

Arcadia

By

Sarah E. Sheldon

sarah.e.sheldon1@gmail.com

FADE IN:

INT. BASEMENT RESEARCH LAB - NIGHT

In a small stone room without windows, DR. BELROSE--frayed and nervous--scrambles to collect piles of paperwork. He lights them on fire.

DR. BELROSE
It's too soon. This can't be
happening.

He bloodies his knuckles by punching a wall and fixes his glasses.

Dr. Belrose pushes a desk to block the door of the room.

Bullets strip the hinges and knob off the door, the desk collapses. He crawls to the corner of the room.

There is a soft knock at the open door frame by a GUNMAN hidden in shadow--an air of prestige and politeness.

GUNMAN
You shouldn't be acting like this.

DR. BELROSE
You're too late.

GUNMAN
What is she really? What have you
learned?

DR. BELROSE
(smiles)
I can't even begin to fully
understand.

The GUNMAN aims his PISTOL towards the doctor.

GUNMAN
And if you'd have to guess?

DR. BELROSE
She's alone.

GUNMAN
Not when I find her...

The GUNMAN shoots him--Dr. Belrose's glasses shatter from a perfect shot; he squirms from the blow. Blood and glass dot his lips as he gasps for breath.

GUNMAN
...with your help.

Dr. Belrose's hand, trembling, releases a lighter. The computer nearby is engulfed in flame.

The GUNMAN screams in anger.

DR. BELROSE
She's alone.

The GUNMAN shoots at the doctor again.

CUT TO BLACK:

INT. MENTAL HOSPITAL, BEDROOM - DAY

The GUNSHOT echoes.

ANNA, early 20s with long black hair and a timid freckled faced, eats in a scarcely decorated bedroom. She turns at the sound of the gunshot--as if she hears it.

She picks at the frayed ends of her hospital gown as a nurse drops pills on her outstretched tongue.

The nurse leaves. Anna spits out the pills and crushes them to dust under her foot. She crosses off another day on a calendar in front of her.

Anna takes a large bite of oatmeal.

ANNA
Yesterday's sludge...

Anna takes another bite and drops the spoon into the full bowl. She hurries to the corner of the room and pulls out a loose floorboard to reveal small personal KEEPSAKES. A glass figurine catches the early morning light.

The door opens behind her; she jumps up and drops the figurine. It shatters. A male nurse walks in, athletic and brash--JEFFERSON.

JEFFERSON
You know better, Anna. You can't have personal possessions.

ANNA
It's not what you think. Please...

Anna tries to quickly grab for the pieces of glass and cuts her finger. A droplet of blood quickly forms on her skin; she stares at it.

Anna intentionally reaches for the glass again.

JEFFERSON

Back away from the glass, now.

Jefferson approaches her; she blocks his way to the floorboard.

ANNA

(begging)

Don't do this. Don't tell.

He grabs at her violently. She tries to scramble away, sobbing. In a fit of fear and panic, Anna's hand lands on his head. Jefferson stiffens; his eyes become bloodshot.

They stare at each other. She quickly moves her hand and he nearly collapses on top of her, unconscious.

Anna runs from the room.

INT. MENTAL HOSPITAL, HALLWAY - DAY

Figures scuffle down the long gloomy hallway of the mental hospital.

Anna runs from her room, passerbys watch her. She bolts down the hallway, her bare feet squeaking against the linoleum.

INT. MENTAL HOSPITAL, MESS HALL - DAY

A handful of patients and nurses eat breakfast in the mess hall. Anna slips into a closet and curls into a ball.

INT. MENTAL HOSPITAL, MESS HALL - LATER

A red-haired quirky girl, shy and pale, knocks lightly on the closet door--mid 20s, HAZEL. She is weary of others watching her.

The door opens and Hazel sneaks inside.

INT. MENTAL HOSPITAL, CLOSET - DAY

Anna quickly pushes the door closed behind her.

ANNA
What are they saying?

Hazel holds Anna close for a moment, silently. Hazel hands Anna a plate of food. Anna pushes it away.

HAZEL
You haven't eaten anything today.

ANNA
I'm not hungry.

HAZEL
I don't know what you think you did, but no one is talking about it or looking for you.

ANNA
But Nurse Jefferson...

HAZEL
He's in the lounge playing poker and laughing with a guard.

ANNA
And he didn't seem angry?

HAZEL
He was chugging aspirin and complaining about a headache, but besides that I don't think he remembers anything.

ANNA
I don't know what I did...

HAZEL
Maybe it didn't actually happen.

Anna doesn't respond. She focuses on wrapping up a brownie from the plate of food in a napkin and stuffs it in her pocket.

HAZEL
You've been in here for hours. Let's talk about this somewhere else. No one is looking for you; I promise.

Anna hesitantly nods and the two stand up to leave.

INT. MENTAL HOSPITAL, MESS HALL - DAY

Anna and Hazel walk out of the closet.

A doctor and a team of nurses notice them and walk over. DR. NELSON, balding and unnervingly friendly.

DR. NELSON

We've been looking for you, Anna.
 (to Hazel)
 Hazel, can we have a moment with
 your friend?

Hazel freezes; she doesn't answer.

