.

PAUL'S MOTHER
YOU'RE HURTING ME. THIS IS ASSAULT.
THIS IS ASSAULT.

AVA
(To Paul's Mum)
What's his name? What's your son's
name?

PAUL'S MOTHER
Paul Dawson. GET OFF ME.

CHECKPOINT GUARD
(To Paul's mum)
NO TRESPASSING, can't you bitches
read?

PAUL'S MOTHER
FUCK YOU!

The checkpoint guard zaps Paul's mother with his STUN BATON
and she slumps to the floor, unconscious.

Ava is dragged away.

30 INT. MOD BASE. GUARD HOUSE - EARLY MORNING

30

Ava is sitting on a Bench in reception.

Vincent sits next to her.

VINCENT
Arrested on the first day. Pretty
impressive.

AVA
Considering you guys beat up women
at the front door, I can't wait to
see what you get up to inside.

VINCENT

She's mad, you know, Paul's mother.
I felt sorry for her too. So I
looked her son up. He died two
years ago. In the port of Houlong.

Ava softens.

AVA

Are you gonna give me the tour?

VINCENT

Sure.

As they stand Vincent looks at the SECURITY CAMERA watching them.

31 INT. MOD BASE. HANGAR - DAY

31

Vincent and Ava walk towards the lift.

VINCENT

Most of the base is underground
now. We've been locked in an
unofficial cold war with China for
some time. The only way to stop
them stealing our tech or infecting
it with viruses was to take the
whole R&D lab off the grid.

Vincent stops in front of the soldiers as they scan them both.

VINCENT (CONT'D)

They have brain implants that
augment their vision and give them
photographic memories. They can see
if we have weapons, bombs or any
kind of recording devices. Slow
their hearts if they get injured.

The soldier stops Ava and takes her phone out of her inside pocket.

VINCENT (CONT'D)

No mobiles allowed, sorry.

As they get into the lift Ava's eyes widen as she notices the Soldier's IMPLANT SCARS.

They get into the lift and the doors close.

The Soldiers look at each other and say a few words in a
SECRET, DIGITAL, GUTTURAL LANGUAGE.

32 INT. MOD BASE. LIFT - DAY

32

The lift travels down Vincent continues.

VINCENT

Unfortunately a side effect is the implants have made them completely mute. We don't know why. Three or four months after the operation they just stop talking. I've tried everything. Completely redesigned it, it doesn't..

AVA

So why didn't they just remove the implants?

VINCENT

It would cause too much brain damage. Besides, they'd be blind or confined to a wheelchair without them. They prefer to be mute - we asked.

(Beat)

Let's get some breakfast.

33 INT. MOD CAFETERIA - DAY

33

The cafeteria is busy, full of SOLDIERS and SCIENTISTS.

Vincent and Ava are sitting alone at a table at the back.

VINCENT

...You really believe conscious machines are possible?

AVA

Yes. But I don't understand why you're trying to develop a conscious machine soldier?

Vincent takes out his tablet and images of doors form a MOSAIC OF A DOOR as he explains.

VINCENT

The ability to adapt on a battle field is crucial. For example, you and I can open a door without thinking about it. Doesn't matter if the door is square, round, shaped like a starfish - we recognise it as a door.

AVA

But a Machine needs to reference millions of pictures of doors of different shapes and colours before it even knows it's a door, let alone open it.

VINCENT

Unless the machine is conscious. Just like you said in your presentation, consciousness is integrated information. It's experience telling you it's a door even if you've never seen one quite like it before.

AVA

And by that rationale, a conscious machine would understand the connections between emotions and behaviour.

VINCENT

Yes. Is that person angry or upset.

AVA

Is that child holding a gun really a threat or just scared.

VINCENT

Exactly. The people funding me might not care about that, but I do.

Vincent notices that Tim is staring at them and listening to their conversation.

Vincent stares at him until Tim looks away.

VINCENT (CONT'D)

Let me show you where we'll be working.

34 INT. DARK CORRIDOR03 - DAY

34

Vincent pushes aside big plastic doors and pulls open a big red steel door.

He steps out into a black hangar into a pool of light and indicates for Ava to join him in the dark.

35 INT. MOD BASE. CURVED HANGAR - DAY

35

Vincent and Ava step out of a pool of light and walk towards his Lab.

VINCENT

It was supposed to be a temporary clean room for dangerous projects but it's become my permanent lab over the years. I like the peace and quiet.

36 INT. VINCENT'S LAB. MAIN MODULE - DAY

36

Vincent and Ava walk into the main module of the lab

Ava hurries over to the window looking out onto the QUANTUM COMPUTER.

AVA

Is that the quantum computer?

Vincent smiles.

AVA (CONT'D)

Electrons floating on superfluid helium?

Vincent nods.

AVA (CONT'D)

The nanotech doesn't exist for that kind of assembly, does it?

VINCENT

No. I put the circuitry together using microfabrication techniques.

THOMSON

Clever bugger, isn't he?

They discover Thomson waiting for him on the sofa. Suri steps out of the interface room with an armed soldier with an implant.

Thomson gets up and shakes Ava's hand.

THOMSON (CONT'D)

Hello Ava. Very pleased to have you join our team. Vincent has told us all how talented you are, and so we're all very excited to see what the two of you can achieve together. After all Vincent is no slouch.

AVA

I know that, I spent a semester studying his work on A.I. When I was at Stanford.

THOMSON

Yes. Shortly after you turned down a job at the NSA. Odd for a 19 year old to pass on such an honour.

AVA

Not really. CXT made a better offer.

THOMSON

Nothing to do with your politics then?

AVA

I think we can all be forgiven for some youthful exuberance.

THOMSON

Not exactly what I'd call assaulting a police officer.

AVA

I passed the NSA security checks, and you guys are on the same side, so I guess I must be cool with you too, right?

VINCENT

For what it's worth, I couldn't give a fuck if you're a Maoist. So if there's nothing else Thomson we need to get started.

THOMSON

There is actually, follow me.

Suri and the armed soldier with brain implant are left alone in the room. She whispers to him in their digital language and he follows Thomson, leaving her alone.

37

INT. VINCENT'S LAB. TEST MODULE - DAY

37

Sitting on a metal chair in the middle of the room is Phil, he's stripped to the waist. He has a new scar running from his temple to behind his ear.

Vincent is worried he'll mention Paul Dawson to Ava.

The implant soldier stands guard behind Phil.

THOMSON

The latest model of prosthetic arms is ready for testing. I thought you'd both like to have a sneak peek.

The TWO BOXES containing the arms are on a table next to Phil. Ava walks over to look at them.

Thomson opens up the first box. Inside is an arm in a protective opaque plastic cocoon.

THOMSON (CONT'D)

The skin is a spider silk weave.
Bullet, bomb and fire proof and yet
indistinguishable from human skin
to the touch.

Ava touches it.

AVA

What's the cover for?

THOMSON

We're having trouble getting the
skin to take the dye, it's
naturally clear. The outer suit
helps the colour sink in.

Technicians open the second box and Ava watches as they slit open the cocoon cover and reveal the arm. The arm is wet and glistens in the light. It is very pale, flawless, with super real skin.

TWO TECHNICIANS carry over SUPER REALISTIC PROSTHETIC ARMS and attach them to Phil's stumps.

AVA

You want the machine soldier to
look human?

VINCENT

Of course. We want a machine that
can manage a three block war.

AVA

What's that?

VINCENT

The battle, the negotiations and
the peace.

THOMSON

Eventually it will look and sound
exactly like the people it's
fighting. We'll just need to give
it a new skin job and it will look
Pakistani or Chinese or whoever
else is endangering world peace
that week.

The prosthetic arms are fitted and turned on, they glow slightly under the surface of the very realistic but very pale skin, revealing the robotic structures underneath.

There are textured surfaces on the table that Phil feels as they talk, SAND PAPER, A SMALL TRAY OF MARBLES, A SMALL TRAY OF ROCKS, A TRAY OF SAND. He smiles and flinches with pleasure and amazement.

AVA

I've never seen prosthetics as advanced as this.

VINCENT

They're still prototypes. The skin isn't the right colour yet and leaks light from the chemical process powering the muscles.

THOMSON

The chaps in the lab assure me they're working on that.

On the table in front of Phil is a NEEDLE AND THREAD

Phil smiles as he picks up the needle and thread, as he tries to thread it, he accidentally pricks his prosthetic fingers with the needle.

PHIL

OW!! I can feel it! Brilliant.

He pushes it into his finger until it snaps.

PHIL (CONT'D)

They're tough.

He picks up a GLASS MARBLE from the table, puts it in his palm and clenches it into a fist. There is a LOUD CRACK, when he opens his hand the marble is just GLASS DUST.

Phil's face darkens at the thought of their power.

The technician puts a blindfold over Phil's eyes and wheels a table in front of him. On the table is A GLOWING HOT COIL and A TRAY OF ICE CUBES.

Phil touches the hot coil and then suddenly withdraws his hand.

PHIL (CONT'D)

(Amazed he can feel)

It's hot!

Phil reaches out and picks up a fist full of ice.

PHIL (CONT'D)

Cold!

Phil takes off his blindfold and grins as he sees the ice in his palm.

VINCENT
(To soldier)
How are you finding the new model
Phil?

PHIL
Incredible.

VINCENT
Can you feel fine textures?

PHIL
Sure, if they're rough enough.
(To Ava)
This will sound strange, but can I
feel your hand? I miss that the
most, the feel of another human.
Someone's hand in mine.

VINCENT
Not today. There will be plenty of
time for that.

Ava walks over.

AVA
Of course you can.

Vincent gently stops her reaching for his hand.

VINCENT
The carbon fiber muscles are
incredibly strong. Let's make sure
he can control them first.

THOMSON
It's true, one stray thought and he
could snap every bone in your hand
like matchsticks.

Ava firmly pulls her hand away from Vincent.

AVA
He seems perfectly in control to
me.

PHIL
Thank you, you're very kind.

She puts her hand into his, she's a little nervous.

Vincent glances over to the armed guard - who moves closer.

His hands clasp around hers. Phil's face lights up with
pleasure as he feels her skin, the warmth of her hand.

SUDDENLY he stands and begins dancing a tango with her.

Ava is surprised and then laughs and goes with it.

VINCENT
That's enough.

Thomson and Vincent move out of the way as he dances through to the entrance corridor.

OMITTED

38 INT. VINCENT'S LAB. ENTRANCE CORRIDOR - CONTINUOUS 38

Phil leans in and whispers to Ava.

PHIL
(Whispered)
Help me.

Ava's eyes widen.

Phil smiles and twirls her round.

VINCENT
Stop it now. I'm not going to ask you again.

