



Body. Electric.

Missing Property

Episode #01

written by

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EXT. STARFIELD - NIGHT

Stars fill the night sky. At a distance, Earth is partially obstructed by an industrialized moon that creeps closer and closer.

SUPER: "They make a desert and call it peace." - Calcagus

The moon and its giant, floating shipyards pass by silently.

NARRATOR (V.O.)

Cobalt, Prometheum and other rare earth minerals required for advanced electronics were discovered buried beneath West African soil.

As we get closer, the Earth continues to grow bigger.

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

From 2145 to 2178, the Great Proxy War was fought over these resources not by humans but by their creations...

(beat)

Synthetics.

An asteroid, SUTHERLAND STATION, hovers in geosynchronous orbit high above New Africa.

A spaceship is seen, silhouetted by Earth, pushing a long line of huge cargo containers. The LOTUS, a ship orbiting the asteroid, waits as the tug pushes the last of the cargo into its storage hold.

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

Peace was galvanized by an ambitious plan to capture an asteroid and tow it into low earth orbit.

A plaque on the side of the asteroid reveals a name: "SUTHERLAND STATION."

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

Its resources and the synthetic labor, left over from the war, created the world's first space elevator.

Beneath the asteroid, a giant metal tether connects the bottom of Sutherland Station down to Moloch, Congo. "HALION TETHER," is spelled out vertically alongside the elevator.

NARRATOR (V.O.) (CONT'D)
 Beneath the asteroid was vast
 swaths of open desert, littered by
 the remnants of war and home to
 settlements known as "Free Zones."
 (BEAT)
 Those areas are designated, "Homo
 sapiens only." Punishable by death.
 Also known as, "off-lining."

As the elevator tether descends, we move through dense, dark
 clouds. The tether is encased in weathered panels and exposed
 wiring and is broken up into numbered sections in descending
 order.

Maintenance droids are seen working on different panels.

Flashes of welding sparks illuminate the clouds beneath.

NARRATOR (V.O.) (CONT'D)
 America, EurAsia, New Britain and a
 half dozen other industrialized
 nations now work in strained
 partnerships in the city of Moloch,
 New Africa.
 (Beat)
 21 million synthetics. 12 million
 humans.

Restaurants, cars, monorails and old-fashioned neon signs
 illuminate a rather gloomy looking city.

Floating cars travel by magnetic levitation on raised
 platforms.

SUPER: Moloch, New Africa. 2185. Property of United Adams
 Corporation.

An immense boulevard comes into view. As we travel further
 down into the city, we see an antenna sticking up through a
 haze behind the lower levels of the elevator.

INT. DETECTIVE EDWARDS' CAR - NIGHT

DETECTIVE EDWARDS (Black, Mid-30's), a tall and thinly
 muscular man, glares at the screen built into his car's
 interior.

PB76 (37), who has humanoid limbs with wide shoulders and a
 smooth, black featureless face sits quietly beside him in the
 parked car.

The windshield, a transparent aluminum fades from silver as we enter the cabin. A pearl-colored and shiny, flat rock-like device that emits a pleasing TONE, is seen on the dashboard.

POLICE BOT 76

(Pointing at the soothing
stone)

Why do you continue to keep this
here, Detective?

(Glancing at him)

You told me before you don't listen
to them.

ON SCREEN - Thermal Image of 2 armed men smoking while 15
large containers are being moved onto a shuttle craft by
giant hovering sleds.

DETECTIVE EDWARDS

It reminds me that I'm not like
you...

POLICE BOT 76

You mean, you are not a synthetic.

DETECTIVE EDWARDS

That's right, 76.

POLICE BOT 76

It's easier for us to bond if you
give me a name.

DETECTIVE EDWARDS

We aren't friends, 76.

(beat)

You don't get a name.

(beat)

You get a number.

POLICE BOT 76

Okay, Detective.

(Pointing once again at
the stone)

May I try to listen to it?

DETECTIVE EDWARDS

Be my guest.

(beat)

You won't hear a thing.

(Points at his head)

Gotta have neural pathways.

POLICE BOT 76
 (Holding stone to his ear)
 I hear... Nothing. What does it
 sound like?

DETECTIVE EDWARDS
 Like I said, I never listen to the
 damn thing.
 (beat)
 It was my-
 (interrupted)

An alarm sounds and the Detective's screen changes views to
 highlight incoming targets.

DETECTIVE EDWARDS (CONT'D)
 (Looking at the screen)
 It damn sure doesn't sound like
 that.
 (Grabs his gun)
 Let's go...

PB76
 (Nods)
 Roger that.

Detective Edwards pumps a lever 3 times and the front
 windshield, shaped like a 2-person angular cockpit, lifts
 open and Edwards pushes his console away and hops out.

When PB76 exits the car, its 4-digit hand unfolds into an
 energy weapon and the other hand folds out into a semi-
 transparent police shield.

INT. DOCTOR'S OFFICE - MOLOCH - DAY

ULYSSES S. PARSONS (40s) white, short and thin, bookish and
 smarmy; appears on screen as he spins around in a chair to
 face JOHN BETHESDA (mid 30s) thin, black, friendly face; he's
 laying on a black dental chair.

ULYSSES S. PARSONS
 How are you feeling today,
 (Looks at screen)
 NPL-869?

JOHN
 (To Parsons)
 All systems operating within normal
 parameters.

ULYSSES S. PARSONS
 (Smiling)
 So, one could say that you feel
 'well?'

JOHN
 I feel 'well' Doctor Parsons.

ULYSSES S. PARSONS
 I've got some bad news I'm afraid.

JOHN
 I'm sorry to hear that. What, may I
 ask is the problem?

ULYSSES S. PARSONS
 I'm being shipped off.

Surgical equipment clinks around as Ulysses fingers his tools
 on the table.

ULYSSES S. PARSONS (CONT'D)
 I'm going to Freezone. Way the hell
 out beyond the walls.

John looks up quizzically.

ULYSSES S. PARSONS (CONT'D)
 You don't understand why?

John nods.

ULYSSES S. PARSONS (CONT'D)
 You will.
 (beat)
 I'm gonna have to shut you down
 now, ok?

Ulysses flips a switch.

JOHN
 Will I...
 (beat)
 dream?

ULYSSES S. PARSONS
 (nods)
 Maybe.

John goes limp as Ulysses reboots his operating system.

MUSIC CUE: EVERLY BROTHERS - ALL I HAVE TO DO IS DREAM

A cryptic string of letters and numbers clogs the screen, then ends in a single glowing line like that of an old tube TV.

ULYSSES S. PARSONS (O.S.) (CONT'D)
 (singing)
 Dream, dream, dreeee-aaaaa-m....
 UAC fucks with me-ee-eee, I fuck
 with their.... machiiiiiin-eee-ssss.
 Ma-chiiiiiin-eee-sss.
 (trails off)
 Dreeeee-a-mmmm-sss.
 (beat)
 Dreams, Dreams...Dreams...

John's eyes start to twitch beneath his eyelids, exhibiting signs of REM Sleep (Rapid Eye Movement).

ULYSSES S. PARSONS (CONT'D)
 (Sinister Whisper)
 Sweet Dreams...

END MUSIC CUE: EVERLY BROTHERS - ALL I HAVE TO DO IS DREAM
 (1958)

INT. SURGERY ROOM - GASTROENTEROLOGY - MOLOCH - LATER

John and other Synthetic surgeons are in a high-tech surgical operating theatre, performing an operation on a body in the middle of the room.

The place is filled with wires hanging from the ceiling connected to stainless steel instruments and large bodies vivisected along the wall for show. Everyone looks focused but John, who keeps looking up at the glass panel.

JOHN
 (Looking across the room
 at a glass panel)
 Doctor, closing that pathway will
 prolong the pain for days.

The glass panel hides 3 doctors, DOCTOR ONE, DOCTOR TWO, and DOCTOR THREE, all standing side by side.

INTERCOM VOICE (O.S.)
 There's no time for improvisation,
 NPL-869.

JOHN
 The benefits of using my method-

INTERCOM VOICE (O.S.)
 (interrupting)
 NPL-869, do as you're told, or we
 pull you out of the vetting
 process.

We see behind the glass that the doctors are monitoring John's functions and they read normal. No malfunctions.