DR. NELSON

It will just be a moment. I
 promise.

Dr. Nelson grabs Anna's arm and pulls her away.

INT. MENTAL HOSPITAL, HALLWAY - DAY

Dr. Nelson and Anna walk down the hallway.

ANNA

You don't have to do this. It was a
 mistake. I don't even know-

DR. NELSON

You've been here for years. We're
 your family and we want what is
 best for you.

Anna stops next to a door and looks in through the thick glass. A PATIENT inside receives shock therapy--clearly in excruciating pain.

ANNA

Why'd we have to stop the
 treatments?

He guides her away from the door and further down the hallway.

DR. NELSON

You were enjoying them too much.

ANNA

But there've been so many tests and
 treatments--is that was this is
 again?

Dr. Nelson leads her into an office.

INT. MENTAL HOSPITAL, OFFICE - DAY

He sits her down at a chair in front of a large oak desk.

DR. NELSON
This is serious, Anna.

ANNA
I can't explain what-

DR. NELSON
I'm sure you've heard by now that
Dr. Belrose has left his position
here.

Anna is taken aback.

ANNA
I-I didn't know. I hadn't seen him
in a few days.

DR. NELSON
Look, I know you were close. Very
close. But we believe that with his
absence that this isn't the proper
facility for you anymore. We need
to move you to someplace safer.

ANNA
But it is safe for everyone else?

DR. NELSON
Don't worry; we'll take care of
your friend for you.

ANNA
That isn't what I was implying. Why
wouldn't my home for the past ten
years be safe for me anymore?

DR. NELSON
You have to trust me that we know
what is best. You're leaving
tomorrow.

ANNA
But-

DR. NELSON
This isn't a discussion.

INT. MENTAL HOSPITAL, BEDROOM - NIGHT

Anna sleeps with her covers tightly wrapped around her body. She holds onto a stuffed rabbit made out of tube socks. The blue moon outside fills the room, softly. In the hallway, a nurse walks by and checks on Anna. The nurse leaves.

Anna's eyes flash open. She scuffles out of bed and stuffs her pillows underneath the blanket. She grabs a dark coat from the closet and runs to the corner to open her hiding place.

She covers herself and the hole with the coat and lights up the immediate area with a flashlight. Within the hole she grabs her few keepsakes and stuffs them into a backpack. She hears a noise, pauses, and turns the light off. She is frozen.

Footsteps pass outside.

Without turning the light back on, she closes the pack and puts on the coat. She exits the room with one last look.

INT. MENTAL HOSPITAL, HALLWAY - NIGHT

She carefully scurries down the hallway and out of sight of nurses and guards.

Anna passes Hazel's room and pauses. The red-haired girl is deep in thought reading in bed, the light framing her. Hazel pauses to speak to some unseen entity in the room.

Anna hesitantly leaves.

INT. MENTAL HOSPITAL, STAIRCASE - NIGHT

Anna descends a thin stone staircase with her flashlight. At the bottom, she walks towards a single open door at the end of a hallway.

ANNA
(whispers)
Dr. Belrose. Dr. Belrose, are you
here?

No one answers. She closes in on the room.

A hand comes up from behind and spins her. Jefferson holds her taught.

JEFFERSON

You aren't supposed to be down here. Where did you get all that contraband from?

Anna panics and fights back against him.

ANNA

I'm sorry for what I did earlier. I'm really really sorry. I don't know what happened--

Jefferson shakes his head, confused.

JEFFERSON

What are you talking about? I'm going to take you to Dr. Nelson.

Jefferson grabs her arm and tries to pull her up the staircase.

ANNA

I have to see Dr. Belrose. I was supposed to meet him.

NURSE

He's gone.

Anna hits Jefferson across the back of the head with her flashlight; he falls forward.

Anna runs to the room at the end of the hall.

ANNA

Dr--

She freezes. Her flashlight reveals thin rays of blood on the far wall. She runs out of the room and up the staircase.

INT. MENTAL HOSPITAL, MESS HALL - NIGHT

Anna punches through a glass panel on a door, cutting up her hands, and twists the knob. She runs outside.

INT. MENTAL HOSPITAL, COURTYARD - NIGHT

Anna bolts across a moss-covered courtyard enclosed by a thick stone wall. Lights come on in the hospital behind her.

She runs to the corner of the courtyard, falls to her knees, and digs frantically at the mulch underneath a bench.

Anna pulls out a soggy/stained ENVELOPE with her name on it.

A figure approaches her from the hospital. She scales the wall and disappears over the ledge.

EXT. CITY STREET - DAY

Anna walks down a dreary city street as it rains. The dirt from the night before stains her clothes and pockets in the cuts on her palms.

She grips the letter tightly in one trembling hand and stops outside of dark soot-stained apartment building. A grocery store, with faded posters and an overflowing trash can, is nestled beside a rusty fence and "Al's Cheap Liquor".

She checks the letter and walks inside.

INT. APARTMENT BUILDING, HALLWAY - DAY

Anna approaches room apartment "27". Caution tape lines the door. She ducks under the tape and knocks; no answer.

She turns the envelope upside down and a key falls out on the floor. She unlocks the door and walks inside.