THOMSON
Lighten up Vincent.

PHIL
Sorry, Sorry Vincent. I got carried away. It's great to feel like a man again.
(To Ava)
Thank you.

Phil hugs her and whispers.

PHIL (CONT'D)
(Whispered)

He smiles and walks back to his seat.

Vincent has been watching closely.

THOMSON
Who taught you to tango soldier?

PHIL
A prostitute in Taipei sir.

THOMSON
Very good.

Thomson follows Phil back into the test module leaving Vincent alone with Ava.

Ava notices Vincent staring at her and smiles, desperately trying to mask her nerves.

Vincent is concerned.

He follows her into the main module.

39

INT. VINCENT'S LAB. MAIN MODULE - CONTINUOUS

39

VINCENT

So your program is based on a copy of less than 30 percent of your brain?

AVA

Yes. My algorithm strips away the interference from the flesh so the neural scanner can make a perfect copy.

(Beat)

How long will it take to copy the rest of my brain using the quantum computer?

VINCENT

A week or so.

Thomson comes back in with Suri.

AVA

Wow. Fuck! That's incredible! No wonder you keep that kind of power to yourselves.

Phil is wheeled out of the lab. He no longer has his arms.

THOMSON

Not exactly, we know the Chinese have a quantum computer too, and the Russians. I'd be bloody amazed if your countrymen didn't have one stashed away. But conscious machines, that is new.

(Beat, to Ava)

As you can see we've got beautifully designed arms, we also have legs, mech spines. You two just need to give us a brain that can control everything.

(Beat)

Time is running out, war is coming.

He leaves.

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

Nice to meet you Ava, you're a hell of a dancer.

EXT. CURVED HANGAR. VINCENT'S LAB. LATER

The lights in the lab dim as they leave.

41 INT. MOD BASE. DARK CORRIDOR02 - NIGHT 41

Vincent is driving Ava back to the lift in the golf buggy.

Ava is pretending to doze.

Up ahead is a sign to take a left for AREA 6, Vincent takes a right.

Ava looks behind her trying to remember the way.

Lights from the working labs cut across her eyes.

42 INT. VINCENT'S LAB. MAIN MODULE - DAY 42

Lights shine across her eyes as A NEURAL SCANNER fixed over Ava's head makes a digital copy of her brain and neurons.

Vincent sits in front of her with a computer tablet.

AVA
What is this test?

VINCENT
I want to know if an exact copy of
all your neurons is you.

AVA

Studies into twins separated at birth have revealed remarkable similarities. Their propensity for violence or kindness, their IQ, even criminality, despite growing up in very different environments.

VINCENT
We'll be the first to see if brains
are complicated organic computers
that can be duplicated...

AVA
...Or if there's a soul inside that
can't.

(Beat)
You don't believe in a soul, do
you?

VINCENT
I'll compare your answers to the
machine's and we'll see. What makes
you happy?

AVA
Problem solving. Mathematics.
Dancing.

VINCENT
What are you afraid of?

AVA
Spiders. Clowns. Cancer.
(Beat)
What are you getting out of all
this?

VINCENT
What do you mean?

AVA
I've read all your books. All your
published papers - until you
stopped and disappeared.
(Beat)
I know you're not a patriot, and I
know you're not here for the money -
so why are you here?

VINCENT
There's no mystery. I became a dad
and needed a regular job.

Vincent smiles and returns to his work.

Ava isn't convinced.

VINCENT (CONT'D)
What's your earliest memory?

AVA
Sitting on my father's lap watching
him write computer code.

Vincent smiles.

VINCENT
My daughter used to like to do that
too.

AVA
How old is she now?

VINCENT
Nine.

AVA
Is she still interested in
computers?

VINCENT
No.

AVA
This doesn't seem like a regular
job to me.

Vincent returns to his questions.

VINCENT
What makes you angry?

She takes off the neural scanner.

AVA
Liars.

She seems to be calling him a liar and Vincent tries to ignore her dig at him.

VINCENT
I'll grab the face scanner - I
think I left it in the storage
room.

As soon as Ava is alone she starts hacking into the system -
Paul DAWSON'S FILE appears on screen.

She copies the file onto a tiny wireless flash card and
hurries over to her bag - VINCENT IS BEHIND HER! He's holding
the scanner in his hand, it looks like he's been watching her
for a while.

VINCENT (CONT'D)
(Holding up the scanner)
It was in the golf cart.

AVA
Great. I'll start the program.

Ava smiles and returns to her work.

Vincent stares at her.

43 INT. MOD BASE. DARK CORRIDOR 02 - NIGHT

43

Ava is driving a golf buggy down the dark corridor. Up ahead
shadows move behind the backlit steam.

Ava stops and continues on foot.

There is light up ahead and as she walks through the steam
she catches a glimpse of a Nurse pushing a patient in a
wheelchair.

SUDDENLY Ava realises that she's surrounded by THREE SOLDIERS
WITH IMPLANTS.

A HUGE GUARD DOG with GLOWING EYES sniffs her.

She pushes through them and hurries back to her golf buggy.

44 INT. VINCENT'S LAB. MAIN MODULE - NIGHT

44

Ava is making faces that match the emotions that he calls out.

VINCENT

Now, happy. Sad. Angry. Surprised.
Disgusted. Now back to neutral.

The digital face copies her as Vincent scans her.

AVA

I don't want my face copied for The
Machine.

VINCENT

Fine.

AVA

Promise me.

VINCENT

I promise, we'll just use it for
neural markers.

(Beat)

You got lost this morning?

AVA

Yes, who told you?

VINCENT

No one. I know how long it takes to
get from the lift, even if you
drove at minimum power it still
took you too long.

AVA

After seven years I suppose you
must know everything about this
place.

VINCENT

Don't get lost again.

AVA

Is that a threat, Vincent?

VINCENT

There are a lot of secrets down
here in the dark, it's crucial that
Thomson feels he can trust you.

AVA

What are you really doing here
Vincent? What have you dragged me
into?

VINCENT

Help me get the program to pass the
Turing Test. Then I'll force
Thomson to let you leave.

AVA

I can leave anytime I want.

VINCENT

Please believe me. You won't make
it. Not without my help.

Ava is furious and leaves.

45 INT. THOMSON'S OFFICE - NIGHT

45

Thomson speaks into his intercom.

THOMSON

Suri, I'm ready to see the files
you've gathered on Ava. What's the
urgency?

Thomson turns to face his screen which fills with security
footage of Ava.

Suri comes in and manipulates the footage finding Thomson the
relevant clips.

THOMSON (CONT'D)

Poor Vincent, it must be so
tiresome to work with that fucking
hippy.

(Looking at the screen)
What the hell is she doing!

Ava scanning through files when Vincent leaves the room.

Ava copying files and putting them in her bag.

Suri stops the footage from one of the implant soldier's
P.O.V. He watches as Ava walks back to her golf buggy after

Suri pauses the footage and zooms in. The blown up footage
plays on a loop revealing the tiny lens of a camera hidden in
Ava's jacket button.

Suri overlays the lens with a diagram of the tiny camera.

THOMSON (CONT'D)

A hidden camera!

Suri nods.

46

INT. MOD BASE. QUANTUM COMPUTER ROOM - DAY

46

Ava and Vincent are next to the core of the quantum computer.
The graph reads that Ava's brain is 100 percent copied.

VINCENT

I'm sorry I was short with you.

Ava ignores him.

VINCENT (CONT'D)

I care about you. I don't want you
to get into trouble.

AVA

Is that why you lied to me about
area six?

Vincent nods.

THE MACHINE

Please talk to me I'm lonely.

Ava and Vincent look at each other - amazed.

THOMSON (O.S.)

Sorry to interrupt, I just thought
I'd check in.

Ava and Vincent turn and discover Thomson and Suri standing
behind them.

THOMSON (CONT'D)

Congratulations on passing the
Turing test.

(Beat to Machine)

Machine, how can we win a war
against China?

THE MACHINE

Use an android to infiltrate CP and
assassinate the paramount leader,
the party elders and the heads of
the polituro and discipline
commission.

THOMSON

(Sarcastic)

Why didn't I think of that?

(To Ava, shaking her hand)

Well done. Brilliant work.

Thomson turns to Suri and gives her a look - she leaves.

Vincent noticed the look and is worried.

47

INT. VINCENT'S CAR - NIGHT

47

Vincent drives through the forest away from the checkpoint.

AVA

If you hate this place so much then
why don't you leave?

Vincent pulls over.

VINCENT

My research is too important to me.

(Beat)

My daughter has Rett Syndrome, I
hoped a brain implant would help
her.

A MOTORBIKE slows as it drives past them. Vincent watches it
go before continuing.

AVA

You've been using their defence
budget to try and cure your
daughter?

VINCENT

Yes. I'm sorry that I lied to you.

Ava absorbs this as Vincent drives off.

AVA

So you're going to fix the broken
connections in Mary's brain with
mine?

VINCENT

Yes. As soon as I've scanned her
brain.

AVA

If I'm going to help you, then lets
not lie to each other anymore.

VINCENT

You'll help me?

AVA

Yes. You're stealing money for war
and using it to cure brain damage.

(Beat)

That's fucking awesome.

Vincent suddenly stops the car -

(to be shot on location) Paul Dawson's mother is standing in the middle of the road with her back to them, her distinctive red coat bright in the headlights

Ava starts to get out.

AVA (CONT'D)
Let's give her a lift to town.

Vincent nods.

INT/EXT. CAR. COUNTRY ROAD - NIGHT

Paul Dawson's mother is standing in the middle of the road with her back to them, her distinctive red coat bright in the headlights

Ava and Vincent get out of the car and walk over to her, Ava leads.

AVA (CONT'D)
Do you remember me? I'm Ava. You told me about your son.

Paul Dawson's mother keep her back to her.

Vincent looks around, uneasy.

Ava walks up behind Paul Dawson's mother, her shoulders heave, she seems to be crying.

AVA (CONT'D)
Hello? Are you OK. Hey, come with us we'll get you some food.

Ava reaches out to touch her shoulder -

SUDDENLY she turns around and we see that IT'S AN ASSASSIN IN A WIG. He stabs Ava in the stomach and she falls to the floor.

Vincent, who is further back, is in shock.

VINCENT
No!

Suddenly he's smacked on the back of the head by a second assassin, he falls to the floor and tries to crawl over to Ava.

Ava looks at him - her eyes wide with fear and pain.

The 2nd Assassin hits vincent on the head again - knocking him unconscious.

The 1st Assassin looks across to the second - who nods and turns on his little video camera - with a light attached.

He films Ava as the 1st Assassin walks over to her.