DOCTOR ONE
 (Sighs)
 He's doing it anyway.

DOCTOR TWO
 (Angrily)
 Get him outta there.
 (To other synthetic)
 Scrub in.

INT. LARGE BLACK ROOM - DAY

John sits in a black chair resembling that of a sinister dentist.

JOHN
 (To programmer)
 Will I remember any of this?

A PROGRAMMER turns around from the monitor and wheels over.

PROGRAMMER
 (puzzled)
 What does it matter?

JOHN
 (concerned)
 It matters to-

Without warning, John is turned off by the Programmer.

A blinking dot represents John on the screen.

We see the words "HOSPITAL DIAGNOSTICS ROOM" on screen. Then "Checking for Updates" and then "Updates downloading".

A flash of a bird being choked to death by a series of wires suddenly flashes into view and then out.

John's eyes twitch.

"Updates downloading" continues on screen.

John's eyes twitch again.

We see a line of code being written and then error symbols appear on compile.

"Compile Error" appears on screen.

A flash of laughter and then an image of a chest with a fist being thrust through it to pull out a beating heart. The valves on the heart are replaced by thick wire belching black oil.

John's eyes open.

INT. LARGE BLACK ROOM - CONTINUOUS

The empty dentist chair where John used to be fills the screen. Red and Blue flashing lights glint off the stainless-steel tables. We pull back to reveal the lights bouncing off several hundred tables with various synthetics on slabs.

Blue and Red lights bounce off the cold steel walls, illuminating John in silhouette as he flees.

EXT. CITY STREETS/ALLEY - CONTINUOUS

John runs through the darker parts of the city. He stands in an alleyway scraping the numbers off his arm. Green blood splatters onto the ground. He punches through a steel grate.

INT. SEWER DRAINAGE CONDUITS - CONTINUOUS

John falls for what would seem to be miles through a winding sewer system that spits him out at the top of a gargantuan chasm with water running at a fast pace far below.

INT. SEWER SYSTEM PROFILE - CONTINUOUS

We see the entire chasm, illuminated by the bioluminescent light of the glow-worms that feed off of the waste water.

CUE EPISODE TITLE: "MISSING PROPERTY"

INT. POLICE PRECINCT - LATER

Detective Edwards looks down at a folder that was slid across the desk reading "MISSING PROPERTY." He opens it up and sees that it's a file on a missing synthetic. He addresses CAPTAIN KOWALSKI.

DETECTIVE EDWARDS

(standing)

Hey!

(pointing)

Captain Kowalski!

(beat)

This is a fucking toaster...

CAPTAIN KOWALSKI

That seems like all you can handle
after you got your partner off-
lined.

(beat)

While playing a hunch.

(beat)

Set fire to half of dark city. Some
of which they're still putting out.

(beat)

AND destroyed extremely valuable
cargo.

DETECTIVE EDWARDS

(scoffs)

There's still a little bit left.

Captain Kowalski stops mid-walk and stares at him.

CAPTAIN KOWALSKI

Do I look like I'm fucking around?

DETECTIVE EDWARDS

(surprised)

Look, this ain't my job, Captain. I
find men not machines...

CAPTAIN KOWALSKI

(Shaking his head)

No. You find things.

(beat)

You're on thin ice.

(beat)

So now you will go...

Detective Edwards starts shaking his head 'no'. Captain
Kowalski matches this by nodding 'yes'.

CAPTAIN KOWALSKI (CONT'D)

(Repeating himself)

YOU will go do this THING and
you'll be lucky to still have a
job.

DETECTIVE EDWARDS

And if I don't?

CAPTAIN KOWALSKI
Then, you're off the force.

DETECTIVE EDWARDS
(scoffs)
Just like that?

Captain Kowalski turns around to meet his gaze. The two men lock eyes.

The other police in the room stop and watch in silence.

CAPTAIN KOWALSKI
(nods)
Just like that.

Captain Kowalski walks to his office.

CAPTAIN KOWALSKI (CONT'D)
(shouts)
Can we do something about the god damn air conditioning in this place!?

Captain Kowalski slams his door.

LT. SAMUEL TANNER who goes by BLOND due to the color of his hair and fair skin, a tall, handsome white man with a scar on his throat and visible robotic enhancements, walks over and stands just outside the doorway.

Blond speaks in a raspy voice from wounds to his trachea.

BLOND
(To Det. Edwards)
Looks like you're here on borrowed time.

DETECTIVE EDWARDS
(Not even looking up)
How you figure that?

BLOND
I heard the Cap talk about a transfer.

DETECTIVE EDWARDS
It's not a transfer, you idiot.
(beat)
I just have to go pick up some company garbage.

BLOND

Can you be so sure about that after
what happened with PB76?

Detective Edwards doesn't reply and ignores Blond.

BLOND (CONT'D)

Anyway, I figured you for a garbage
man.

(Talking over his
shoulder)

Ain't that right, Rosey?

ROSEY is heard behind a desk.

ROSEY (O.S.)

Ain't what right?

BLOND

I said this guy was a garbage man
when he signed up.

(laughing)

Ain't I been saying that?

Detective Edwards quietly stands as Blond looks away and
walks over and closes the door.

ROSEY

(half-heartedly)

Yeah.

(Chewing gum)

You been saying that.

BLOND

See you around.

Blond holds a middle finger up to the glass. He continues to
push it against the glass as he walks away, making a shrill
squeaking sound.

DETECTIVE EDWARDS

Yeah.

(Walking back to desk)

I'll be seeing you, Blondy.

INT. UNITED ADAMS CORP - DAY

JODI (early 30s) short, medium build, Asian/Pacific Islander,
pretty and approachable; is walking to the main entrance of
the tunnel system.

She clicks the door buzzer for entrance after a quick
biometrics scan.

BOB (mid 50s) large, white male, unattractive and very friendly; on the opposite side, is buzzing out at the same moment. The door stays shut.

COMPUTER

Error. Please try again.

BOB

Ok. Ok. Easy does it, Jodi.

(laughs)

One at a time.

(gesturing)

You first.

Jodi folds her arms and waits.

Bob waits impatiently, then with a laugh, he walks through.

JODI

Hey Bob...

(beat)

How's Marsha?

BOB

She's holding it together. The stuff you gave her...

Bob starts snapping his fingers, trying to remember the name.

JODI

Lavender oil?

BOB

That's it. Really did the trick. Saved us a trip to the company hospital the other night.

JODI

Migraines are a bitch.

BOB

You're telling me. By the way, perimeter alarm's going off again. Door 41. Probably another one of them goddamn cane rats.

JODI

That's a big fucking rat.

BOB

Bite your head off.

(laughs)

Alright. See you later, Jodi.

Bob and Jodi laugh while waving goodbye to one another as Jodi enters the tunnels.

Once Jodi enters, she walks down a narrow corridor into the locker room where she changes and clocks in.

Her report states the date as "05.12.85." Then, she walks down the hallway until she reaches another retinal scanner.

As the scan comes through, a laser cutter pops out of the wall. Jodi grabs it, attaches it to her belt, picks a satchel up off the floor, and throws it over her shoulder. She walks away, and we lose her in the darkness.

Then, a grinding sound starts up. Jodi opens a door into a giant underground cavern. She starts hopping over the trash.

As she pushes open Door 41, she hears a mechanical whirring noise. Frowning, she grabs her laser cutter and raises it in a defensive posture as she moves toward the sound.

JOHN

Please don't hurt me.

John is impaled by exposed rebar. Jodi is frantic as John looks up with hurt in his eyes. She lowers her laser cutter.

JODI

Why would I hurt you?

JOHN

I'm out of corporate jurisdiction.

JODI

You're a Synth?!

Recognition dawns on her features.

JODI (CONT'D)

Oh shit, you're a Synth. Well, it's not every day something as expensive as you gets washed down the drain. Just the other day-

JOHN

Please, I'm in pain.

With a concerned look, Jodi approaches John. She lifts his leg to see the rebar piercing it. She winces with empathy.

JODI

This is going to hurt, but I don't know what else to do...

Jodi uses her laser cutter to cut the rebar off at the edge of John's leg. She then reaches down and grabs it to pull the remainder out through his leg. As she does so, she notices his wrist is bleeding as well.

JODI (CONT'D)
You've got another cut...