INT. APARTMENT - DAY

Anna enters the dark and empty apartment. Cracks and stains cover the thin walls.

ANNA
Dr. Belrose...

Anna holds tightly to her suitcase. She checks the bathroom and closets. She is alone. She looks inside the pantry; it is filled with stable foods.

At a table in the corner, she sees a single framed PICTURE. Inside is an image of her smiling with Dr. Belrose.

Anna stands frozen for a moment in fear and disbelief.

She places her lone suitcase on the bed and opens it, revealing a few small keepsakes. Anna places the picture frame in her suitcase and closes it.

She lies on the bare mattress and closes her eyes, trying to hold back tears.

ANNA

You said you'd be here...

INT. APARTMENT BUILDING, HALLWAY - NIGHT

BOOTS walk slowly by a dead man's BODY.

INT. APARTMENT - NIGHT

Anna wakes up suddenly, as if from a nightmare. The apartment is on fire; the flames whip curtains dangerously towards her as she tries to grab her suitcase.

A beam falls from the ceiling, knocking her unconscious.

INT. APARTMENT - LATER

A police officer runs into the apartment. DOM, early 20s with dark features and piercing eyes. He searches the room and quickly moves towards the trapped figure on the ground.

He drops a black bag on the floor, takes out a few supplies, and throws the rest in the fire. With little effort, he pulls the beam off Anna and holds her carefully.

Anna's eyes flutter open slowly with the touch of his hand on her cheek. She looks around, confused, and sees the uniform.

ANNA

(mumbling)

Thank you.

(beat)

...do I know you?

Dom takes a rag and covers her mouth. Anna tries to struggle but is no match for the man. She goes unconscious.

Dom carries her from the room.

INT. HUBRIS INSTITUTE, MEDICAL LAB - DAY

The room is blurred, white, and bustling. A large insignia on a far wall says: HUBRIS INSTITUTE.

Anna, dazed, wakes up--trying to make sense of the commotion. The room is filled with people in lab coats and military uniforms. She spots Dom at the doorway, watching her. He is now dressed as a soldier.

DOM
She's conscious.

A DOCTOR runs to her side and injects her with a syringe. A SOLDIER tightens her restraints.

DOCTOR
(to Dom)
Where's Edward? This isn't the time
to-

DOM
He's been notified of her arrival.

Anna tries to stand and pull at the restraints. She panics, breathing heavily and squirming.

ANNA
Please...please... I don't
understand.

Dom watches her from the doorway. She recognizes him.

ANNA
I'm not supposed to be here. I
think there's been a mistake.

Anna kicks and screams.

DOM
Give her something!

Dom leaves angrily. Two soldiers try to hold her down as the Doctor grabs another needle.

INT. HUBRIS INSTITUTE, RESEARCH LAB - DAY

Anna's eyes stare, dead, up at us--her eyelids held open by wires. Flashing blue lights shine brightly and reflect off metallic equipment.

We hear voices of TECHNICIANS as they stick wires around her head. Two men talk in the shadows. A voice becomes clear--EDWARD.

EDWARD (O.S.)
We have to do these tests, but why now? This is too much, too soon, and we both know it.

Everyone quiets, a gruff voice responds--JAMES PETERSON.

JAMES PETERSON (O.S.)
Don't presume to know how she will behave once awake. She's only an asset if we can gain her trust again, until then treat her with no more free will than you.

Anna's eyelids squirm against the wiring.

JAMES PETERSON (O.S.)
Don't take your time on this.

INT. HUBRIS INSTITUTE, HOSPITAL ROOM - NIGHT

Anna sleeps in a quiet hospital room.

Dom talks quietly near the door with JAMES PETERSON--executive, 50s, rigid and unwavering.

DOM
The evidence was left. The entire building is ashes and I don't think anyone is going to be looking for the bones. But if they are looking, they'll find them.

JAMES PETERSON
And her guard?

DOM
He was neutralized before he got a chance to notify anyone.

JAMES PETERSON
You've done well. Have we looked into the hospital yet?

DOM
We will. But they have no reason to believe she is alive, for now.

Anna stirs in her bed.

DOM

I'll notify you of any changes.

James Peterson walks off. Dom sits by Anna's bed, motionless and distracted.

Anna's hand reaches for Dom's. He tries to pull away but her fingers grasp tighter.

He looks at her; a bruised and terrified face looks back at him--ash still stains her lips. The restraints dig into her wrists. For a moment, he pities Anna. His free hand reaches out to comfort her.

ANNA

Are you going to bring me home?

Dom pulls back his hands and shifts his gun against his chest; his face hardens.

DOM

You are home. There is nowhere else to go.

ANNA

Why am I here? Am I sick again?

(beat)

I need to speak with Dr. Nelson.

DOM

There isn't anyone here with that name.

ANNA

I had a dream there was a fire--and you were there.

DOM

You better get some rest.

ANNA

But the fire might come back.

DOM

I'm sorry that had to happen.

ANNA

You were there.

DOM

Was that part of the nightmare?

ANNA
You saved me?

DOM
It doesn't count as saving someone
if you start the fire.

ANNA
Are people going to be looking for
me?