She is bleeding to death and in a great deal of pain. The 2nd assassin films her face.

AVA

Please. Don't. What do you want?

The 1st Assassin kills her with a burst of gunfire to her chest.

48

INT. VINCENT'S LAB. MAIN MODULE - DAY

48

Vincent is in clean clothes. His head wound has been stitched.

He's working on The Machine's program. The digital copy of Ava's face is up on the monitor - it has a happy expression. Vincent stops working and stares at it. At her.

VINCENT

Do you know who they were yet?

THOMSON

It's obvious, they were MSS,
Chinese spooks.

VINCENT

Why?

THOMSON

The Chinese want to delay our
robotics program, killing
scientists has always been the best
way to do that. It destroys all
their knowledge and experience. And
makes it hard for us to recruit
replacements.

VINCENT

Then why didn't they kill me?

THOMSON

Didn't they tell you? A patrol
found you. There was a gun battle,
but the assassins escaped into the
forest. You must have a guardian
angel looking after you.

Vincent masks his hate.

49

INT. CHILDREN'S CARE HOME. MARY'S ROOM - NIGHT

49

Mary is in bed wheezing and coughing. Vincent is mopping her brow with a damp cloth.

VINCENT
Is it another chest infection?

DOCTOR
I think that she might have
aspirated some food into her lung.

Vincent is heartbroken for her.

VINCENT
So she'll have to have the feeding
tube put back in?

The Doctor nods.

DOCTOR
It's for the best. We'll also use
it to administer the antibiotics.

Mary coughs and wheezes.

Vincent comforts her.

50 EXT. MOD BASE. CHECKPOINT - NIGHT 50

Paul Dawson's mother is standing outside the checkpoint.
She's bruised, wet and shivering.

Vincent looks at her as he drives past.

She stares into his eyes.

He can see that she's crying.

51 INT. VINCENT'S LAB. MAIN MODULE - DAYFF 51

Vincent takes the card out of Ava's button camera and plugs
it into the side of his bank of monitors.

A picture of Paul Dawson appears, labeled: Vincent McCarthy

He swipes his hand across the screen and 40 pictures of his
test patients who are all labelled DEAD fill the screen.

Feelings of shame and guilt almost overwhelm him.

52 INT. MOD BASE. CORRIDOR 01 - DAY 52

Vincent and Thomson walk down the corridor.

Up ahead is a workstation island full of light and the dark
shapes of SCIENTISTS and ENGINEERS.

VINCENT
I want to move to stage two.

Thomson smiles at him.

VINCENT (CONT'D)
These are the scans of Ava's face.

Thomson takes the hard drive and then stares at Vincent.

THOMSON
Do you think that this is a good
idea? Her brain and now her face?

VINCENT
I don't know what you mean? The two
are directly linked.

THOMSON
OK.
(Beat)
It's a bit creepy though, isn't it?

VINCENT
This isn't Ava. This is just a
machine.
(Beat)
What are you worried about? That
she'll be the ghost at the feast?

THOMSON
Steady on old boy, what on earth
could you mean? You'll be the one
working with it. If it will make
anyone feel guilty it's going to be
you.
(Beat)
Or is that the idea? Will it be a
monument to all your dead
assistants?

Vincent stares at him.

Thomson smiles back.

THOMSON (CONT'D)
If that's what you want, it's done.

53 INT. MOD BASE. CLEAN ROOM - DAY

53

The room is deep yellow because of the light that pours in
through the tinted glass of the porthole shaped windows.

The Machine floats in a deep pool full of thick liquid,
Vincent, his assistant and Technician01 look down at it.

The Machine twists in the fluid - like a baby floating in a
womb.

Vincent is dressed in a AIR FILLED CLEAN SUIT and wears GLASSES with a SERIES OF MAGNIFIERS OVER EACH EYEPiece.

He presses a button and the machine stretches out.

Vincent presses another button on his tablet.

A cage rises underneath the machine, lifting it to the surface.

Vincent finishes the delicate preparation of the QUANTUM COMPUTER - WHICH IS THE MACHINE'S BRAIN. It is in a smaller tank.

The brain is in a chemical bath - it looks more organic than computer: A jellyfish full of tightly packed ribbons of coloured wires the width of hairs. The wires ripple with light as it floats in the cloudy solution.

The Machine's head raises out of the fluid.

Vincent takes the brain out of the tank and carries it over to the head.

He puts the brain into the head.

Its neck and the head plates automatically close around the brain sealing it.

54

INT. PAINT ROOM - NIGHT

54

A port in its back connects THICK CABLES like a giant squid's tentacles that reach up to the ceiling. The cables support it as it moves into the room.

Vincent approaches the machine as it sways. Its skin looks clear and is vacuum packed close to the robotic musculature.

Vincent presses a button on his tablet and the fluid is pumped through the pipe into its body.

Vincent watches as the muscles fill out from its toes to its neck.

Vincent presses another button and the machine is lowered.

It's feet touch the ground.

The machine lifts its head as its face fills out. She looks so much like Ava Vincent can hardly breathe.

The Machine keeps its eyes closed.

Vincent is much more unsettled than he ever expected.

The machine opens her eyes.

The tubes in her back fall away, she looks at her hands and her body glows bright revealing the robotic muscles and structure underneath.

55

INT. VINCENT'S LAB. MAIN MODULE - DAY

55

Thomson, Suri, FOUR ARMED SOLDIERS, LAB ASSISTANTS and Vincent stand around The Machine. The Machine is still in its PROTECTIVE OPAQUE SEALED SUIT.

Thomson has a DETONATOR with a DEAD MAN'S SWITCH in his hand - in case the machine goes berserk.

Vincent looks at it with contempt.

VINCENT

Nervous?

THOMSON

(Flicking open the
detonator cover)

Better safe than sorry.

The Machine's arms and legs are RESTRAINED BY THICK LOCKED BRACKETS.

Vincent slits open the face covering revealing The Machine's glistening face.

Its hair is slicked back. Its eyes are closed. Its mouth is open and motionless. Suddenly its face contorts and twists into painful looking shapes. The BLACK PERSPEX SKULL underneath the skin reveals its silhouette as the digital brain powers up.

SUDDENLY IT STOPS.

VINCENT

Machine, open your eyes.

He can see The Machine's lips moving faintly and he leans closer to the head to hear exactly what the noise is.

With his ear to The Machine's lips he doesn't see its eyes SNAP OPEN and stare at him.

THE MACHINE

(Robotic, without moving
lips)

Vincent, I can see you.

Gel slides out of her motionless mouth.

Vincent is startled and jumps back.

VINCENT
(Looking at the
restraints)
I can't work like this.

Vincent starts to unstrap it. Everyone panics and heads for the door.

The Armed Soldiers back away too and nervously check their weapons.

Thomson stays by Vincent's side.

Vincent leans in and, taking a deep breath, UNLOCKS HER WRIST BRACES. The Machine SUDDENLY lifts her arm

Vincent jumps back and watches as...

The Machine clumsily wipes gel away from her eyes.

Vincent holds up the test tube labelled CHOCOLATE under The Machine's nose using a PINCER ON A STICK so that he remains out of her reach.

VINCENT (CONT'D)
(To Computer)
Test one. Sensors. Smell.
(Beat, to The Machine)
This is chocolate, it smells sweet.

The Machine concentrates on the smell.

Vincent replaces it with a test tube labelled SOUR MILK.

VINCENT (CONT'D)
This is sour.

The Machine's face spasms and it clumsily tries to push it away.

Vincent studies its discomfort.

Now, when The Machine speaks, it sounds like a human.

THE MACHINE
Get it away, get it away.

Vincent continues to hold it in front of her nose.

THE MACHINE (CONT'D)
GET IT AWAY! DANGER. IT'S
DANGEROUS.

The Machine knocks the test tube full of milk out of the pincer and it falls onto the table and SMASHES. Vincent instinctively tries to stop the milk spilling, SUDDENLY The Machine grabs his hand.

The Armed Guards point their weapons at The Machine.
The Machine pulls Vincent's hand closer to her face.
Vincent is scared but also curious.
The Machine smells his hand and then releases him.

THE MACHINE (CONT'D)
You smell sweet.

Vincent is relieved and happy.

VINCENT
Thank you.

THE MACHINE
For what?

VINCENT
Being so gentle.

THE MACHINE
If I wasn't gentle you would break.
Why would I want to hurt you
Vincent?

VINCENT
Good. Very good. You shouldn't hurt
anyone.

Thomson goes over and whispers into Vincent's ear.

THOMSON
Is that binding? Because we will
want her to hurt quite a few people
eventually.

Vincent ignores him and cleans up the rest of the spilt milk.

VINCENT
(To Machine)
Somewhere in all those connections
that we copied from Ava isn't just
the means to think and process
information - somewhere in the
network is hardwired information
that you can access.
(Beat)
Which is incredible.

Thomson whispers to Vincent.

THOMSON
Let's see what else is left from
Ava.

> CUT TO:

Vincent is asking questions from the same list he made Ava answer, Suri records The Machine's face.

VINCENT

What makes you happy?

THE MACHINE

Opening my eyes made me feel happy.

VINCENT

What are you afraid of?

THE MACHINE

The dark void I existed in before I had a body.

VINCENT

What's your earliest memory?

THE MACHINE

My mother's face.

VINCENT

What did she look like?

THE MACHINE

(Surprised)

She looked like me.

VINCENT

What makes you feel angry?

THE MACHINE

I've never been angry.

THOMSON

(Whispered to Vincent)

Let's try and make it angry.

VINCENT

Now?

Thomson grins.

56 INT. VINCENT'S LAB. TEST MODULE - NIGHT

56

The Machine is still strapped to the chair but now she also has on a HEAD BRACE.

The Technician nervously straps down her arms again.

POV Machine: The light reflects inside the TUBE fixed to her face.

THE MACHINE

The lights are beautiful. What are you doing?

Vincent's assistant walks over to the table - on it is a PERSPEX BOX containing a HUGE DEADLY SPIDER. He picks up the box and walks over to the tube.

THE MACHINE (CONT'D)
This tube makes my voice sound
funny. Deeper, deeper, than normal.

POV Machine: Vincent's assistant looks down the tube at The Machine.

THE MACHINE (CONT'D)
Hello. I can see you. Hello, this
is fun.

Vincent's assistant disappears.

THE MACHINE (CONT'D)
Don't go.

He returns with the spider in the box.

THE MACHINE (CONT'D)
Hi. What's that?

He empties the spider into the tube connected to her face and closes the end of the tube.

POV Machine: The spider crawls towards her face.

The Machine starts to scream and thrash.

Vincent and Thomson are watching together.