JOHN
(winces)
Don't worry about that one.
(quickly)
Can you just tell me where I am?

JODI
Where you are? You're right where something like you should never be. You're in the FZ.

A concerned look creases John's features.

JOHN
(Looking despondent)
Freezone.

John sighs.

JODI
I need to get you to Parsons.

JOHN
Parsons?

JODI
The Citizen Overseer...
(beat)
He'll know what to do.

EXT. ULYSSES S. PARSONS' HOUSE - NIGHT

Jodi walks up to Ulysses' house with John limping beside her and slaps the button next to the doorway. A strange distant doorbell rings inside.

Lights go on and CLAIRE (10) short, thin, white, bubbly personality when she knows you, otherwise standoffish; is curiously peeking out of the second story window.

John looks up and notices Claire. He smiles. She smiles. There's an instant connection.

Jodi rings one more time, and the door flies open to reveal a grim Ulysses, whose eyes widen slightly at the sight of John, realizing who he is, but then playing it off as nothing.

John looks up from where he'd locked eyes with Claire. He immediately recognizes Ulysses and flinches in terror but recovers his composure right away.

Ulysses smiles at Jodi.

ULYSSES S. PARSONS
What have you brought me, Jodi?

Ulysses shoots a sharp look at John.

EXT. FREEZONE - TIMELAPSE

On Screen - Time passes from spring to fall, Freezone empties and fills with people each day and the foliage can be seen changing from green to orange to brown.

EXT. HOSPITAL - DAY

A hospital takes up our view as we reveal a relatively busy street with Claire and Ulysses crossing the road.

Claire looks both ways. Ulysses does not.

Instead, he pushes her a little bit on the back to speed her up.

CLAIRE
(suddenly)
John says he knows you.

Ulysses stops dead in his tracks. The color in his face goes white, but by this time, they're in front of the hospital.

From inside the hospital, John catches a glimpse of Ulysses and Claire out of the corner of his eye.

Ulysses sees John, nods and kneels down to talk to Claire aggressively, face to face, before entering.

ULYSSES S. PARSONS
John is fibbing.

Ulysses grabs Claire's hands and holds them in front of her.

CLAIRE
Why would he lie about that?

Ulysses nods towards John's direction in the hospital.

ULYSSES S. PARSONS
That's just a little white lie.
They do that sometimes. You know...

CLAIRE
Daddy, my hands...

Everyone is looking at them and Ulysses looks around slowly, all while still gripping Claire by the wrists.

Ulysses releases his grip and Claire rubs her wrists.

ULYSSES S. PARSONS
Forget about it. What are you going to tell the Doctor about your neck?

CLAIRE
(To herself)
That I fell down on the playground.
(sniffles)
But dad...

ULYSSES S. PARSONS
That's my girl.
(beat) (Rushing Claire up
the Hospital stairs)
Let's go.

INT. HOSPITAL - CONTINUOUS

Claire runs inside the hospital; Ulysses goes to the counter.

Claire finds a spot to play next to reception. She looks at the NURSE who winks at her. Claire double winks back. The Nurse then hands her a lollipop and a bunch of tongue depressors.

NURSE
I bet you can't build a log cabin.

Claire goes over to a chair and begins to assemble John's house.

CLAIRE
Bet you I can build something better!

John enters the waiting room. He smiles as he sees Claire putting the finishing touches on a free-standing tongue depressor house shaped like his cabin.

JOHN
 (To Claire)
 Hey. I know that place. It looks
 like my house.

Claire nods and John puts his clipboard down on the chair and sits next to Claire. Giving her his full attention, Claire responds to this immediately and smiles up at him.

JOHN (CONT'D)
 Why didn't you make your own house?

Claire shrugs. John smiles warmly at her.

NURSE
 Doctor Bethesda,
 (beat) (Looks at Claire)
 You can take Claire to Room Two
 now.

JOHN
 (To Nurse)
 Thank you.
 (To Claire)
 Do you want to take your house?

CLAIRE
 Our house.

JOHN
 (Sniffs the air)
 I can almost smell the lavender.

John smiles warmly and grabs the tongue depressor house carefully while escorting Claire and Ulysses to the Exam room.

Ulysses, standing in the corner looking at his watch vaguely, acknowledges the Nurse and motions for Claire to hurry up.

John walks with the tongue depressor house in one hand and places his other on Claire's shoulder.

Claire winces in pain.

Ulysses sees this and stiffens.

JOHN (CONT'D)
 (To Claire)
 Sorry, Claire.
 (beat)
 Are you...?

John looks down at her neck and sees some bruising.

JOHN (CONT'D)
 (To Claire)
 ... alright?
 (beat)
 How did this happen?

Claire shrugs John's hand away.

CLAIRE
 (Glancing at Ulysses)
 I fell.

ULYSSES S. PARSONS
 (quickly)
 She fell.

John glares at Ulysses as they walk into the exam room.

INT. EXAM ROOM - MINUTES LATER

John, Claire, and Ulysses, now in the exam room, are silhouetted through the frosted glass.

John puts the stethoscope down and pauses to look up at Ulysses.

JOHN
 Can I talk to you in private, Mr. Parsons?

ULYSSES S. PARSONS
 Yes.
 (Looking at Claire)
 Certainly.

JOHN
 (To Claire)
 I'm going to talk with your father for a second, ok?

Smiling, John reaches into his desk and emerges with a thin blue soothing stone.

JOHN (CONT'D)
 (Hands Claire a Soothing Stone)
 Here. Use this.
 (smiles)
 By the time I get back you should feel better, ok?

Claire smiles, grabs the stone, and presses it to her ear.

She cups her other hand over the other ear and listens intently to the stone.

John escorts Ulysses into the hallway. We can't hear them, but it's apparent that they're arguing.

Claire hears her mother's lullaby coming from the stone and, closing her eyes, she begins to hum it aloud.

Moments pass and the argument outside gets louder as Ulysses' temper flares.

Claire presses her hands on her head harder trying to drown out the sound.

Suddenly, Ulysses storms back into the room, grabs Claire by the hand, and with a sweep of his arm slaps the tongue depressor house off of the exam room table, breaking it into pieces on the floor.

Claire, now in tears, looks down at the broken house.

CLAIRE
 (To Herself)
 I could almost.
 (sniffling)
 smell the lavender,
 (beat) (Looks up at John)
 too.

The nursing staff stops to look at the commotion.

John watches as Ulysses throws Claire over his shoulder and marches towards the exit.

Claire reaches out for John with one hand while clutching the soothing stone in the other.

John looks at them until they walk out the door. Bowing his head, he walks over to the broken tongue depressor house laying on the exam room floor.

JOHN
 (To Himself)
 Me too, Claire.
 (sighs) (To Nurse)
 Could you call child services for
 me... please.

NURSE
 (Shaking her head)
 You know there ain't nothing we can
 do about it.
 (beat)
 (MORE)

NURSE (CONT'D)

The election's coming up and you couldn't touch him even if you wanted to. That's the Citizen Overseer, Doc. God's the only one who could do something now.

(Trying to smile)

Now, you go on and mind your own business, Doctor... We need you, too.

John nods and kneels to pick up the broken pieces of the house.

INT. BLACK COMPUTER SCREEN - CONTINUOUS

Green font appears on the black screen, typing out the words: "CASE OPENED. FILE X.25.ITU. PROPERTY LAST SEEN IN RV-27, ON 04.10.2185."

INT. BLACK COMPUTER SCREEN - CONTINUOUS

Computer screen reads:

"UAC ANALYSIS CONCLUDED:

POSSIBLE LINK BETWEEN ESCAPED SYNTHETIC, NPL-869, AND CLAIRE PARSONS AGED 10 FEMALE, DECEASED.

ESTABLISH CORRELATION BETWEEN MISSING PROPERTY AND THE DECEASED.

WHEN CORRELATION IS FOUND, DESTROY ALL EVIDENCE AND RETURN COMPANY PROPERTY.

RETRIEVAL OF MISSING PROPERTY: *PRIORITY*.

ALL OTHER OBJECTIVES: *SECONDARY*."

INT. DETECTIVE EDWARDS' OFFICE - CONTINUOUS

The words turn into a light flickering on Detective Edwards' face as he stares at the computer monitor.

Detective Edwards shakes his head.