DOM
No. Do you expect people to?

Anna turns away from him to hide her tears.

A nurse suddenly comes in, NURSE SHERRI, built like an Eastern European grandmother. Dom stands on command, taking charge of the room.

NURSE SHERRI
She shouldn't be awake--and you
shouldn't be keeping her from
resting.

DOM
Is she good to move?

NURSE SHERRI
Not for another day or two...

DOM
I want her up and dressed within
the hour. I have orders to move her
to a more secure location.

NURSE SHERRI
She can't-

DOM
Have her ready.

He leaves.

INT. HUBRIS INSTITUTE, HOSPITAL ROOM - LATER

Nurse Sherri helps dress Anna in plain gray clothes. Anna reaches out to the older woman.

ANNA
Can you help me?

NURSE SHERRI
You can't leave.

ANNA
But can you tell me why I'm here?

NURSE SHERRI
I can't--I'm so sorry.

Anna anxiously lies on the bed and wraps a blanket tight to her chest.

ANNA
Can I rest before the soldier gets back?

NURSE SHERRI
Of course, dear.

The nurse goes to put Anna's restraints on, but instead leaves the room at the sight of the silently sobbing girl. Just before the door shuts behind her, Anna catches it with a finger.

She places the blanket in the crack of the door and looks through nearby cabinets. Anna pulls out a thin metal object and tucks it in her sleeve.

She peeks outside the room and leaves.

INT. HUBRIS INSTITUTE, HALLWAY - DAY

Anna tiptoes down the hallway--blinding florescent lights hum against the stark white interior. She hears voices around the corner and ducks inside of an unlocked room.

A group of SCIENTISTS almost see her.

INT. HUBRIS INSTITUTE, OFFICE - DAY

Anna looks around the tiny cluttered office. A cup of tea has gone cold and made dark brown rings on a pile of paperwork and files; the papers are covered with the "HUBRIS Institute" symbol.

She moves around the room toward the desk.

Clipped to a folder, is a PHOTOGRAPH of Anna: reading in the courtyard of the mental hospital. Anna digs through the folder to uncover many more pictures of herself. She looks deeper into the stack and starts reading the files.

Her fingers lightly trace the words "PROJECT ARCADIA" in large letters--there is a single PHOTOGRAPH of her as a child strapped to a stretcher.

A hand comes from behind and grabs her.

Anna spins and puts a SCALPEL to Dom's neck. Her fingers tremble--her eyes wide with fear.

DOM

Well, go ahead then.

She doesn't move. Dom grabs the scalpel and tosses it to the floor.

DOM

You aren't supposed to be in here.

He clasps handcuffs on Anna and drags her from the room.

EXT. CITY STREET - DAY

A pair of pristine leather shoes walks through rubble and ash; the unseen face surveys the damage--a palpable dissonance, the STRANGER.

A FIREFIGHTER and POLICE OFFICER approach the man.

FIREFIGHTER

Almost everyone got out alive.

STRANGER

Except?

POLICE OFFICER

Her name wasn't on the list of survivors.

FIREFIGHTER

But there are still plenty of people in critical condition that haven't been identified.

POLICE OFFICER

We found remains-

STRANGER

They've already been identified as hers. My technicians have confirmed that.

FIREFIGHTER

I'm so sorry for your loss.

POLICE OFFICER

Were you a relative?

The man walks off further into the rubble, feeling the crunch of destruction beneath his feet--smoke still burns from the debris.

INT. HUBRIS INSTITUTE, HALLWAY - DAY

Dom leads Anna down a hallway. She spins wildly towards him.

ANNA

You took me! With no second thought. You stole my life! You stole everything from me. Why?

DOM

You know.

ANNA

I don't. Does everyone assume I have the faintest clue about what is going on here?

DOM

You wouldn't have been around if we showed up the next day. We knew what you were planning--and what you were capable of.

This quiets her; she freezes, taken aback.

ANNA

You couldn't have known-

DOM

Don't ever assume we don't know what you are thinking.

(beat)

And don't expect to be able to try anything here.

ANNA

That's why I'm still wearing cuffs?

DOM

We don't want you to hurt yourself.

INT. HUBRIS INSTITUTE, JAIL CELL - DAY

Dom pushes Anna through a doorway and towards a large cell.

ANNA

Please, just let me go. I won't
tell anyone about this place.

Anna swings violently at him. They struggle.

DOM

I'm telling you this is for the
best. Just shut up for once.

He brandishes his gun at her forehead. She freezes.

DOM

Good.

He pushes her towards the back of the cell. A SILHOUETTE
fills the doorway.

EDWARD

Dominic! Leave her be!

DOM

She started it.

The figure moves towards them. He cleans his glasses to get
a better look at Anna. EDWARD, late 20s--slim with a
disheveled and intellectual appearance.

He glares at Dom and the gun.

EDWARD

You're truly that scared of this
girl that you need to use a
firearm?

DOM

I was managing the situation.

EDWARD

You were treating her like an
animal, not an ally.

Edward kneels beside her and smiles warmly.

EDWARD

(to Dom)
Put that away now.
(to Anna)

(MORE)

EDWARD (cont'd)
It's so nice to finally meet you,
Anna. I can't say how long I've
been waiting for this moment.