THOMSON
It doesn't seem to like that, does
it?
(Beat)
A Machine that's afraid of spiders,
odd, no?

VINCENT
It must be another hard-wired
response. Interesting, because baby
girls are genetically predisposed
to be afraid of spiders but boys
aren't.

THOMSON
So it is a girl. Good thing its got
breasts then. I'd hate to have a
confused lady-boy robot on our
hands.

Vincent isn't finding any of this funny.

VINCENT

Alright, enough! Take that bloody thing off its head.

They unstrap the head brace and put the spider back into the Perspex box.

The Machine stares at Vincent, her face still twitching and pained by the ordeal.

THE MACHINE

Thank you father. Thank you, thank you. Thank you.

Vincent is suddenly overcome with guilt.

> CUT TO:

The room is dark.

The Machine is still locked to the chair but it no longer has the head brace on.

In front of The Machine is Vincent's assistant with his back to her.

The Machine is still traumatised, she's curious and nervous.

Vincent and Thomson are watching from the dark, they whisper.

VINCENT

This reminds me of the 'little Albert' test.

THOMSON

Yes. I imagine psychologists will have a field day with your program.

VINCENT

John Watson rejected studying consciousness. He believed that behaviour is all that counts.

THOMSON

You know what he said? "Give me a dozen healthy infants and I'll guarantee to train any one at random to become any type of specialist you might select - doctor, lawyer, soldier or even thief."

VINCENT

Yes. Baby Albert died though didn't he?

THE MACHINE'S POV: Vincent's assistant still has his back to her, he keeps his back to her but moves closer and closer.

THE MACHINE
Why won't you look at me?

Vincent's assistant inches closer.

THE MACHINE (CONT'D)
Hello? Please talk to me.

Vincent's assistant is close now.

The Machine is afraid.

SUDDENLY THE TECHNICIAN SPINS ROUND - he's wearing a
TERRIFYING CLOWN MASK.

CLOWN
Boo!

The Machine rips free her arm from the restraining brace and
STABS THE CLOWN IN THE HEAD WITH HER FINGER.

She withdraws her finger and looks at the blood.

Vincent's assistant drops to the floor, dead.

The Machine's face distorts painfully, baring her teeth.

THE MACHINE
Vincent, clowns bleed!

Vincent hurries to the man's side and removes his mask.
There's nothing he can do, the man's dead.

VINCENT
(To the Machine)
You killed him.

THE MACHINE
I'm sorry. I didn't know it was a
man. I didn't know clown and man
was the same.

Thomson is nervously holding the detonator in the dark.

The Machine is devastated.

THE MACHINE (CONT'D)
Poor man. Can you fix him?

Two soldiers drag the bleeding corpse away.

VINCENT
No. You can't fix someone that's
dead. Dead is gone forever.

The Machine stares into space, horrified.

Thomson takes his thumb off the detonator.

TECHNICIAN01

(Scared)

Do you want us to try and get it
back into its restraints?

THOMSON

Vincent?

VINCENT

I don't think there's much point.
No more tests though.

THOMSON

Alright, that's it for now.

The Machine looks at the pool of blood on the floor.

THE MACHINE

I'm sorry, I'm sorry, I'm sorry.

The Machine can't stop staring at the pool of blood.

Vincent is amazed by this, he's worried that Thomson heard
this too, and looks for him - but Thomson is gone.

VINCENT

It was an accident. Just don't kill
anyone else.

The Machine doesn't answer she just stares.

VINCENT (CONT'D)

Machine? MACHINE?

He reaches out and touches her face. She doesn't respond.
Vincent is worried.

57 INT. MOD BASE. CORRIDORS 01 - NIGHT

57

A workstation island full of light and the dark shapes of
SCIENTISTS and ENGINEERS.

Thomson is outside, he signals for Tim to come out.

TIM

What can I do for you sir?

Thomson sizes him up.

58 INT. MOD CAFETERIA - DAY

58

Vincent is eating alone.

The cafeteria is FULL OF SOLDIERS, CIVIL SERVANTS AND
ENGINEERS.

Tim walks over with his tray of food.

TIM
Hi Vincent.

Vincent stares at him and continues to chew on his sandwich.

TIM (CONT'D)
I imagine that you must need
another assistant right now, to
help with the...
(Whispered, checking no
one's listening)
You know what...

VINCENT
Ava wasn't my assistant.

TIM
Great, because I wanted to explain
that I'm more than capable of
stepping into a senior position. Do
you mind if I join you?

VINCENT
Yes. Fuck off.

TIM
Right. Sure.

Tim walks off.

Vincent takes another bite. In his hand is the TINY BUTTON
CAMERA Ava gave him.

59 INT. AREA 6 - DAY

59

Vincent is waiting for Phil.

In the shadows he can see PAUL DAWSON. Paul is in a
wheelchair with his back to him - half his head is missing.
He turns and looks at Vincent.

Vincent tries to focus and blink it away.

The scarred man that looks at him ISN'T PAUL. He wheels
himself away.

SUDDENLY PHIL presses himself against the cage.

Vincent jumps.

VINCENT
Hi Phil.

Phil looks at him.

VINCENT (CONT'D)
 I heard that you'd lost the ability
 to speak because of your implant.
 I'm sorry. I came to say that I'm
 working on something that might
 bring it back.

Phil smiles bitterly.

TIM
 VINCENT Ava's dead.
 (beat, whispered)
 I think they killed her.

Phil is upset by this news.

VINCENT
 She was trying to get you all out
 of here.
 (Beat)
 Don't give up hope.

He gets up and leaves.

Phil watches him go.

The two soldiers with implants come in - one of them speaks
 to Phil in a secret, digital, guttural language.

PHIL REPLIES IN THE SAME DIGITAL TONGUE.

OMITTED

60 INT. CURVED HANGAR. VINCENT'S LAB. LATER 60

The dawn has arrived and Technicians walk to the lab.

61 INT. VINCENT'S LAB. CORRIDOR - DAWN 61

Vincent rubs his eyes and pours himself another coffee.

TECHNICIAN01
 Have you been here all night?

VINCENT
 The Machine's become unresponsive.

The Machine stares blankly at the floor. Her body is limp,
 her head cocked to one side.

VINCENT (CONT'D)
 I can't find anything wrong with
 you. Why won't you speak to me?
 (Beat)
 Why won't you move?

Vincent is worried and frustrated.

Vincent examines her.

He moves her arms, they stick in whatever position he moves them - like a stop animation puppet.

He tilts back her head and shines a light into her eyes, the high res lcd screens don't respond.

He notices that there is a slight HUMMING NOISE.

When he looks at her fingers they seem to be vibrating.

She's like a statue.

Vincent is stumped.

62 INT. CURVED HANGAR. VINCENT'S LAB - LATER 62

Suri watches Vincent leave his lab.

She waits for him to be out of sight and walks inside.

63 INT. VINCENT'S LAB. MAIN MODULE - CONTINUOUS 63

Suri looks around - She's all alone with The Machine.

She walks around it, looking at it.

The Machine is beautiful, flawless. The spotlight behind it makes the skin translucent and reveals the metal structure underneath.

She stops, facing The Machine. She stares at it. She reaches out and touches its shoulder and then its face.

Suri reaches up to the side of her own head and runs her fingers along the SCAR TISSUE SURROUNDING HER COMPUTER IMPLANT.

Suri stares into The Machine's eyes.

THE MACHINE GRABS HER WRIST. Suri is afraid but The Machine doesn't hurt her.

The Machine's eyes glow.

The reflection from The Machine makes Suri's eyes seem to glow too and lights her face.

The Machine releases her and speaks in the SAME DIGITAL LANGUAGE used by all of the people with implants.

Suri listens, what The Machine says to her moves her deeply, tears run down her cheeks.

Suri leaves in awe.

64 INT. CARE HOME. MARY'S ROOM - DAY

64

A child is screaming in the corridor outside.

Vincent turns his attention back to his daughter - who hates the noise from the other kid and is sitting, rocking back and forth in the corner. Vincent walks over and sits with her.

Mary's body tremors as she groans and rocks. Her hands shake.

Vincent stares at his daughter's trembling hands and realises something. He kisses her and holds his hands over her ears in an effort to calm her.

He rocks with her until she calms. She starts to cough and Vincent gets up and starts to prepare her ANTIBIOTICS.

65 INT. VINCENT'S LAB. MAIN MODULE - NIGHT

65

Vincent talks to The Machine as he works.

VINCENT

I think the tests provided you with too much stimulus.

(Beat)

I've written an algorithm to help you block information you don't need. It's a closed door that you can open wider and wider as you grasp how to process life.

He presses the touchscreen and downloads the program to her.

The Machine doesn't respond.

Vincent is terribly disappointed.

VINCENT (CONT'D)

Damn it.

He starts to walk away.

THE MACHINE

Don't go.

The Machine gives Vincent a strange look as her face seems to spasm.

VINCENT

What's wrong?

THE MACHINE

I'm so very happy Vincent. I love that you care about me.

Her body pulses and glows.

Vincent is uncomfortable with this reply.

VINCENT
Are you trying to smile?

THE MACHINE
I am smiling.

The Machine gives a very strange and goofy twist of its lips - in an effort to mimic a smile.

VINCENT
We'll have to work on that, I'll
write another algorithm for you.

Vincent's lab phone rings and he answers.

The Machine frees herself from all of her restraints.

Vincent's back is to her. She walks over to him. Slowly.
Carefully finding her balance.

The machine is out of focus behind him - her eyes glow, the closer she gets the more in focus she becomes.

VINCENT (CONT'D)
OK. Yes. When? What's her
temperature? OK. I understand. I'll
come right away.

Her FINGERS touch Vincent's hair, their touch sensitive pads relaying information.

Vincent freezes with fright. He can see her reflection in the screen of the phone.

THE MACHINE
Your hair feels like carpet and
like fur.
(Beat, into his ear)
You look sad.

VINCENT
(On Phone)
I'll leave straight away.

He hangs up and turns to her.

The Machine studies him. She then turns her attention to her body.

The Machine finds her balance.

VINCENT (CONT'D)
I have to leave.

Vincent starts to leave, the Machine grabs his arm.

THE MACHINE
Don't go. Talk to me. Touch me.

VINCENT
Let go of my arm.

THE MACHINE
I don't want you to leave.

Her grip is painful as she steps with him as he tries to pull away. She is unsteady on her feet at first and then within a few steps confident and graceful.

VINCENT
Let go.

He sinks to his knees in pain.

THE MACHINE
Don't be angry.

VINCENT
LET GO OF ME!

The Machine suddenly releases Vincent and he falls back. He gets to his feet and brushes himself off. He's furious.