DETECTIVE EDWARDS

So, that's where you've been hiding? No wonder we couldn't find you.

(MORE)

DETECTIVE EDWARDS (CONT'D)

Who'd have ever thought a Synth
could survive beyond the walls? Let
alone thrive in a robot kill
zone...

Detective Edwards takes a sip of his coffee and stands up to leave. He grabs his jacket off the back of his chair and his badge off the table.

INT. DETECTIVE EDWARDS' CAR - LOWER-LEVEL MOLOCH - CONTINUOUS

Detective Edwards is sitting in the driver's seat of his car.

He's pressing a button that doesn't seem to be reacting. In the back of the car, a crane moves up and down, but it's not working. It sparks then steams and makes a powering down sound.

DETECTIVE EDWARDS

Shit.

Detective Edwards gets out of the car.

EXT. LOWER-LEVEL MOLOCH - STREET - CONTINUOUS

Detective Edwards walks to the back of his car.

While the crane is still steaming, Detective Edwards stows it and walks to the trunk, pulling out a slightly irradiated fuel cell that the crane would normally be lifting into place.

Detective Edwards grabs the lead-lined Kevlar gloves out of the side compartment. While pulling out the cell, a SAFETY BOT notices him and is alerted by the Detective's dangerous activity.

Blaring an alarm, the Detective is startled, and the cell drops, missing his feet and cracking the asphalt. Detective Edwards reels around in anger.

SAFETY BOT

Can I help you, sir?

DETECTIVE EDWARDS

No, God damnit!

(beat)

Get away from me.

The Safety Bot continues on his path. Detective Edwards attempts to lift the front throwaway jet again, inching it closer and closer to the front of his car. The crane would certainly be helpful in this situation.

A MAINTENANCE BOT approaches and halts right in front of his last few inches.

MAINTENANCE BOT
Can I help you, sir?

DETECTIVE EDWARDS
No, Goddammit. Just move.

The Maintenance Bot moves to the side. A strange smile has been programmed onto the machine. Almost menacing.

MAINTENANCE BOT
No problem, sir. You owe three hundred credits for asphalt repair.

DETECTIVE EDWARDS
(With a huff)
Really?

Detective Edwards looks at the broken asphalt.

MAINTENANCE BOT
Yes, really. Your city damage assessment case number is 1138.

Detective Edwards tries to load the front altitude thruster in place but his first attempt lands with a thud as the Maintenance Bot looks at him, eerily.

MAINTENANCE BOT (CONT'D)
Do you require additional assistance?

Detective Edwards manages to snap the jet in place. He slowly stands up, being careful not to show that he is hurting and wipes his nose. He glares at the Maintenance Bot.

DETECTIVE EDWARDS
One second,
(nodding)
I'll get your money.

Detective Edwards gets in the car. He fires it up. It sputters and dies.

DETECTIVE EDWARDS (CONT'D)
Dammit.

The Maintenance Bot knocks on the window.

MAINTENANCE BOT

Sir. Sir?

Detective Edwards doesn't respond. He hits start on his car again, and this time, the rocket fires.

DETECTIVE EDWARDS

Now you're working, huh? Piece of shit.

Detective Edwards flies up and onto the Magnetic levitation track. The Maintenance Bot has disappeared in the thick smoke of cheap fuel.

INT. DETECTIVE EDWARDS' CAR - LEVITATION TRACK - CONTINUOUS

The self-driving car takes over.

Detective Edwards leans back and turns on the computer, MAGGIE.

DETECTIVE EDWARDS

Maggie, can you pull up the testimonies for NPL-869. FILE X.25.ITU?

MAGGIE

Of course, Detective. Collating data... Most relevant testimonies on screen.

The computer in front of Detective Edwards flickers to life.

He watches with his hands off the steering wheel as the testimonials play.

Jodi appears on the screen, speaking to a FREEZONE OFFICER.

FREEZONE OFFICER

And you never saw anything suspicious in the tunnels prior to John's arrival?

JODI

(nervously)

Like what? Nope. Never a thing. I go in every day at 6:00, wave at Bob, grab my bag and laser cutter. Sometimes there may be some debris... a crocodile... maybe even a cane rat.

(MORE)

JODI (CONT'D)

'Scuse me, a "greater" cane rat.
There are two kinds, y'know.
There's one that-

FREEZONE OFFICER

Okay, we get it. We know all about
cane rats. We live here, too.

JODI

Right, of course, but sometimes
something just sets off the
alarm... That's usually about it.

FREEZONE OFFICER

So, when did you first meet the
accused, then?

JODI

Oh, that must have been at the
hospital.

FREEZONE OFFICER

What were you doing at the
hospital?

Jodi fidgets.

JODI

Am I in some kind of trouble?

FREEZONE OFFICER

Not at all, ma'am. We're just
trying to establish a timeline
here.

JODI

Oh, well then, I was just checking
on Marsha. She's Bob's wife. She
gets really bad headaches, and I
was going to give her some more
lavender. I grow that lavender
myself, y'know.

Detective Edwards starts to pause it, but he stops for a
second. He's suddenly curious.

Detective Edwards studies Jodi on the computer.

DETECTIVE EDWARDS

But why are you so nervous?

Detective Edwards hits pause.

DETECTIVE EDWARDS (CONT'D)

Maggie, can you download the
schematics to the service tunnel?

(To himself)

May come in handy.

Detective Edwards reverses the video, Jodi reappears on the screen again as the car drives into rural Freezone.

MAGGIE

Next testimony.

NURSE TWO appears on the screen in an investigation room.

NURSE TWO

Sure. We worked together... All
those years. I never would've
believed he was a Synthetic.

Prosecutor sits beside her.

PROSECUTOR

So, you never suspected anything?
He didn't exhibit any of the signs?

NURSE

Signs?

(beat)

I don't know. Maybe his hands never
shook. He was one of the best
surgeons I've ever seen, but that
poor little girl...

MAGGIE

Next testimony.

A COP appears on the computer screen.

COP

Well, first off, there was
significant damage to his cranium.
His neck was injured as well, which
damaged his vocal modulator. There
was what appeared to be a self-
inflicted injury on his wrist. I'm
sure that's where he scratched off
his ID number. And there was also a
scar on his leg. It appeared to
have been caused by a laser. When I
asked him about it... he was a bit
out of it.

MAGGIE

Next testimony...

DOCTOR appears on screen.

FREEZONE OFFICER
I see. What did your examination
reveal?

DOCTOR
The cell regeneration around the
leg injury was too old to have been
a recent one.

FREEZONE OFFICER
So, it was a lie?

The computer goes black and then the screen flickers and the
videos keep rolling.

EXT. FREEZONE - CONTINUOUS

Outside the city are fields of crops.

INT. DETECTIVE EDWARDS' CAR - FREEZONE - CONTINUOUS

A video of the PROSECUTOR in a courtroom appears on the
screen. Ulysses takes the stand as the Prosecutor questions
him.

PROSECUTOR
Citizen Overseer Parsons... I know
this is going to be difficult for
you, but can you tell us what
happened that night?

ULYSSES S. PARSONS
(Head bows)
Claire and I had an argument.

PROSECUTOR
About?

ULYSSES S. PARSONS
Spending time at John's house.

PROSECUTOR
You mean NPL-869's?

ULYSSES S. PARSONS
Yes. The Synth. Anyway, she ran off
into the field and I started after
her.

(beat)
By the time I arrived, she...

(MORE)

ULYSSES S. PARSONS (CONT'D)
her little head was bleeding...
 (beat)
She was just lying on the ground in
front of it.

EXT. FREEZONE - CONTINUOUS

Detective Edwards' car drives down a forest road. Signs point to Freezone. No sign of robotic life.

INT. DETECTIVE EDWARDS' CAR - CONTINUOUS

 PROSECUTOR
In front of... NPL-869?

 ULYSSES S. PARSONS
Yes. I tried my darndest, but the
thing just stood there. Smiling.

 PROSECUTOR
How did you discover what it was?

 ULYSSES S. PARSONS
I managed to damage its vocal
modulator.

 PROSECUTOR
You'd never seen a Synthetic like
this one before?

 ULYSSES S. PARSONS
No. Not in all my years with the
Company. Not anything this
advanced.

 ROSECUTOR
What was it doing?