DOM
Edward...

EDWARD
Dom, are these handcuffs completely
necessary? And the cage?

DOM
It's a cell.

EDWARD
And she's our guest.

EDWARD
I promise, Anna. the moment I can
arrange more appropriate living
quarters I will. Maybe even a
window.

Edward removes the cuffs; Anna rubs at her raw wrists.

ANNA
So what is this? Good cop, bad cop?
I'm not interested in your games.

EDWARD
And I don't want you to assume I
only mean to be friendly because
the soldier here has a temper--and
he's bloody stubborn about it
too...

ANNA
Who are you?

EDWARD
My name is Edward.

ANNA
I already knew that-

EDWARD
-and you want answers? That's
understandable, to some that's even
considered admirable--to question.

Edward looks at Dom and smiles.

EDWARD

But not everyone appreciates that quality in others.

Dom scoffs.

EDWARD

We don't mean to hurt you. We want to protect you from others that mean you harm.

ANNA

I've already heard that from him.
(motions to Dom)
-that everyone seems to know what I was planning. I wouldn't have actually-

EDWARD

I'm sorry, Anna. I don't know what you are talking about.

Anna looks questioningly towards Dom. He shifts his gaze.

ANNA

It's nothing.

EDWARD

We are here to help you. I'm sorry we couldn't find you sooner. I don't know what they've done to you for so long. But sleep well, because everything will be clear soon enough.

He lightly touches her cheek in a comforting manner.

DOM

It's time to leave.

EDWARD

(to Dom)

You should remember who is in charge here.

(turns to Anna)

I promise you his less desirable traits don't run in the family.

DOM

I have my orders from upstairs.

EDWARD

Remember your place, little
brother--and remember hers as well.
She isn't your prisoner.

DOM

Edward-

EDWARD

I understand.

EDWARD

(to Anna)

Get some sleep.

Edward and Dom exit the room. Dom locks the door.

INT. HUBRIS INSTITUTE, HALLWAY - DAY

Dom follows Edward through the twisting hallways.

EDWARD

I thought you two would get along
better.

DOM

She's a child.

Edward spins and faces his brother.

EDWARD

That gun makes you think that you
are older and wiser than you
actually are.

DOM

I know how to use it and I've had
to make the choice to pull the
trigger.

EDWARD

So that's where the superiority
comes from?

DOM

She's going to be more trouble than
help. Anna's a spoiled-

EDWARD

She's terrified and has no clue
what is going on--you seem to find
some joy from tormenting the child.

DOM
She tried to escape.

EDWARD
And she'll try again if she doesn't
trust us as she should.

Edward's phone rings; he picks it up.

EDWARD
Edward.
(beat)
Yes.
(beat)
Good.
(beat)
I recommend-
(beat)
Yes, of course-
(beat)
Yes, father.

Edward hangs up. Dom smiles at him.

DOM
Just as I said, I know who is in
charge.

Edward walks off angrily and calls over his shoulder.

EDWARD
You can start training her
tomorrow.

He walks into a nearby room.

INT. HUBRIS INSTITUTE, JAIL CELL - DAY

Dom gently wakes Anna up. She forgets where she is for a moment.

DOM
Did you have a nightmare, again?
The fire?

ANNA
Worse.

Dom tosses her a new pair of clothes.

DOM

Time to get up. We have a busy day.

Dom turns away as Anna stands and gets dressed.

ANNA

If I ask you one single question
will you answer it truthfully?

DOM

Probably not.

ANNA

Have I been here before? I had a
dream I had.

DOM

You haven't--and you're not
dreaming, no matter how much this
seems like a nightmare. I assure
you.

ANNA

That's not what I meant.

DOM

I know.

INT. HUBRIS INSTITUTE, INTERROGATION ROOM - DAY

Anna sits at a singular desk in an empty room. Dom stands
guard in the corner.

Edward walks in with breakfast. He sits down across from her
and places the food on the table.

EDWARD

I'm working on the window-thing. I
promise.

ANNA

How far are we underground?

EDWARD

(smiles)

So you've caught that? Now you must
understand how difficult it is to
find quarters with a window.

(to Dom)

You're relieved.

Dom doesn't argue; he leaves. Anna looks at the food in
front of her.

EDWARD

I promise. Nothing malicious is in the food. It's been a while since you've had something to eat, hasn't it?

Anna looks at him, confused, and then back at the meal.

ANNA

A blueberry muffin and french toast?

EDWARD

I know you like them. Is that okay?

ANNA

You know what I like?

Edward smiles.

EDWARD

We want you to feel comfortable. Please, eat up. I made it myself.

Edward reaches for the muffin and rips a piece off the top. He pops it in his mouth and reaches for another. Anna pulls the food closer, takes a bite, and then stuffs herself.

EDWARD

(laughs)
I'm happy you like it.

Anna doesn't reply.

EDWARD

If it is okay with you I'd like to run some simple tests today.

(beat)
Are you okay with that, Anna?

ANNA

What kind of tests?

EDWARD

Psychological mainly.

She stops eating.

ANNA

Is that why I'm here? You want to study my brain because I've been in a mental institution for the last ten years? You want to know what makes me tick?