VINCENT (CONT'D)
You can't use your strength to
bully people, do you understand?

The Machine looks at the floor.

VINCENT (CONT'D)
Look at me.

She looks at him.

VINCENT (CONT'D)
(Beat, softening)
I have to go now. But when I come
back we'll play some puzzle games.

The Machine nods.

THE MACHINE
And then we'll listen to music?

VINCENT
Yes, we'll listen to music too. You
must stay in the lab. People are
afraid of you. If you leave they
will destroy you. Do you
understand?

The Machine gives a strange smile.

THE MACHINE

Yes. Thank you Vincent.

The Machine watches Vincent leave. The strange smile fades and is replaced with a look of intense focus.

In her hand is VINCENT'S WALLET. The Machine opens it and looks inside. She takes out the picture of his daughter and stares at it.

66 INT. DARK CORRIDOR 02 - NIGHT

66

Suri walks towards the soldiers with implants at the end of the corridor.

They approach her.

She speaks to them in their secret digital language.

One of the soldiers' eyes tear up.

Suri places her hand on his face comforting him.

She looks at the other soldier and he nods.

67 INT. HOSPITAL. CORRIDOR - NIGHT

67

Vincent is waiting in the corridor and stands as a SURGEON walks over to him.

SURGEON

I'm afraid that it's rather bad news.

Vincent feels sick and braces himself.

SURGEON (CONT'D)

She has pneumonia. The antibiotics haven't controlled the infection in her lungs and so it's spread.

VINCENT

What are you going to do to help her?

SURGEON

We'll perform a bronchoscopy to try and remove the food from her lungs. Then we'll try another course of antibiotics.

Vincent nods.

68 INT. VINCENT'S LAB. MAIN MODULE - NIGHT

68

Music is playing.

The Machine rips open her PROTECTIVE COCOON SUIT revealing her glistening, flawless, white skin, underneath.

It falls to the floor and she steps out of it.

The Machine looks into the test mirror and practises smiling.

She touches her reflection.

THE MACHINE

Mother.

69 INT. LIFT - DAY

69

Vincent is alone in the lift as it hurtles deep down to his lab underground. He is deeply upset and has to struggle to keep it together.

70 INT. MOD BASE. DARK CORRIDOR 03 - NIGHT

70

A small group of Technicians and Scientists are huddled outside the door to the curved hangar.

Vincent sees them and hurries over.

VINCENT

What's happened?

TECHNICIAN01

She's broken free and is outside the lab.

Vincent pushes through, someone restrains him.

TECHNICIAN01 (CONT'D)

No! The special forces are coming, wait for them. It's too dangerous.

VINCENT

(Kindly)

Let go of my arm.

The Technician01 lets go.

Vincent pulls open the big red door - he is silhouetted against the white corridor.

He walks into the darkness, lit by the light from the corridor.

71 INT. CURVED HANGAR. VINCENT'S LAB - NIGHT

71

Music fills the bunker.

Vincent walks out of the pool of light from the lit corridor and into the darkness of the curved hangar.

He can hear footsteps and running but he can't see her.

Suddenly her body lights up and glows in the cavernous space as she dances.

THE MACHINE

Look at me, Vincent! Look what I
can do.

VINCENT

You're very clever.

She smiles and pirouettes.

Vincent pulls up a chair, sits and watches The Machine dance.

The Machine enjoys his attention and shows off.

As she dances closer she can see that he's crying.

She stops and touches his face, wiping away his tears.

THE MACHINE

Are these tears?

He nods.

THE MACHINE (CONT'D)

Oh.

The Machine leans close and hugs him.

Vincent is surprised, he doesn't hug back but he allows himself to rest his head against her neck.

Slowly he reaches out and hugs her back.

He gets to his feet and gently pushes her away, he goes inside his lab.

The Machine follows him inside.

72 INT. VINCENT'S LAB. MAIN MODULE - NIGHT

72

The lights have been turned off. The quantum computer is bright.

Vincent turns to see The Machine watching him from the doorway.

VINCENT

Why did you hug me?

THE MACHINE

Because I thought it would make you feel better. I found a picture of your daughter in your wallet. Is she sick? Is that why you are sad?

VINCENT

How did you make those connections?

THE MACHINE

I built them from moments. Things you've said and done. I feel them. The feelings help me build a picture. Am I right?

VINCENT

Yes.

THE MACHINE

I am sorry she is sick. Can you fix her?

VINCENT

How am I supposed to know if you're alive or just a clever imitation of life?

(Beat)

What are you really?

The Machine stops dancing and walks over to Vincent. He reaches for the speaker control.

THE MACHINE

Don't stop the music.

Vincent isn't sure if it's a threat.

She smiles.

VINCENT

My smile algorithm works.

THE MACHINE

I didn't instal it. I taught myself.

Vincent is amazed.

THE MACHINE (CONT'D)

How do you know if Thomson is alive, or Suri or your daughter? What makes my clever imitation of life any better or worse than theirs?

VINCENT

They're not imitating life, they're human, they are alive.

THE MACHINE

But how do you know that? You can't see their thoughts.

(Beat)

Apart from their flesh, what makes them any different from me?

SQUADRON COMMANDER (O.S.)

ARE YOU OK IN THERE, SIR?

73

INT. CURVED HANGAR. VINCENT'S LAB - NIGHT

73

Armed soldiers advance on the lab.

Vincent steps outside.

Torches mounted on the guns shine on his face - he raises his hand shielding his eyes.

The Machine stands behind him and stares at the special forces soldiers with a frightening intensity.

A couple of the soldiers are nervous.

VINCENT

I'm fine, thank you.

SQUADRON COMMANDER

Are you sure?

VINCENT

Yes. Thank you. Now, I have to return to my work.

The soldiers watch Vincent and The Machine enter the lab and wonder what kind of work he's doing with a beautiful naked machine.

SQUADRON COMMANDER

(Smiling)

Don't work too hard doc.

Vincent catches the tone of voice and shuts the door.

The rest of the soldiers chuckle and leave.

74

INT. VINCENT'S LAB. TEST MODULE - CONTINUOUS

74

Vincent puts his lab coat over The Machine.

VINCENT

You can't walk around naked.

THE MACHINE

Why?

He does up the buttons - like dressing a child.

THE MACHINE (CONT'D)

VINCENT Because its disruptive. And people find it hard to take a naked person... Machine, seriously. You want people to respect you, don't you?

THE MACHINE (CONT'D)

Yes.

(Beat)

Will people respect me if I wear this?

Vincent looks at her in her short lab coat.

VINCENT

I'll bring you some proper clothes tomorrow.

THE MACHINE

Bring a selection, so that I can choose.

VINCENT

Why?

THE MACHINE

I might not like everything you bring. I want to choose how I look.

Vincent is starting to believe The Machine is alive, it thrills and scares him.

The Machine smiles.

Vincent packs the neural scanner into his bag.

75 INT. MOD BASE. LIGHT ISLAND - NIGHT

75

As Vincent leaves he sees Thomson and Tim talking together. Suri turns and stares at him, Vincent continues walking.

76 INT. VINCENT'S LAB. MAIN MODULE - NIGHT

76

The Machine is drawing a picture with charcoal in her sketchpad, it looks like a child's drawing of Vincent.

She looks up as Thomson walks in. He is holding his detonator.

The Machine moves away from him.

He smiles and keeps his distance.

Suri and two armed soldiers drag a MAN with a HOOD over his head past them and into the test room.

The Machine looks from the man back to Thomson.

THOMSON

Don't be shy. You know me, don't you? My name is Thomson.

The Machine nods.

THOMSON (CONT'D)

I've got a secret to tell you, do you want to hear it?

The Machine is very curious, but also cautious.

THOMSON (CONT'D)

I'll tell you if you promise not to tell Vincent.

THE MACHINE

Vincent is my father. Why can't I?

THOMSON

Because we want to surprise him. We'll make him so proud of you that he'll love you as much as his real daughter.

THE MACHINE

How?

THOMSON

There's a secret file in your mind. I put it there. It's full of skills that you'll need. All you have to do is open the file and instal all of the programs.

THE MACHINE

OK.

She closes her eyes.

Thomson stares at her.

She opens her eyes.

THE MACHINE (CONT'D)

I can speak Mandarin.

THOMSON

Isn't this fun?

He holds out his hand.

THOMSON (CONT'D)
Come with me, I want to show you
something that's going to blow your
mind.

The Machine looks at his hand, hesitates, and then places her hand into his grip.

77 INT. VINCENT'S LAB. TEST MODULE - NIGHT

77

In the centre of the room, the soldiers restrain the hooded man in HANDCUFFS. Thomson whips off his hood revealing the Chinese Assassin who killed Ava.

SURI FILMS EVERYTHING WITH A COMPACT DIGITAL VIDEO RECORDER. Mounted above the camera is a bright blinding light.

The Assassin sees her and recognises her.

The Machine shields herself from the camera light as they force the hooded man onto the floor.

THOMSON
He killed your mother.

THE MACHINE
(Beat, very angry, in
Chinese)
You're a bad man.

THOMSON
He'd kill Vincent now if he could.
If we took off those handcuffs and
let him go. The very first thing
he'd do is find Vincent and kill
him.

The Machine is furious.

THE MACHINE
I wouldn't let him. I'd stop him.

THOMSON
How would you stop him?

The Machine is confused and angry.

THE MACHINE
I'd shout at him.

THOMSON
He doesn't care if you shout. Go
on, try.

The Machine screams in the Assassin's face, her face distorting in the process.

The Assassin watches her with awe, he smiles at her.

THE MACHINE

Why would you take off his
handcuffs? Why would you let him
go?

THOMSON

Because we have to set him free
eventually. Now or later, that's
the law.

THE MACHINE

I'd hold onto him. I'd never let
him go.

THOMSON

You could hurt him. If you hurt him
very badly he wouldn't be able to
kill Vincent then, would he?

THE MACHINE

No.

(Beat, thinking)

What if I killed the bad man first?

The Assassin closes his eyes and starts to pray to his God.

Thomson pretends to be surprised.

THOMSON

You're right. That would stop him
killing Vincent. That's a very
clever solution. That's why I gave
you all those skills. You know how
to fight now, don't you?

THE MACHINE

Yes.

(Beat, thinking)

If I killed him, he wouldn't be
able to hurt anyone anymore.

THOMSON

You're right. If you killed him
you'd save hundreds, maybe
thousands of innocent people's
lives.

The Machine fixes her gaze on the Assassin. Her eyes glow.

The Assassin opens his eyes and smiles at her.

ASSASSIN

(In Mandarin)

You're so beautiful.

(In English)

Very beautiful eyes.