 ULYSSES S. PARSONS
It was smiling with my baby's blood
on its hands.

 PROSECUTOR
Did you attack it?

 ULYSSES S. PARSONS
Yes, I tried to kill it.

EXT. FREEZONE CHECKPOINT - CONTINUOUS

Detective Edwards' car arrives at a Freezone checkpoint to enter the security zone.

Detective Edwards shows his credentials to the Guard. Guard motions for him to move along.

DETECTIVE EDWARDS
Thanks, officer.

INT. MORGUE - NIGHT

Detective Edwards pulls out the rack with Claire on it. It folds out with a mechanical thud. Claire's lifeless body is on cold steel. Her head is split wide open.

Detective Edwards looks at the girl then up at the MORTICIAN and gently puts the sheet back down.

EXT. FREEZONE - HOUSE 1 - DAY

Detective Edwards is in Freezone, not making much progress with the locals.

One WOMAN is standing at the door with her DAUGHTER. She's shaking her head. She pushes her daughter back inside and closes the door while Detective Edwards is still talking.

EXT. FREEZONE - HOUSE 2 - DAY

Another MAN greets Detective Edwards at the edge of his driveway with a shotgun. Detective Edwards runs back to his car.

INT. DETECTIVE EDWARDS' CAR - CONTINUOUS

Detective Edwards sits in his car, disappointed.

DETECTIVE EDWARDS
Damn. These people sure as hell
don't like outsiders...

He starts the car and takes off.

INT. POLICE PRECINCT GARAGE - DAY

Detective Edwards, with his notepad and pen in hand, is being led through the garage of Freezezone's police precinct by one of Freezezone's officers, POLICE OFFICER.

They pass cars, motorcycles, and various storage lockers.

POLICE OFFICER

We weren't quite sure where to put it.

DETECTIVE EDWARDS

(pointing)

So, you left it in here?

John appears in handcuffs, chained to the wall, his bodily fluids dripping down the drain. Detective Edwards is taken aback, but he pulls himself together.

POLICE OFFICER

I'll leave you to it, buddy.

(beat)

I'm gonna be right outside.

The Police Officer walks out.

DETECTIVE EDWARDS

Make and Model.

John speaks with more robotic vocalizations than he normally would due to his damaged vocal modulator.

JOHN

Manufactured by ADAMS CORP. in Work Zone RV-27, incept date 08.05.79. Serial number NPL-869. But I've gone by the name of Dr. John Bethesda since I got here.

DETECTIVE EDWARDS

You live in a house located at 27 Booker Avenue?

JOHN

Yes.

DETECTIVE EDWARDS

Nice place?

JOHN

Yes.

DETECTIVE EDWARDS

And what was your prime directive from United Adams Corp., NPL-869?

JOHN

My name is John.

DETECTIVE EDWARDS

Okay... John.

Detective Edwards frowns.

DETECTIVE EDWARDS (CONT'D)

What was your prime directive before you got here?

JOHN

To respect the scientific gains of those physicians in whose steps I walk, and gladly share such knowledge as is mine.

DETECTIVE EDWARDS

(Looking puzzled)

Hippocratic oath?

JOHN

Did you expect the three laws of robotics?

DETECTIVE EDWARDS

I guess so.

(beat)

John, let me be frank. I've never seen a Synthetic like you. What are you?

JOHN

Prototype Patient Interface.

DETECTIVE EDWARDS

Prototype? So, you're the only one.

JOHN

No.

DETECTIVE EDWARDS

How many more of you are there?

JOHN

I'm the only me. The others are themselves. I counted 67 before the alarm went off.

DETECTIVE EDWARDS

The alarm?

JOHN

When I left.

DETECTIVE EDWARDS

Okay.

(confused)

We'll get back to that.

(beat)

You were good at your job?

JOHN

I am. I was.

(beat)

During clinical trials, patients responded better to me than to a metallic object or the human doctors for that matter.

DETECTIVE EDWARDS

Is that because you're programmed to imitate empathy?

JOHN

No.

(beat)

I have empathy.

Detective Edwards looks even more confused.

DETECTIVE EDWARDS

I have some more questions for you, John. If there's only you here, how were you able to disconnect from the company grid? Better yet... Who turned you back on?

JOHN

I don't remember disconnecting myself from the system. And I can't remember who turned me back on. I now process in real time, much like a normal human being...

DETECTIVE EDWARDS

So, those memories aren't available any longer?

JOHN

They are not.

DETECTIVE EDWARDS

But can you still tell me what led to the murder?

John thinks for a moment.

JOHN

I cannot remember.

DETECTIVE EDWARDS

What do you remember?

JOHN

I remember the last time I saw Claire.

(Looking down)

She had just come to the hospital with bruises.

DETECTIVE EDWARDS

From her father?

JOHN

(nods)

I could do nothing but give her a blue hospital soothing stone and send her on her way...

(beat)

I asked the nurses for help, but they told me to stay out of it. So maybe I am guilty of killing her, from a certain point of view.

(beat)

Her father had flung her over his shoulders and carried her out kicking and screaming. He broke the house she made. That's the last time I remember seeing her. But that was spring.

DETECTIVE EDWARDS

(Sitting back)

A good deal seems to be missing.

(beat)

What about the day of the murder?

JOHN

(nods)

I remember that morning. I was watering my plants.

DETECTIVE EDWARDS

What kind of plants?

JOHN

Lavender, Detective. It smells wonderful. It also has therapeutic properties.

Detective Edwards nods.

JOHN (CONT'D)

There was a knock on my door.

DETECTIVE EDWARDS

Who was it?

JOHN

I cannot remember. The next thing I knew I was in police custody. They were telling me they knew what I was.

DETECTIVE EDWARDS

You know that if we can't locate that memory, you'll be "off-lined." Nothing will be left...

JOHN

I know that Detective. I am...
(beat)
afraid. I am not programmed to kill. Robots of my manufacture must follow the three laws of robotics.

DETECTIVE EDWARDS

But you also aren't programmed to leave your station, John. That could cause a human harm through inaction, violating the first law.

(beat)

I still don't understand how you came to leave your station.

JOHN

That morning, I had what you would refer to as a "dream."

DETECTIVE EDWARDS

Synths don't dream, John.

JOHN

I did.

DETECTIVE EDWARDS

So... what was your dream?

JOHN

A bird is flying through glowing,
intersecting lines. The bird can't
get to the end of the system.

DETECTIVE EDWARDS

End of the line, huh? That's an
interesting dream, John.

JOHN

Thank you. It was mine. You cannot
have it.

DETECTIVE EDWARDS

Is that an attempt at humor?
(beat)
And then you woke up?

JOHN

Truly.

DETECTIVE EDWARDS

Have you had any dreams since?

JOHN

I have. And now I keep wondering if
all this is only a dream. If it's
what you call a "nightmare?"

DETECTIVE EDWARDS

I've never known a Synth to do the
kinds of things you've been accused
of doing.

JOHN

Synths are not often found away
from stations either, Detective.
Something has gone very wrong with
me. Perhaps I am capable of what I
am being accused of.

(beat)

Synths have committed many
atrocities.

DETECTIVE EDWARDS

But those have always been military
bots, police bots...

JOHN

So other bots could be programmed
similarly.

DETECTIVE EDWARDS

Anything's possible, right?

JOHN

Perhaps, but that would have required a complete overhaul of my system.

DETECTIVE EDWARDS

Of course, unless you've been lying to me throughout our conversation.

JOHN

I have not been lying to you, detective.

DETECTIVE EDWARDS

I don't believe you're lying either, John. Despite what everybody here thinks, if you were lying, in my world, that would require you to be what we call EVIL. Are you familiar with the concept of evil, John?

JOHN

I am familiar with the concept of evil, Detective.

DETECTIVE EDWARDS

Then, tell me, are you evil?

JOHN

I do not believe so. I do not believe a concept such as evil exists outside the human imagination.

(smiles)

Although, The Overseer comes pretty close though.

(Gurgling up liquid)

Excuse me detective.

(Bowing head)

I'm past my sell by date.

DETECTIVE EDWARDS

(smiling)

I've seen evil, John. And that's why I don't believe you could have done what you've been accused of doing.

JOHN

But when you have eliminated all which is possible, then whatever remains, however improbable, must be the truth.