EDWARD

We want to know what you are capable of. We know you, better than you can imagine--but we lost you for a while there.

ANNA

I don't know what any of that means.

EDWARD

I know it must all be very confusing right now. I don't mean to keep you in the dark for long.

Anna takes another bite of the muffin.

ANNA

What do you need from me?

Edward claps his hands together and pulls out a large leather briefcase. He removes a messy stack of paperwork.

EDWARD

Let's begin then.

INT. HUBRIS INSTITUTE, MEDICAL ROOM - DAY

An AID draws blood from Anna's arm. She blinks wildly as if waking from a dream.

ANNA

Where am I? Did I fall asleep?

DOM

You're exactly where you are supposed to be.

ANNA

Was I drugged?

Dom hands her a glass of water.

DOM

Drink. You're dehydrated.

ANNA

Edward drugged me?

DOM

No. He didn't. He wouldn't do that.

ANNA

There's no reason I should believe
either of you.

DOM

My brother's a saint--and because
he wants you to keep believing
that, he'll do what he has to do to
keep your trust.

ANNA

So what happened?

DOM

You'd have to ask him that.

Anna breathes heavily, clutching her head in pain.

ANNA

I don't feel well.

Dom pushes the water closer.

DOM

Drink.

Anna reaches for the glass; it falls from her grasp and
breaks on the ground.

ANNA

Something's wrong.

She stumbles to the corner of the room and curls up, crying.

DOM

Breathe, just breathe.

Dom approaches softly and kneels next to her.

DOM

MEDIC!

(to Anna)

What's wrong?

ANNA

I can't--can't feel my hands.

Anna grabs for the glass on the ground, cutting her palm.

DOM

Stop!

He grabs her hands and holds them close. Tears stream down
her face and she struggles against his grasp.

Her hand pushes against his face. For a moment he freezes, fighting against some unseen force. The veins in his eyes redden and his nose bleeds.

DOM

What - are - you - doing?

MEDICS enter the room and restrain her. Dom is hurried out of the way as she is carried from the room.

DOM

Where are you taking her?

They don't answer.

INT. HUBRIS INSTITUTE, HALLWAY - DAY

Dom tries to follow the Medics and Anna. He runs into Edward, frantic.

EDWARD

What happened?

Dom pushes Edward against a wall.

DOM

I should be asking you that.

Edward lightly touches Dom's forehead.

EDWARD

What is wrong? Are you hurt?

Dom wipes spots of blood off his own forehead.

DOM

It's not mine.

Edward lightly touches the blood at Dom's nose.

EDWARD

Yes it is.

Dom slams him against the wall again.

DOM

ANSWER MY QUESTION!

EDWARD

I didn't touch her.

DOM
Something is wrong. She can't feel-

EDWARD
Why do you care now?

DOM
Because she trusted you!

EDWARD
We didn't do anything. She is detoxing from whatever they have given her for years. We are simply helping with the process...

DOM
And what does that mean?

EDWARD
We are trying to analyze the compounds but it will take weeks to fully understand their true intentions for Anna.

(beat)

But I can tell you, she remembers--even though she may not be conscious of it yet. We have so much more to learn. But her mind--it is so much more than we could ever have imagined.

Dom releases Edward. Edward rubs at his throat.

DOM
What does this mean for our work?

EDWARD
It means we have to learn as much about her as we can. Nothing's changed and you still have a responsibility to do your job.

Dom storms off.

INT. HUBRIS INSTITUTE, HALLWAY - DAY

Anna angrily follows Dom down a hallway. They are arguing; he appears uninterested.

Anna stops at the sight of soldiers carrying a sandy-haired MAN through the building on a stretcher. Anna grabs Dom and forces him to turn. Dom tries to lead her away.

DOM
Let's get going. You were saying
something about hating me and
everything about this place...

ANNA
Who's that?

DOM
Don't worry about him.

ANNA
He isn't a soldier.

Dom doesn't answer.

ANNA
-and I'll worry if I choose to.

DOM
He's new.

ANNA
Do you just kidnap people on a
whim?

DOM
Don't forget the part where we make
everyone think you're dead first.

Dom smirks; Anna holds his gaze. Dom rubs his palm against
his head.

ANNA
Something wrong?

DOM
You're giving me a headache.

He grabs Anna aggressively and pulls her down the hallway.

INT. HUBRIS INSTITUTE, TRAINING ROOM - DAY

Dom brings Anna into a padded room.

ANNA
This is more comfortable than the
other cell.

DOM
It's not for sleeping...

Dom unlocks her cuffs.

ANNA
Should I thank you for that?

DOM
No.

Dom starts to remove his extraneous weapons from his body.
Anna stands frozen; Dom notices.

DOM
Oh, get over yourself.

ANNA
What are we doing here?

DOM
I was instructed to train you and
that's exactly what I'm going to
do.

Dom swings at her unexpectedly. Anna doesn't duck, but
stumbles out of the way in a clumsy fashion.

DOM
You're faster than I thought!

He seems to take some joy in that.

ANNA
You are going to train me? YOU?

DOM
Sorry kid, there aren't beginner's
lessons here.