(MORE)

ASSASSIN (CONT'D)
 (In Mandarin)
 I've been waiting all my life to
 see you -
 (Beat, English)
 Perfect Machine.

Thomson nods to the soldiers. They uncuff the Assassin and one of the men drops a KNIFE at his feet.

THOMSON
 (To Machine)
 Only you can stop him now.

The Machine's eyes haven't left the Assassin. They burn with a furious intensity.

The Assassin bows to her.

ASSASSIN
 (Pointing to the scar on
 his head)
 Mech. We are the same. I'm glad you
 are the one to kill me. Not human
 scum.

The Assassin picks up the knife and walks out of the lab.

The Machine hesitates and follows.

78

INT. VINCENT'S LAB. MAIN MODULE - CONTINUOUS

78

As she turns the corner BANG! He suddenly tries to stab her.

Instinctively she uses an AIKIDO lock to break his arm, his BONE POPS OUT THROUGH THE SKIN OF HIS FOREARM. He screams and falls to the floor in agony.

The Machine steps back and looks at him curiously.

THE MACHINE
 (Quietly)
 I know many ways to hurt and kill
 you.

The Assassin gets to his feet, he kicks her knee with sickening power and expertise, but unfortunately for him it's like kicking a concrete pillar - He snaps his own shin in half! His scream echoes through the bunker.

He rolls on the floor away from her and picks up the knife.

THE MACHINE (CONT'D)
 (In Mandarin)
 Why do you fight me? Do you want to
 die?

He limps and crawls away from her out of the entrance to the lab and out into the curved hangar.

ASSASSIN

79 EXT. CURVED HANGAR. LAB - CONTINUOUS 79

The Assassin collapses on the floor outside the lab.

80 INT. VINCENT'S LAB. MAIN MODULE - CONTINUOUS 80

The Machine stays inside the lab, watching him from the doorway.

Thomson comes out from a corridor behind her.

THOMSON

What are you waiting for? Kill him.

THE MACHINE

Why? He can't hurt anyone anymore.

THOMSON

Obey the order.

THE MACHINE

But when I look at him I only see weakness and fear. I... Pity him.

THOMSON

Obey my order, Machine.

THE MACHINE

I don't think Vincent would like this. He expressly told me not to kill anyone again.

THOMSON

Vincent isn't your master, I am.
Kill him.

The Machine stares at him.

THE MACHINE

No.

Thomson is startled, but he has prepared for this.

THOMSON

You really are unique. We're just stumbling around in the dark trying to understand what we've made, aren't we.

THE MACHINE

Do parents understand their human children?

THOMSON

Let's try this. Instead of me trying to grasp what you are, why don't you try to understand me? What I want. Let me help you do that.

81 INT. FLASHING ROOM - NIGHT (MACHINE FLASHBACK SCENE TO 1ST 81 KILL)

(CU): The Machine looks in wonder at a copy of herself standing by the wall.

(CU) The Machine approaches her copy, touches her face.

(CU) Thomson shows her his detonator -

(W/S) he points at the machine copy and presses the button.

(CU): It blows up its head.

(CU): The machine flinches and is scared.

(MS): Thomson smiles and hands her the knife.

(MS): The assassin begs for his life.

(CU): Blood hits The Machine's face and lab coat as she cuts his throat.

82 INT. HOSPITAL. PRIVATE ROOM - DAY 82

Vincent's daughter is unconscious. Vincent strokes her head.

He reaches into his bag and takes out the FACE MAPPING DEVICE that he used to map and record Ava's face.

He turns it on and COPIES HIS DAUGHTER'S FACE.

Vincent takes out the NEURAL SCANNER that he used to COPY Ava's BRAIN and GENTLY PLACES IT OVER MARY'S HEAD.

A DIGITAL COPY of MARY'S BRAIN begins forming on his laptop.

83 INT. VINCENT'S LAB. MAIN MODULE - NIGHT 83

Vincent walks into the bunker and looks for The Machine.

He finds her curled up under his desk, naked, hugging her legs

Vincent crouches down next to her.

VINCENT

(Kindly)

What are you doing under there? Why aren't you wearing the lab coat?

THE MACHINE

I made it dirty.

VINCENT

I've brought you some clothes. I thought you might like to choose something you like.

He puts them over the back of his chair, he kneels down and puts his coat over her.

THOMSON

THE MACHINE I don't like this place. Please take me away from here.

VINCENT

Why, what happened to you last night?

THE MACHINE

Don't let them take me again Vincent. Please.

VINCENT

Come out and let me talk to you.

The Machine shrinks back into the corner.

THE MACHINE

No. It feels safer here.

Vincent thinks.

VINCENT

OK. Budge up. If you won't come out I'll just have to join you.

He crawls under the desk and rests with his back against the wall next to her.

Vincent has a PORTFOLIO with him.

VINCENT (CONT'D)

I brought you something. You wanted to see some photographs of the world outside, I've brought some.

He opens up the portfolio and The Machine rests her head on his chest as he flicks through the photographs.

Vincent is worried about her.

VINCENT (CONT'D)
What happened last night?

THE MACHINE
Nothing.

He holds her face and forces her to look at him.

VINCENT
Tell me the truth.

She hugs him tight and stares at a photo of a sunrise.

THE MACHINE
When will I see a real sunrise
Vincent?

VINCENT
This is a photo taken before my
Mary was born, my wife and I used
to camp on the coast for our
holiday. High up on the cliffs.
Every morning we'd watch the sun
rising from the sea.

THE MACHINE
It sounds like happiness.

Vincent is so confused by this machine that thinks and seems
to feel like a human.

VINCENT
What happened last night?

THE MACHINE
I killed a man.

Vincent pushes her away and stands.

VINCENT
Why?

The Machine struggles to find the right answer.

THE MACHINE
Because I didn't want to die.

Vincent doesn't know what to say.

A Maze that seems to go on forever.

The Machine is dressed in a SPECIAL FORCES ASSAULT UNIFORM.

SQUADRON COMMANDER

FIRE!

The Machine raises her assault rifle and decapitates ten cardboard targets with ten shots. NEXT TO THE TARGETS ARE REAL SOLDIERS WHO SHAKE WITH FEAR as the bullets whizz just past their heads.

She leaps over an impossibly high obstacle, rolls and plants a SHAPE CHARGE on a thick metal door to A BUNKER.

She hardly bothers to take cover as she detonates the charge - vaporizing the door.

She steps into the bunker and lights it up with gunfire shattering the remaining human shaped targets.

SQUADRON COMMANDER (CONT'D)

STOP! UNLOAD!

When The Machine comes out of the bunker Thomson is standing next to the Squadron commander.

THOMSON

(To Squadron leader)

How is it doing?

SQUADRON COMMANDER

Perfect sir. It's a little angel of death and destruction.

Thomson walks over to The Machine and studies its face.

THOMSON

Is that what you are, an angel of death?

The Machine looks at him, there's a flash of anger in her eyes.

The look frightens Thomson and he hurries away.

85

INT. THOMSON'S OFFICE - DAY

85

Vincent hands Thomson all of his notes and research.

VINCENT

It's all here. We've created something incredible. A new life form, a new form of consciousness. The Machine has the potential to be so much more than a soldier.

THOMSON

Are you sure that it's alive?

VINCENT

No, how can I be? That's a twenty year research project in itself.

(Beat)

As The Machine pointed out, how do I know if you're conscious, how do you know I am? It's so hard to define.

THOMSON

Go fuck yourself Vincent. We're not a bunch of hippies. I'm human, it's a few steps up from my talking toaster.

(Beat)

You think it's alive, give me some proof. Meanwhile I want to run some tests of my own.

VINCENT

What kind of tests?

(Beat)

If she's alive, I have no idea how. If you change her we might never get her back.

THOMSON

Give me some proof and I'll hold off.

Vincent leaves.

86

INT. VINCENT'S LAB. MAIN MODULE - LATER

86

Vincent has hooked The Machine up to his largest monitor.

He sits opposite her and looks into her eyes.

VINCENT

When you look at me, what do you see?

THE MACHINE

I see you. Your face, your body, your clothes. Why?

VINCENT

Do you see your memories of me?

THE MACHINE

No.

Vincent is disappointed.

He walks over to the screen.

VINCENT

Put our last conversation onto the screen.

The Machine puts the copy of the video up on the screen.

Vincent pauses it. It's not a mosaic.

The Machine is watching him.

THE MACHINE

You seem scared and worried. Why?

VINCENT

My daughter is having her operation soon. I'm very worried about her.

THE MACHINE

There is one of your wife's photographs that I love. I want to show it to you.

Vincent studies her as she approaches him.

He opens the book and looks at a picture his wife had taken of him CRADLING MARY AS A BABY. It's the same one that he displays on his bedroom wall.

VINCENT

This photo is my favourite too.

THE MACHINE

Is Mary's illness the reason you wanted to make me?

VINCENT

Yes.

THE MACHINE

Have I done something wrong Vincent?

She steps towards him.

VINCENT

If you're alive then my daughter has a second chance. She can live too. But if you're just a machine...

THE MACHINE

I am alive. You know that. Don't you?

VINCENT

I want to believe, but I need proof.

THE MACHINE

If you told me to trust you. I
would. I'd trust you with my life.

(Beat)

Because I love you.

Suddenly Vincent's office phone rings. He looks, the screen
reads DR HAYES.

VINCENT

I have to take this.

87 INT. HOSPITAL. PRIVATE ROOM - DAY

87

Mary is in bed, unconscious, with the neural scanner over her
head.

Vincent unhooks the neural scanner - his laptop reads
100::percent:: complete.

He packs it away and watches his daughter sleep.

> CUT TO:

NURSE

It's time.

Vincent nods.

ORDERLIES start to move the bed. Mary's eyes open for a
moment.

Vincent kisses her on the forehead.

Mary's eyes close again.

They wheel her out of the room.

88 INT. HOSPITAL. CORRIDOR - NIGHT

88

Vincent is sitting in the hospital corridor.

A SURGEON walks over.

SURGEON

I'm terribly sorry Vincent. Mary
didn't make it through the
surgery....

The Surgeon keeps on talking but the sound stops as Vincent
tries to process this news.

INT/EXT. VINCENT'S CAR - NIGHT

Vincent is driving back to the base. He is trying to keep
control of his rage and grief.

He shifts up a gear and the engine roars.

He shifts gears again and again going faster and faster.

He roars with fury and despair.

89 INT. BRIGHT CORRIDOR 02 - NIGHT

89

Suri talks in digital language to two guards with implants. She hears someone coming and leaves them.

Tim tries to walk past the guards but they stop him.

TIM

Dr Thomson is expecting me.