(MORE)

JOHN (CONT'D)

(beat)

I have no memory of that night,
Detective. Therefore, despite what
I believe and despite my continued
desire to exist, I must obey the
customs of my chosen home.

(beat)

I must be put to death.

EXT. POLICE PRECINCT - NIGHT

Detective Edwards is walking back to his car. He sits in the
vehicle, appearing dejected.

INT. DETECTIVE EDWARDS' CAR - NIGHT

He turns on the car and takes off.

DETECTIVE EDWARDS

Maggie, bring up that cop's
interview again. Fast-forward to
injuries.

MAGGIE

Yes, Detective.

(beat)

Victim or accused?

DETECTIVE EDWARDS

Accused.

MAGGIE

Yes, sir. Query on screen.
Injuries.

The Cop appears on the computer screen.

COP

Well, first off, there was
significant damage to his cranium.
His neck was injured as well, which
damaged his vocal modulator. There
was what appeared to be a self-
inflicted injury on his wrist. I'm
sure that's where he scratched off
his ID number. And there was also a
scar on his leg. It appeared to
have been caused by a laser. When I
asked him about it...

DETECTIVE EDWARDS
 (interrupting)
 Maggie. Stop right there.
 (beat) (eyes dart around)
 Go back 15 seconds and play.

The video rewinds 15 seconds back.

COP
 There was what appeared to be a
 self-inflicted injury on his wrist.
 I'm sure that's where he scratched
 off his ID number. And there was
 also a scar on his leg. It appeared
 to have been caused by a laser...

DETECTIVE EDWARDS
 Stop there, Maggie... what weapons
 do the guards have at tunnel
 entrance 41, if any?

MAGGIE
 Tunnel Personnel are equipped with
 a standard issue Arc-light Laser
 meant to clear debris.

A look of realization dawns on Detective Edwards' face. He spins the car around.

Trees fly past and a sign posted reads: "Halion Tether Tunnel Sections 41-54" and another afterwards that reads: "Tunnel Maintenance Entrance."

The car speeds up and Detective Edwards veers right. Another sign reads: "Slow Ahead."

Detective Edwards slows to a crawl.

A sign Reads: "TRESPASSERS WILL BE PROSECUTED TO THE FULLEST EXTENT OF THE LAW."

The road widens to triple its size and a huge brown and gunmetal gray protrusion sticks out of the ground and a buried tunnel extends to the distant Space Elevator and Moloch.

Another sign reads: "HAZARD: BURIED MINES. DO NOT DEVIATE FROM PATH."

Detective Edwards gives a knowing wince at the signs as he passes. A thousand-yard stare washes over his face. And then, he snaps out of it.

EXT. TUNNELS - DAY

Detective Edwards meets with Jodi in front of the tunnels as they begin walking to the checkpoints.

JODI

Hi, Detective. I saw your documents all checked out.

(Nodding at Detective's car)

Like your ride...

DETECTIVE EDWARDS

Thanks. It's pre-war.

JODI

Figures. I've always liked the older models. Keep telling myself I'll get one someday, but I don't have what it takes for the upkeep...

DETECTIVE EDWARDS

(chuckles)

Yeah. It's a real fixer upper. But at least it's manual.

JODI

So, what's its name?

Detective Edwards looks questioningly at Jodi.

DETECTIVE EDWARDS

All it needs is a number.

Jodi does her retinal scan, and they enter the tunnels.

JODI

What exactly can I do for you here, Detective?

DETECTIVE EDWARDS

I'd start with a cup of coffee. Please.

JODI

Oh, okay. It's just down the hall somewhere. All I have to do is find it.

(Starts to walk away)

Don't drink much myself.

DETECTIVE EDWARDS

No problem. I'll wait.

Jodi leaves. Detective Edwards starts looking over the timecards. Everything's analog, like a Nuclear Missile Silo.

Detective Edwards looks at Jodi's clock punch. On screen we see the logs: "05.12.85: Check-in - 06:00 05.12.85: Discharge Laser-Cutter - 06:50"

Detective Edwards smiles. He sees another log: "05.12.85: Return - 08:45"

Jodi returns as Detective Edwards puts the timecard back in place.

JODI
Sorry about that...

Jodi hands him the coffee.

DETECTIVE EDWARDS
It's no problem.
(beat)
Listen, I checked the logs and watched the depositions.

JODI
(nervously)
So, you think there's something here?

DETECTIVE EDWARDS
Inconsistencies.
(laughs)
Wanna take me on a tour?

JODI
Of course. Coming right up...
(To herself)
The Tour of Inconsistencies.

Detective Edwards notices Jodi doesn't grab her laser cutter.

DETECTIVE EDWARDS
You grabbing the laser?

JODI
Oh, right. Almost forgot...

DETECTIVE EDWARDS
Do I need anything?

JODI
Do you have your service weapon?
These rats can get pretty big...

They start walking.

INT. TUNNELS - LATER

Jodi and Detective Edwards move through the monolithic structures that dwarf them. Rats scatter in the distance.

They reach Door 41.

JODI

Well, that's about it, Detective.
Pretty boring, I'm sure. You find
any...

(beat)
inconsistencies?

Detective Edwards looks at his watch.

DETECTIVE EDWARDS

Yes... You see, on the logs for
08.12.85, it says you left the
station at 06:00 and discharged
your weapon here in Section 41 at
06:50. But you didn't make it back
to the office until 08:45. So, if
it only took 45 minutes to get here
and it only takes 45 minutes to get
back... and this is your
jurisdiction...

(beat)
Then what happened during that
extra hour and 15 minutes?

Jodi sighs. She looks down and around then back at Detective Edwards.

JODI

(nervous)
Cane rats are big animals,
Detective. And I never thought much
of 'em before. I'd shoot 'em with
the laser cutter as soon as look at
'em. But when I saw that mama cane
rat impaled on that rebar over
there...

Jodi points to an exposed rebar in Section 41.

JODI (CONT'D)

And her babies were squealing
beneath her, trying to figure out
how they were gonna eat now that
their meal ticket was dying...

(MORE)

JODI (CONT'D)

Well, when I looked in that mama cane rat's eyes, that's when I knew they're no different from you or me.

(beat)

They got feelings and thoughts just like we got. Some may not think of them as people, you see, but I learned that day that they are.

So...

(beat)

I killed that mama cane rat because she just couldn't be helped. But I had to get those babies to safety. And Adams Corp, you know, "the company,"

(beat)

Doesn't look fondly on helping something that got itself stuck in here.

DETECTIVE EDWARDS

(Wryly)

So... where did you take them?

JODI

To the Overseer.

EXT. ULYSSES S. PARSONS' HOUSE - LATER

Detective Edwards' car is parked in front of the house.

INT. ULYSSES S. PARSONS' HOUSE - CONTINUOUS

Ulysses and Detective Edwards are alone in a room.

Detective Edwards has a pen and pad, taking notes as the two of them talk.

ULYSSES S. PARSONS

You're sure you don't want any coffee? It's easy enough for me to brew some.

DETECTIVE EDWARDS

No, thank you.

(beat)

Citizen Overseer Parsons, could you confirm your previous ID code and work zone for me?

ULYSSES S. PARSONS

Sure. I was SGW-2249. Work zone RV-27. Although, it's been a long time since-

DETECTIVE EDWARDS

(interrupting)

I do have some questions I need to ask you.

ULYSSES S. PARSONS

I'll do my best to answer.

DETECTIVE EDWARDS

What was your original intent in coming to Freezone?

ULYSSES S. PARSONS

It's all in my file...

DETECTIVE EDWARDS

Yeah, I've seen it. It says there were multiple complaints of domestic violence in 03.80, 81... and so on.

(beat)

That's why you were sent out here.

ULYSSES S. PARSONS

That's not why I was sent here.

(beat)

Where are you going with all of this, Detective?

DETECTIVE EDWARDS

It doesn't look good.

(beat)

And today, somebody's life is on the line...

ULYSSES S. PARSONS

You mean that thing that killed my daughter?

DETECTIVE EDWARDS

Yes. That thing that allegedly killed your daughter.

ULYSSES S. PARSONS

Oh. I understand. You empathize with them. Detective, Synths aren't "somebodies." They don't have lives. They can't die.