Dom comes at Anna again and flips her. She hits the ground
hard and he holds her there.

DOM
You have to concentrate.

Anna crawls towards the corner.

DOM
Never put yourself in a corner.

He approaches her again--now offering a hand. She
reluctantly takes it and he pulls her to stand.

DOM
I'm just trying to help you.

Dom let's Anna scurry to the other side of the room.

DOM

Edward was impressed with your tests. He told me so.

ANNA

You didn't tell him that I was going to kill myself. He didn't know... why doesn't one person but you seem to know that fact?

DOM

It was a personal observation. Not a fact.

ANNA

How?

DOM

You didn't unpack.

Dom swings at Anna again. She ducks, smoother this time.

DOM

Good, Anna.

She swings at him and misses. He pushes her back.

DOM

Better. Good. Get on the offensive.

Dom swings. She dodges the first punch but the second knocks the wind out of her.

DOM

Come on.

ANNA

You couldn't have assumed what I was going to do.

DOM

So I was wrong? Your doctor was missing or dead--you're one ally. What reason did you have to live?

She swings at him and he catches her hand an inch from his face. He smiles.

DOM

Better, Anna.

Anna stumbles back, exhausted.

ANNA

I'm done.

DOM

We're just getting started.

ANNA

No!

DOM

You can do this.

ANNA

No, I can't. You're just getting your jollies out of beating me up.

Dom pulls out a TASER and it sparks.

ANNA

What's that?

Dom shocks her side. She stumbles backwards and clutches her head.

DOM

What are you feeling?

He comes at her and flips her again, this time carefully catching her before she hits the ground. He holds her there.

DOM

I am taking no joy in this.

(beat)

I need you to breathe--and concentrate.

He places her on the floor and starts circling the room.

DOM

Forget where you are and who you are. You're a weapon. No matter how scared and angry you might be, your body and mind were built to kill.

Anna starts to stand.

ANNA

What is Project Arcadia?

DOM

'Who you are' is the important question.

ANNA
Why am I here?

DOM
(calmly)
Remember to breathe. Concentrate.

Dom comes at her. She is swift and manages to avoid his attack, kneeling his ribs. Anna stumbles back, surprised at herself.

DOM
They've been giving you drugs for years, limiting you, experimenting on you. They thought you were dangerous.
(beat)
And you are.

ANNA
What did they give me?

DOM
We are trying to figure that out. But it has been days since you've taken it. Your body is in detox.

This time Anna swings at Dom.

ANNA
It's been a little longer than a few days...

DOM
(smirking)
Really?

ANNA
What is Project Arcadia?

He catches her arms behind her back.

DOM
A whole new world, kid.

Anna flips him and they struggle--swift and angelic fighting around the room.

DOM
I'm impressed. I must say I didn't expect anything of you. I was wrong.

ANNA
Can I get that in writing?

They struggle some more. Anna pushes him to the ground.

ANNA
I asked you earlier if I had been
here before.

DOM
And I don't have the authority to
tell you the truth.

She twists his arm.

ANNA
Tell me.

Dom twists her arm in return and cuffs her again.

DOM
Not today, kid.

ANNA
That's cheating.

DOM
Nothing is cheating if you have
power.

INT. HUBRIS INSTITUTE, HALLWAY - DAY

Dom leads Anna away from the training room. A herd of
soldiers fall in line behind them.

DOM
Good job today.

Anna stares at the back of Dom's neck. His gun swings at
his side. An ID card hangs from his pocket.

ANNA
But?

DOM
But, I expect better tomorrow.

Dom turns to smirk and she kicks him, hard. He falls to the
ground.

The soldiers run towards Anna. She tenses up and waits for
them. She spins and fights her way through the soldiers and
towards an exit at the end of the hallway.

She reveals Dom's ID card from her pocket and smiles. She opens a sliding door with the card.

DOM
Don't do this. You don't know how dangerous-

ANNA
-I am.

DOM
It isn't safe out there for you.

ANNA
We'll see.

He charges towards her, stumbling. The door closes between them and she kicks the panel--sending sparks to the floor.

INT. HUBRIS INSTITUTE, STAIRCASE - DAY

Anna stumbles up a winding staircase. She runs into Nurse Sherri--shocked.

NURSE SHERRI
You shouldn't-

SIRENS blare in the distance.

NURSE SHERRI
Three floors up, take your first door on your right. Code 5287--can you remember that.

ANNA
5287, three floors on the right.

NURSE SHERRI
Go.

EXT. CITY STREET - DAY

Anna stumbles out of a car park onto a busy city street. The sun blinds her. PASSERBYS are weary of the girl.

Two POLICE OFFICERS approach her.

POLICE OFFICER
Miss-

He reaches for his cuffs; Anna notices and assumes the worst. She punches him and runs off.

EXT. CITY STREET - LATER

Anna hangs up a payphone and nervously looks around her at the PASSERBYS. She is in normal, yet oversized, street clothes now.

A VENDOR bangs on the glass for her to leave. It's his turn. She jumps and shies away from the door.

VENDOR
Come on, lady!

Anna nervously exits the booth, eyeing the man suspiciously.