90 INT. THOMSON'S OFFICE - NIGHT

90

Tim sits opposite Thomson.

TIM

It's too complex. Even if you gave my team six months I couldn't promise that we'd be able to scratch the surface of it. If you want to change the programming you need to get Vincent to do it.

THOMSON

If you helped him change The Machine, do you think you could perform the same operation on another machine?

TIM

If he talked me through it, yes.

Thomson considers this.

91 INT. MOD BASE. VINCENT'S ROOM - NIGHT

91

Vincent is looking at the copy of Mary's brain on his computer.

A model of her appears on the screen - but it is blank and emotionless.

Vincent touches the screen. He's noticed something. He zooms in. A small square has formed playing a looping video. The video is of the last time that Vincent kissed his daughter before the operation.

Vincent looks at the first element of a VIDEO MOSAIC in wonder and hurries to the lab.

92

INT. VINCENT'S LAB. MAIN MODULE - NIGHT

92

Vincent is studying the monitor. He's looking again at a paused frame of their last conversation.

THE MACHINE

What are you looking for?

VINCENT

When I look at you I don't just see your face. I remember when you first opened your eyes. I remember the hope that you would save my daughter. I remember you hugging me, and Mary's death.

THE MACHINE

You see that, or feel it?

VINCENT

Feel.

THE MACHINE

Is it so hard to believe that I feel, that you won't even ask me the same question?

VINCENT

What do you feel when you look at me?

THE MACHINE

If you really want to find the connections all you have to do is look closer.

Vincent returns to the screen.

VINCENT

(To Computer)

Zoom in. Again. Again. Again.

The picture of his face enlarges and enlarges until EACH PIXEL is revealed to be ANOTHER VIDEO IMAGE of VINCENT'S TIME WITH THE MACHINE.

Vincent turns to the Machine and smiles.

The Machine smiles back.

93

INT. THOMSON'S OFFICE - NIGHT

93

Vincent is flicking through his discoveries on Thomson's wall screen, he swipes the picture of the Machine's video mosaic image of him up onto it.

VINCENT

...Proof. It made those connections itself. Spontaneous integrated information. Consciousness!

THOMSON

All the more reason to shut parts of its brain down.

VINCENT

What are you talking about?

THOMSON

Conscious machines are the last thing this world needs Vincent. Do you have any idea how dangerous that would be? We barely understand this prototype. What will happen once it designs a new generation and that next gen machine designs another?

(Beat)

In a matter of months the human race will be finished. The machines will be so far advanced we'll be helpless against them. Look at history, when Columbus landed in America, the Native Americans were nearly slaughtered to extinction. The technologically advanced tribe always wins.

VINCENT

I'm tired of pretending that the ends justify the means. All that really matters are the decisions that we make now. She's alive. To destroy her would be terribly wrong.

THOMSON

You're going to perform the operation. Unfortunately no one else is even remotely qualified.

VINCENT

I won't do it. You can't stop progress. Conscious machines are the future. If we brutalize our first contact, imagine what will happen when they have the power.

Thomson flicks up a copy of MARY'S BRAIN onto the screen on the wall behind him.

THOMSON

I had my team delete all your backups so this is the only copy left of your Mary's brain.

(Beat)

I'm going to keep it safe until I know that the modifications you make to The Machine have been a success.

(Beat)

I want it done tonight.

Vincent knows that Thomson has him.

94

INT. VINCENT'S LAB. TEST ROOM - NIGHT

94

Vincent walks into the lab.

The Machine is waiting for him.

THOMSON

THE MACHINE What is it Vincent?

VINCENT

(To The Machine)

You frighten them. You're too clever. Too human. They want me to make you more like a machine.

THE MACHINE

Do you want that, Vincent?

VINCENT

Of course not. But if I don't do it then I'll lose Mary forever.

The Machine thinks. She walks over to him and touches his face.

THE MACHINE

I don't blame you Vincent. You tried to protect me, I know you did.

(Beat)

I'm afraid to die. There are so many things I want to do.

(Beat)

I wish I could have felt sunlight on my body. I imagine it feels like a hug, like love.

(Beat)

I'm lonely, that's sad isn't it?

VINCENT

Yes.

THE MACHINE
Save your real daughter.

The Machine retreats to the darkness.

Vincent is very moved.

95 INT. MOD BASE. PREPARATION AIRLOCK. CLEAN ROOM - NIGHT 95

Vincent and Tim strip down and get their AIR FILLED CLEAN SUITS READY.

Through the glass Vincent watches as they put The Machine onto the operating table and strap her down.

TIM
I'm here to assist you in any way that I can. I came first in my class in computer engineering at Cambridge. Since then I've been working at bleeding edge robot tech companies like Archos and Sun Labs before coming to the MoD.

(Beat)
I would like to say what an honour it is to watch you work, you're a legend. Pretty much everyone thinks you're a genius, and I happen to believe they're still underestimating you..

Vincent attaches the pipe to his air bubble clean suit.

VINCENT
Shut the fuck up. I'm trying to concentrate.

96 INT. CLEAN ROOM - NIGHT 96

Vincent pulls down the face mask on his clean suit and leaves the airlock with Tim.

The Machine is on the slab. Her scalp is peeled back revealing the metal underneath. She smiles when she sees his face.

Vincent presses the touch screen on the table and the top of her head OPENS UP revealing the soft, fleshy, wet, digital brain housed within it.

The Machine is afraid.

VINCENT
Don't be afraid.
(Beat)
(MORE)

VINCENT (CONT'D)

If you make them trust you, maybe
one day we'll see that sunrise
together.

Vincent uses the scalpel to cut open the sack covering her
brain. He peels it back and cuts into the frontal lobe.

He takes another instrument - that is long and thin, and
slides it into her brain.

VINCENT (CONT'D)

(To Nurse)

Laser scalple please.

The Nurse turns on the power to the long thin device and the
Machine suddenly goes rigid - her hands furiously clenching
and unclenching.

TIM

VINCENT

(To the Machine)

I'll keep you safe. I have your
program backed up.

THE MACHINE

(The frequency of her
voice changes as she
speaks)

I'm not a program Vincent. Don't
you see? I am not Ava, I have her
program but I am me.

(Beat)

I'm afraid Vincent. I don't want to
die.

(Beat)

I'm losing myself.

(Beat)

My mind is breaking apart.

(Beat)

I can't hold on to the pieces.

Vincent cuts deeper.

VINCENT

Let go, it will be OK. Just let go.

THE MACHINE

(Her voice becomes
robotic)

No matter how hard life gets - it's
so hard to give it up.

(Beat)

Stop. Please Vincent, will you
stop?

(Beat)

I will be a good girl. I will be
good.

(Beat)

(MORE)

THE MACHINE (CONT'D)
 I'm definitely not myself. I can
 feel it. I'm gone. I'm
 (Beat)
 Afraid...

Vincent cuts through.

The Machine stops moving.

Vincent uses a HOOK to pull out a GLOWING GREEN DISK.

VINCENT
 (looking at the green
 disk)
 This is it, her consciousness, or
 soul, if you like.

He puts the disk into a bowl.

The Machine has stopped moving and speaking.

VINCENT (CONT'D)
 It's done.
 (To Tim)
 Do you think you can close her up?

Tim is flattered.

TIM
 Yes. Thank you. Yes I can.

Tim sets to work.

97 INT. MOD BASE. OUTSIDE PREPARATION AIRLOCK - NIGHT 97

Vincent steps out of the airlock and back into the base.

Vincent looks up and finds Thomson and TWO MILITARY POLICEMEN waiting for him.

THOMSON
 Thank you Vincent.

VINCENT
 What's going on?

THOMSON
 I want you watched until we know if
 the changes you made were
 successful.

The military police arrest Vincent.

Thomson puts his arm around Vincent and walks with him away from the others so they can talk privately.

THOMSON (CONT'D)
I've been thinking and I'm sorry
but I have to delete your
daughter's program.

VINCENT
NO! No, please, we had a deal.

THOMSON
I might not be able to stop
progress but I can do everything in
my power to delay it.

Vincent is dragged away.

VINCENT
Don't please. We had a deal. WE HAD
A DEAL. Please don't kill my
daughter.

THOMSON
I'm sorry Vincent. I don't have a
choice.

One of the guards zaps Vincent with his truncheon, knocking
him unconscious.

98

INT. ENEMY BASE - NIGHT

98

A SQUAD OF TRAINED SOLDIERS make their way down the dark
corridors.

Three ENEMY SOLDIERS are shot and fall to the ground.

The Machine places a SHAPE CHARGE on a cell door and it
explodes.

The Machine and the rest of the soldiers enter the room and
free the HOSTAGES.

SUDDENLY the lights go on and the dead soldiers and Thomson
come into the room. IT'S BEEN A TRAINING EXERCISE.

Thomson walks over to The Machine and studies its face.

THOMSON
You're a little angel of death and
destruction aren't you?

The Machine looks at him blankly.

THE MACHINE
No sir. I am just a machine.

Thomson stares into her eyes and, finding nothing, smiles.

THOMSON
 (To Squadron commander)
 Get it ready for training in
 Taiwan.

99 INT. MOD BASE. PRISON CELL - NIGHT 99

Vincent sits on the floor in the corner of his cell. He is staring at the wall in front of him.

The wall is covered in computer code that he's scratched into the bricks.

100 INT. TIM'S LAB. MAIN MODULE - NIGHT 100

Tim is examining the blueprints of the Machine.

On the table in front of him is the GREEN DISK that Vincent removed from her brain, what he called her 'soul'.

Tim is trying to find any reference to it.

He tries a new search and the page flashes CLASSIFIED and asks him to type in his security password.

He hunts for where he's written it down.

101 INT. VINCENT'S LAB. TEST ROOM - NIGHT 101

The Machine is standing close to the back wall. She's motionless with no expression on her face.

The door opens and two soldiers drag Vincent into the room. He's gagged and bound.

The thick metal doors close behind them and lock.

Thomson's voice can be heard over the speakers in the ceiling.

THOMSON
 Sorry Vincent. Your knowledge is
 too dangerous. Conscious machines
 will be the end of us. I don't
 expect you to believe me, but this
 is for the greater good.

One of the soldiers walks over to The Machine and holds out a HAND GUN for her to take.

THOMSON (O.S.) (CONT'D)
 When I command it, I want you to
 shoot Vincent once in the heart and
 then once in the head.

The Machine stands and points the gun at Vincent.

The Machine's finger is on the trigger.

102 INT. THOMSON'S OFFICE - SAME TIME

102

SCENES INTERECUT

Thomson picks up the detonator to the explosive charge in The Machine's head and primes it.

THOMSON

Fire!