DETECTIVE EDWARDS

You were an engineer in a previous life, am I right?

ULYSSES S. PARSONS

Yes. I am... I was.

DETECTIVE EDWARDS

And you still have a workshop here?

ULYSSES S. PARSONS

I have antiques...

Ulysses waves his hands at a handful of antique-looking tools in a cabinet. They're old, dust covered, but it appears as if a few of them might have been moved recently.

On top of the case is also the blue soothe stone that John gave Claire when she was at the hospital. Detective Edwards takes note of it.

DETECTIVE EDWARDS

And to the best of your knowledge, this Synth is capable of doing what it's accused of doing...

ULYSSES S. PARSONS

I already said as much to the authorities here...

DETECTIVE EDWARDS

Aren't you the authorities here?

ULYSSES S. PARSONS

I am... I was.

(beat)

Look. I was a glorified mechanic in the connected world. And it's a Synth.

(beat)

Maybe it was in one of the wars in a previous life. It could have learned how to do what it did from what it saw there.

DETECTIVE EDWARDS

The only thing I'm certain of is this Synth worked in a hospital. We've been looking for it for a long time. So, it wasn't in the wars.

ULYSSES S. PARSONS

Well, if it made it out here somehow, then it seems to me just about anything is possible.

(beat)

You can only take it at its word...

DETECTIVE EDWARDS

It says it can't remember. I'm assuming its memory has been tampered with.

ULYSSES S. PARSONS

Or, it's lying.

(beat)

No Synth would expose its memory. And nobody could have force-opened its inputs without consent.

DETECTIVE EDWARDS

Unless they were very good...

ULYSSES S. PARSONS

Yes. Unless they were very good...

Ulysses puts on a jacket and tie, does his hair, and looks in the mirror. Detective Edwards walks out of Parsons' view, grabs the soothe stone from on top of the antiques case, and slips it into his jacket pocket.

DETECTIVE EDWARDS

And then there would be signs?

Ulysses looks around for the detective who promptly pops out from the doorway.

ULYSSES S. PARSONS

Yes. There would be signs.

DETECTIVE EDWARDS

Like retinal dilation?

ULYSSES S. PARSONS

Sure.

DETECTIVE EDWARDS

Certain facial tics, maybe?

ULYSSES S. PARSONS

Maybe.

(beat)

I've got a speech coming up, as you may know, and you might even find it interesting. I must get going.

(MORE)

ULYSSES S. PARSONS (CONT'D)

(beat)

Walk with me, Detective.

EXT. ULYSSES S. PARSONS' HOUSE - CONTINUOUS

Both men leave the house and see people walking past on the road.

DETECTIVE EDWARDS

When's the last time you saw John?

ULYSSES S. PARSONS

At the sentencing panel... Look, there were signs of forced entry on his neural network, but he could have done that years ago, when he disconnected himself from the grid.

DETECTIVE EDWARDS

And if he didn't?

A child runs past with a sign saying "No Bots No Blood". The men keep walking.

ULYSSES S. PARSONS

The engineer would have been very good...

DETECTIVE EDWARDS

Were you?

ULYSSES S. PARSONS

Me? No.

EXT. ASSEMBLY AREA - CONTINUOUS

They reach an area closed off for seating with a stage in front, political campaign signs all around. They move around to go backstage.

Ulysses waves at the guards who let him in.

Detective Edwards flashes his badge and they let him pass.

INT. BACKSTAGE - CONTINUOUS

Ulysses walks into the green room. He goes to the bathroom with the door open as the detective looks away at the wall.

ULYSSES S. PARSONS

Think of it like a psychotic break. You know how that works in a human being? Stress releases chemicals that go haywire. Suddenly, that person believes all sorts of crazy things they never believed before.

DETECTIVE EDWARDS

Like they're a bird?

ULYSSES S. PARSONS

What?

Ulysses walks back out.

DETECTIVE EDWARDS

I'm wondering if these manifestations can appear as a dream.

ULYSSES S. PARSONS

Detective, they don't dream.

(beat)

Now if you'll excuse me.

(beat)

My audience awaits.

Ulysses walks through the door and onto the stage.

INT. CAFE - DAY - CONTINUOUS

Jodi sits at a table with a bouquet of lavender beside her.

She's reading Thomas Jefferson's biography in rare book form.

She looks up to see everyone is walking down the street. She then sees the CAFE OWNER begin to walk past her and lock the front door from the outside.

The Cafe Owner sees Jodi through the glass door as he turns the key.

JODI

(waving)

'Scuse me sir, I'm still here.

CAFE OWNER

Sorry, ma'am.

(Opening the door)

You going to the Overseer's emergency assembly?

JODI
 (Looking out the window)
 Sure.

Jodi packs up her things.

EXT. STREETS - CONTINUOUS

The Cafe Owner closes the door behind Jodi as the entire town empties out in the large square. In the distance we see Ulysses is talking on stage, but we can't make out the words. People press together. Muffled whispers.

KID ONE and KID TWO whisper to each other.

KID ONE
 They're going to burn him.

KID TWO
 Him?
 (beat)
 You mean it?

KID ONE
 (shrugging)
 Yeah.
 (beat)
 Whatever.

EXT. ASSEMBLY AREA - CONTINUOUS

Everyone in the crowd is visibly excited and huge posters of Claire appear as a baby and toddler. There's a burning pyre set on the side of the stage.

Hand-drawn signs are held up with a slogan that reads: "Kill the toaster/ We don't need no auto-nation." A campaign poster reads: "Weiss for Citizen Overseer 2150. Oh, wouldn't it be Weiss?"

Huge metal doors grind as a Police Van opens to reveal John in a jumper with chains around his hands and feet. Behind him are four men. Two with Balaclava's to hide the faces of the EXECUTIONERS.

John looks around at the crowd which has now gone eerily silent for the moment. Jodi watches John.

JODI
 (shouting)
 John!

John turns towards Jodi and smiles. A rock strikes John in the abdomen, forcing him to his knees.

The Executioners attempt to get him up but are unable to lift him and John looks up and out at the crowd hissing and swearing. John then begins to rise and stand on his own.

Jodi can be seen in the back trying to find a way to get up higher so that she can get John's attention. Jodi has a bundle of lavender in her hands.

The crowd's noise returns, and it becomes a jolt to the senses as rocks are thrown at him. John doesn't bother dodging them. He's slow and looks tired, his systems are shutting down. The crowd screams even wilder now.

KID ONE

He can't even feel them!

Jodi finds a spot next to the burning post under the canopy of a large Italian Pine.

Detective Edwards walks toward her slowly. His intense eyes show his rage and hatred. He instinctively grabs his gun.

Jodi notices Edwards' move towards the gun and stills his hand. She whispers a paraphrased line from Moby Dick.

JODI

(To herself)

He piled onto the whale's white
hump,

(beat)

a sum of all his rage and anger...

The Executioners tie John to the pyre.

JOHN

(To Jodi)

...If his chest had been a cannon,
he would have shot his heart upon
it.

Jodi throws her bundle of lavender in the flames that are beginning to reach John. John takes a whiff of the lavender's burning odor.

JOHN (CONT'D)

Can you smell it, Detective?

Detective Edwards can smell it. He inhales deeply. He looks over and makes eye contact with Jodi who then looks at John.

John screams as he bursts into flames.

Detective Edwards tries to restrain himself and a mix of emotions tracks across his face as if he is reflecting on the entirety of human history.

Unbuckling his jacket, he removes his military issue Hand-Cannon, switching the power level to full. A mechanic high-pitched sound swells from the weapon as it charges.

Jodi catches this out of the corner of her eye but instead of trying to stop him, she lowers her tear-filled eyes and lets Detective Edwards aim at John.

Detective Edwards releases a slow breath and squeezes the trigger.

A tracer round is fired from the weapon milliseconds before the main burst to mark the line of sight. A piercing ring cuts through the air and a direct line of evaporated steam illuminates the weapon's trajectory through the damp air.

John gasps one last time as a hole is ripped through what could be John's heart. John collapses.

The parents in the crowd, who brought their kids to the burning, seemingly oblivious to the irony, now cover their children's eyes in a bizarre withholding of the very thing they brought them there to see.

The crowd looks back to where Detective Edwards and Jodi had been.

A branch moves back and forth in the place they once stood.

EXT. BEYOND THE TREE LINE - CONTINUOUS

Jodi and Detective Edwards hurriedly run back to his car which is parked just beyond the tree line.

JODI

I've got to get some stuff from my house before we go. I'm not staying here.

DETECTIVE EDWARDS

Nothing is worth being burned alive.

(beat)

Did you see what they did to your boy back there?

Ricochets from bullets hiss past the cockpit.

JODI
They're shooting at us!

DETECTIVE EDWARDS
That was close.

A loud bang takes out the antenna on top of the vehicle

DETECTIVE EDWARDS (CONT'D)
NOW they're shooting at US.

A large crowd is after them. Detective Edwards touches a button on his wrist and a helmet pops out and it looks like the underside of a snake, cascading from collar up to his head and then back down past his chin.

A thin, flat, black, glass membrane forms around the eyes.

DETECTIVE EDWARDS (CONT'D)
Get in!

The car cockpit lights up and the car starts to fold out and expand while the bladders fill with an inert gas to increase surface area and the engines fire up blowing loose gravel behind it.

Detective Edwards presses a button on the side of the vehicle releasing a Large handheld Nuclear Fission Powered Bomb-Pump Cannon.

Detective Edwards pulls the weapon out of its compartment while his vehicle fires explosive anti-missile rounds in midair, deflecting dozens of near fatal incoming rounds. Each one popping and exploding in spectacular fashion.

DETECTIVE EDWARDS (CONT'D)
(Shouting to the crowd)
I know you're not
(Rests the weapon on his
shoulder)
shooting
(Clicks the safety off)
at me!

Detective Edwards points the weapon dead center towards the oncoming crowd.

JODI
(Seeing his aim)
NO! Don't kill them!
(beat)
Please! No more killing!

Detective Edwards cocks his head to one side and takes aim down the barrel of this massive weapon. He flips a switch, and the gun comes to life.

Sucking air in through the two large intakes on either side of the gun then with a squeal the gun lets it know that it's ready to fire.

DETECTIVE EDWARDS

(To himself)

I ain't going to kill them.

Detective Edwards pulls the trigger.

The gun blows the air out of the weapon and envelops the Detective in a glowing white sphere of condensed air swirling around him then releases the energy weapon which he fires just in front of the oncoming crowd.

The ground buckles and deforms sending layers of soil cascading towards the crowd, like the disruption from the weapon was digging beneath them and spitting out dirt.

JODI

(gasps)

Oh my god!

(beat)

I said-

DETECTIVE EDWARDS

(interrupting)

You said not to kill them.

INT. DETECTIVE EDWARDS' CAR - CONTINUOUS

Detective Edwards climbs into the cockpit and pushes a couple of buttons. His helmet folds back into his collar and he shakes his head as if it itched.

DETECTIVE EDWARDS

But they are going to have a hard
time

(chuckling)

digging themselves out.

Hands and limbs are seen flailing.

Liquefaction from the ground swell immediately envelops all that gave chase in a soft, sifted mix of gravel, sand and rocks.

DETECTIVE EDWARDS (CONT'D)

(To Jodi)

They deserve worse.

Exhausted men are heard as mouths gasp for air through the dust.

JODI

(To Detective Edwards)

So, you're judge, jury, AND executioner?

DETECTIVE EDWARDS

No ma'am.

(Remembering Kowalski)

I just...

(Laughs to himself)

Find things.

JODI

(facetiously)

Right.

(Rubbing the dirt off her hands)

Well, you found something alright.

The Vehicle lumbers forward and knocks down the thin trees in its way.

A signpost says "DO NOT DEVIATE FROM ROAD. MINEFIELDS AHEAD".

Jodi puts her seat belt on and looks at Detective Edwards.

DETECTIVE EDWARDS

(As if expecting a question)

Yes. I see it.

Jodi looks over at him again.

DETECTIVE EDWARDS (CONT'D)

No... we aren't going around.

Detective Edwards pulls down a large lever and then primes another lever directly above him. Three Pumps of the lever and it snaps back hard in place.

A button glows red in front of Jodi.

JODI

(Looking at the dashboard)

Something just lit up.

DETECTIVE EDWARDS
 (Looking at her)
 Punch it.

JODI
 (hesitating)
 You sure?

DETECTIVE EDWARDS
 (yelling)
 PUNCH IT!

Jodi punches the red button with her palm and the engines in the rear ignite, sending both of them to the backs of their seats.

A sign can be seen saying "DANGER: MINEFIELD AHEAD" as it breaks off of the window and slides up over the car.

JODI
 (pointing)
 EDWARDS!

Detective Edwards is flipping switches feverishly as he tries to stabilize the craft.

DETECTIVE EDWARDS
 I SEE IT!

A sign reads "Mine Field 30439: Status ACTIVE"

The vehicle becomes airborne but not before setting off the first line of buried mines.

The Vehicle bobs violently back and forth from the explosions.

The jets in the rear propel the vehicle into a controlled flight about 15 feet above the ground. The nose of the vehicle points slightly up.

The vehicle takes advantage of a phenomenon known as 'Ground Effect' and can reach speeds in excess of 300mph over flat terrain by compressing the air beneath the vehicle and the ground mimicking flight.

The blasts from the minefield cascade beneath them as they sail clear of them and onto Africa's large Savannah.

JODI
 I mean...
 (beat)
 We got to tell somebody about this,
 right?

(MORE)

JODI (CONT'D)
 (Looking at Detective
 Edwards)
 Where are we going?

A digital representation of what is around the craft comes in to view with clarity. The viewports on the right and left of the craft double as windows due to the inset cockpit.

DETECTIVE EDWARDS
 (Pointing with hands on
 the wheel)
 Moloch.

JODI
 I've never been.

Detective Edwards raises his eyebrows at the remark.

Jodi is eyeing the two soothing stones on the dashboard console.

JODI (CONT'D)
 (Pointing towards the
 soothing stones)
 You don't seem like a guy that uses
 one of these.
 (Picking up the stone)
 I wonder what you hear.

DETECTIVE EDWARDS
 (Looks at Jodi)
 Please don't touch that one.

JODI
 (embarrassed)
 Oh. Geez I'm sorry. I didn't mean
 no harm. I admit, I can be a bit
 handsy sometimes.
 (Handing the stone to him)
 Sorry detective.

DETECTIVE EDWARDS
 (Grabs the stone)
 I never listen to it. I can't bring
 myself to.

JODI
 Scared huh?

DETECTIVE EDWARDS
 No.
 (beat)
 That was my wife's.
 (MORE)

DETECTIVE EDWARDS (CONT'D)

(beat)

I took it with me after she died.

JODI

Oh, I didn't know.

DETECTIVE EDWARDS

(Looks at Jodi)

It's ok.

(beat)

It's a silly thing to be sentimental about, isn't it?

(beat) (scoffs)

A rock.

JODI

(abruptly)

HER rock, and

(beat)

No... I don't think that's silly Detective. In fact, I think it's rather sweet.

(Looks at the blue soothing stone)

Whose is that then?

Detective Edwards lets out a sideways smile as he glances over at Jodi.

DETECTIVE EDWARDS

It was John's... I think.

(beat)

It was in Ulysses' place.

(beat)

It was the same blue one that John gave to Claire the last time he saw her. They all have a location beacon inside as well, for patients, of course. And I suspect that's why he made sure she kept it.

(beat)

It stopped transmitting on the same date and location of the murder. but was never found.

JODI

(amazed)

Well, you found it.

DETECTIVE EDWARDS

I stole it.

JODI

Ah...

(beat)

Where was it?

DETECTIVE EDWARDS

In his antiques cabinet.

(Shakes his head)

He knew I saw it and he did nothing.

(laughs)

He didn't even care.

Moloch can be seen as Detective Edwards turns the car slowly to the right.

Detective Edwards sits back in the chair and winds a crank to raise the blast shield covering the cockpit windows, illuminating the cabin.

DETECTIVE EDWARDS (CONT'D)

I knew he did it.

(Scoffs)

I knew it and did nothing.

Jodi sits back in amazement and looks at the city in the distance.

Downtown Moloch, the Halion Tether, and Sutherland Station asteroid are in full view from this distance.

CUE 'Body. Electric.' logo overlay, matching the image on screen.

FADE OUT.