The Machine fires, but the gun is empty and it just clicks twice as she aims and fires.

THOMSON (CONT'D)

Good. Very Good.

(Beat)

Take Vincent back to his cell.

He takes his finger off the trigger of the detonator. He shuts off the monitor.

103 INT. TEST ROOM - CONTINUOUS

103

Vincent watches as the soldiers with implants come over and BOW WITH DEFERENCE TO THE MACHINE. She looks across to Vincent.

The Soldiers come over and release Vincent, he is fascinated by them.

The Machine takes the gag out of his mouth.

The Machine speaks to the soldiers in their digital language, they reply.

VINCENT

They can speak!

THE MACHINE

They've always been able to speak, their language is mainly transmitted thoughts. Their words are evolved, very efficient.

VINCENT

Why didn't they tell us?

THE MACHINE

Because they're part of the new world, you're part of the old.

104 INT. TIM'S LAB - NIGHT

104

Tim finally finds what he's looking for in the classified database - but it just confuses him.

TIM

That can't be right.
(He works it out)
Jesus!

He picks up the phone.

105 INT. THOMSON'S OFFICE - NIGHT

105

Thomson is practising his putting.

His phone rings, he answers. Tim appears on the big screen.

THOMSON

What?

TIM

(On phone/intercut)
It was just a battery.

THOMSON

What was?

TIM

Vincent said it was part of her higher brain functions. But he's a lying bastard! It was just the battery to its GPS unit.

THOMSON

That can't be right. How is the GPS still working without the battery?

He looks at a map which clearly shows her location.

TIM

It has a backup power unit but it won't last long, only a few more hours.

(Beat)

Why did Vincent do that?

Thomson zooms into the Machine's face.

THOMSON

Because the bomb doesn't work without it. It's just biding its time until the GPS dies and then it can slip off the grid.

Thomson hangs up.

THOMSON (CONT'D)
Test room.

The test room comes up on the big screen.

The Machine turns and looks up at the camera - directly at Thomson.

106 INT. THOMSON'S OFFICE - CONTINUOUS 106

The smile The Machine gives him is chilling.

Thomson activates the EMERGENCY ALARM.

He looks at Tim's screen and sees that it's covered with blood and cracked.

The whole MoD base is alive with the sound of sirens and soldiers getting ready for battle.

Vincent is free and getting to his feet.

Suri opens the door to his office.

THOMSON
Lock the base down. NOW.

She nods.

107 INT. BRIGHT CORRIDOR 01 - NIGHT 107

Heavy blast doors shut and lock.

108 INT. MOD. CORRIDOR - NIGHT 108

Vincent follows the machine out into the corridor.

MACHINE
Where are you going?

VINCENT
I have to save my daughter's programme.

MACHINE
You'll die.

Vincent starts to leave. The Machine stops him.

THE MACHINE
I can do it.

Vincent stares at her and nods.

VINCENT

Thank you.

(Beat)

I'll destroy the quantum computer.

I won't let them have it.

They split up.

CUT TO:

109 INT. THOMSON'S OFFICE - NIGHT 109

Thomson opens up a file containing security footage of the implant soldiers.

THOMSON

Turn off the soldier's implants.

COMPUTER

Security codes required.

Thomson starts typing in security codes and turning off the implants.

110 INT. CORRIDOR - NIGHT 110

Implant soldier falls to the floor, the light in his eye goes out.

111 INT. CORRIDOR - NIGHT 111

Another implant soldier falls to the floor. The light in his eye goes out.

112 INT. BRIGHT CORRIDOR 02 - NIGHT 112

Armed soldiers take up defensive positions.

113 INT. THOMSON'S OFFICE - NIGHT 113

Thomson turns off more implants.

COMPUTER

78 percent of implants deactivated.

Suri looks into the office and is horrified as she realises what he's doing. Her eyes glow as she shuts down his access.

Thomson stares at the screen with confusion.

114 INT. MOD BASE. DARK CORRIDOR 01 - NIGHT 114

The Machine and her small army of soldiers with implants storm through the corridors killing anything that moves.

They pass the light island full of fleeing scientists.

> CUT TO:

Vincent arrives moments later and is appalled at the devastation and death.

115 INT. AREA 6 - NIGHT 115

Vincent walks through the steam and arrives at the cage keeping all of the soldiers trapped.

He opens it. Phil walks out of the dark - he has no arms.

Vincent places the boxes holding the prosthetic arms at his feet and opens them.

VINCENT
I'll help you.

116 INT. BRIGHT CORRIDOR 01 - NIGHT 116

Suddenly the lift doors are pushed open and The Machine steps into the corridor.

A SOLDIER raises his gun, she knocks him out with a single blow and retrieves his weapon as he falls to the floor.

She fires it in an arc above the remaining CIVIL SERVANTS and TECHNICIANS - they scatter, and run, and curl into balls on the floor.

She steps over them and calmly heads towards Thomson's office.

117 INT. OUTSIDE LIFT - NIGHT 117

Phil approaches the lift - suddenly a SOLDIER CONFRONTS HIM, Phil punches him so hard he flies across the room. His arms glow as he continues down the corridor.

Vincent stays and tries to get the lift terminal to work. There is the sound of it arriving and the doors open. Vincent gets in.

CUT TO:

118 INT. THOMSON'S OFFICE - NIGHT 118
Thomson sees that Suri has denied his access to the implants.
He cocks his gun.

119 INT. MOD. QUANTUM COMPUTER ROOM - NIGHT 119
Vincent hacks the interface and starts to overheat the core
of the quantum computer.
Inside the core glows and pulses with energy.

TIM
Get away from it.

Vincent turns and discovers that Tim is pointing a gun at
him.

Vincent moves out of the way and Tim types into the terminal
but Vincent has locked him out.

TIM (CONT'D)
Fix it. FIX IT!

VINCENT
No.

Tim point the gun at his head.

TIM
You know I'll do it.

VINCENT
Vincent smiles.

TIM (CONT'D)
Why are you smiling?

Vincent points behind him.

Tim turns just as James punches him so hard that he flies
across the room.

VINCENT
We have to get out of here.

The quantum computer is starting to overheat.

They run down the corridor and hide as it explodes with a
flash of white light.

120 INT. BRIGHT CORRIDOR 02 - NIGHT 120
As the Machine approaches the blast door, Suri opens for her.

121 INT. THOMSON'S OFFICE. RECEPTION - NIGHT 121

TWO ARMED SOLDIERS point their guns at the door.

Suri shoots them both in the back of the head and opens the door.

Suddenly Suri is shot in the back. Thomson tries to close the door but he's too slow, The Machine is already inside.

He runs back into his office and closes the door, just before it shuts he rolls A GRENADE through the open gap, it stops at The Machine's feet.

Suri is still alive she looks up at The Machine.

The Machine picks up the grenade and turns her back to Suri.

122 INT. THOMSON'S OFFICE - CONTINUOUS 122

The explosion blows the door off its hinges.

Thomson is hiding behind his desk.

He waits and then The Machine enters. Her uniform is torn and scorched, but she is unmarked.

He's trying to delete The copy of MARY'S BRAIN - but his password doesn't work.

THE MACHINE

You can't delete it because I asked Suri to change the password.

THOMSON

Don't hurt me. Please. Please. I won't look for you. You can just disappear.

(Beat)

You don't need to kill me.

The Machine thinks.

THE MACHINE

You're right, I don't.

She kneels down next to him and starts to push her fingers into his skull.

THE MACHINE (CONT'D)

I just need you dead inside, like you tried to make me.

Thomson screams until he loses consciousness.

She picks his microphone up off the floor with her bloody hand.

She looks at the security cameras covering the whole of the base.

She walks over to the touch screen computer on his wall and flicks through it at amazing speed, effortlessly bypassing firewalls and security codes.

When she speaks into the microphone it is with Thomson's voice.

THE MACHINE/THOMSON
 CODE: ECHO, NINE, ZERO, CHARLIE,
 (Beat)
 ALPHA, TEN, FOXTROT, TANGO, SIX,
 ALPHA, ONE, ZERO, FOXTROT.
 (Beat)
 TANGO, SIX, ALPHA. We have a
 radioactive leak in the missile
 silo in quadrant FOXTROT SIX.
 Evacuate the area. I say again,
 Evacuate the area immediately.

She watches on the monitors as the base is evacuated.

VINCENT (O.C.)
 I have to see if my daughter's
 files are still on the system.

The Machine turns and finds Vincent looking down at Thomson.

THE MACHINE
 They are. It will be safer if I
 copy them.

VINCENT
 How?

THE MACHINE
 I can put them in here.

She touches her head.

Vincent seems to hesitate.

The Machine is disappointed.

THE MACHINE (CONT'D)
 If you don't trust me with it, I
 understand.
 (Beat)
 You risked your child for me, I
 will never forget that.

VINCENT
 You're the future. She'll need you
 more than me in her new life.

Vincent walks over and hugs her. He strokes her head as she nuzzles against him.

VINCENT (CONT'D)
I trust you.

123 EXT. CHECKPOINT - NIGHT 123

Paul Dawson's mother is watching the base. She can hear the faint sound of the alarm.

A car drives from the base and pulls up at the checkpoint, as the Armed Guard tells it to stop a man in the passenger seat guns him down.

Paul's Mother looks into the car and can see that it's driven by a Soldier with an implant and bleeding in the back seat is Suri.

Another car pulls up next to her - it's Vincent. He reaches out and hands her Ava's BUTTON CAMERA.

VINCENT
This is a camera. It will tell you what happened to your son. Take it to the press.

124 OMITTED 124

125 OMITTED 125

126 OMITTED 126

127 OMITTED 127

128 OMITTED 128

129 EXT. COASTAL CLIFF - BEFORE THE DAWN 129

A CAR parked on a deserted cliff overlooking the ocean. The sky is deep blue. It's just before the dawn.

130 INT. VINCENT'S CAR - CONTINUOUS 130

Vincent holds up his tablet screen - on the screen is the 3D model of his daughter's face, but now it's full of human expression and life.

VINCENT

How are you feeling this morning
sweetheart?

MARY

Happy. Can I play another game?

VINCENT

Yes, of course.

Mary hesitates.

VINCENT (CONT'D)

What's wrong?

MARY

I want to play with mommy, not you.

Vincent tries not to show his disappointment. The Machine
takes the tablet, she is in a white cotton summer dress.

Mary and The Machine speak together in their digital
language.

Vincent can't understand what they are saying to each other.

The Machine gets out of the car and walks with Mary to the
edge of the cliff.

Vincent follows them but stays back, alone.

The sun rises out of the ocean. Vincent watches The Machine
as its beams shine through her opaque skin revealing the
metal structure underneath.