A black car pulls up to the curb.

A dog barks.

A gun clicks somewhere nearby: only change in a meter.

Everything sets her on edge--and anyone could take her away.

INT. HUBRIS INSTITUTE, OFFICE - DAY

Edward drinks a cup of tea, scouring over paperwork.

EDWARD
She couldn't go back-

He throws his mug across the room and it shatters against the wall.

EDWARD
Fucking hell, it wasn't supposed to happen like this.

JAMES PETERSON
No, it wasn't.

Edward spins at the voice. James Peterson closes the door behind him.

JAMES PETERSON
I thought you had all this under control. When I heard I thought it must be some cruel joke that she escaped our highly secure facility.

EDWARD

We are trying to understand-

JAMES PETERSON

No excuses. Can we trust you with this, Doctor?

EDWARD

Of course.

JAMES PETERSON

Why?

EDWARD

I know better now.

JAMES PETERSON

You should have known better before.

(beat)

Don't let this be the same. Fix it. Or it will be your head.

James Peterson slams the door behind him.

Edward angrily throws his computer to the ground and tears at the items on his desk. A drawer is thrown open, revealing a gun. Edward locks the drawer with trembling hands.

EXT. MENTAL HOSPITAL - DAY

Anna watches from across the street, stoic, and sad. She's a statue amongst the busy crowd. The dreary and looming building seems too far away to reach.

A hand places a flower pot in one of the upper windows. Anna approaches the building.

EXT. ALLEYWAY - DAY

Anna walks along the edge of a stone wall. Her hand traces the pattern of rocks in a familiar fashion.

A head pops up from the other side of the wall--red hair.

HAZEL

It's clear.

Anna climbs the wall and jumps to the other side.

EXT. MENTAL HOSPITAL, COURTYARD - DAY

The courtyard is dreary, with bits of brown grass and a green foaming fountain. She smiles at the sight of it. Hazel and Anna embrace.

HAZEL

They told me you were dead.

ANNA

I'm not; I promise.

HAZEL

They told me you started a fire;
you hurt people.

ANNA

Of course I didn't. You know I
wouldn't...

Hazel hesitantly holds Anna at arms length.

HAZEL

How do I know it's really you? You
could be just-

Anna pinches her.

HAZEL

Hey!

ANNA

You've never imagined me and you
never will.

HAZEL

That hurt.

ANNA

And now you're thinking clearly...

HAZEL

Everyone is going to be so happy
you're back. Especially Dr. Nelson.
He was so sad about the fire. He
thought it was his fault you killed
yourself.

Anna pulls her through a side door covered in vines.

ANNA

Follow me.

INT. MENTAL HOSPITAL, HALLWAY - DAY

Anna looks down the hallway.

ANNA
It looks different.

HAZEL
How?

ANNA
Dangerous.

Anna pulls Hazel down a nearby staircase.

INT. MENTAL HOSPITAL, STAIRCASE - DAY

HAZEL
Where are we going?

ANNA
There might be some answers for me
down here that I need.

HAZEL
Dr. Belrose worked down here before
he left. What would the scientist
know about someone trying to hurt
you? Was it him?

ANNA
Absolutely not.

INT. BASEMENT RESEARCH LAB - DAY

They enter a small stone room--a makeshift research lab.

Anna stops short. Blood and ash stain the walls. A computer
is destroyed in the corner. Anna gags at the sight, trying
to steady her legs.

ANNA
Something horrible happened here.

HAZEL
Who would have hurt him?

Anna picks up a pair of broken glasses.

ANNA

It may have been me...

HAZEL

I don't believe that.

ANNA

I don't know what I'm capable of anymore. I know I've done horrible things that I can't remember--and everything's gone now.

They hear voices in the distance and hurry out of the room.

ANNA

They know I'm here.

EXT. MENTAL HOSPITAL, COURTYARD - DAY

Anna nervously enters the courtyard.

ANNA

No, Hazel. You can't tell anyone I'm here. It's dangerous.

Two male NURSES exit the building and approach them; one has a gun. Anna runs off and jumps over the wall.

EXT. ALLEYWAY - DAY

Anna lands softly on the ground. An arm grabs her tightly and pulls her close--Dom, as angry as ever.

DOM

You don't know what you've done by coming here.

(beat)

Are you trying to get yourself killed?

He tries to pull her away.

DOM

How could you be so stu-

A red blur falls and lands on Dom. Hazel pops up, smiling and resolute in sudden determination.

HAZEL

If you're real, I'm not gonna lose you again.

Dom squirms on the ground and tries to stand. He points a shaky gun at Hazel.

HAZEL

Sorry I hurt your friend. He's not a very soft landing.

DOM

We aren't friends.

ANNA

We aren't friends.

FIGURES approach them from the street--they shoot, spraying bits of stone from the wall. The three run off down the alley.

DOM

Come on!

They hide behind a dumpster. Dom loads and shoots. There is a moment of silence. Dom acknowledges Hazel.

DOM

And who's the rock?

He rethinks this.

DOM

It doesn't matter.

ANNA

If you hurt her...

DOM

I'm currently saving her--and you. Just shut up for once.

Dom shoots again. SOLDIERS approach from the other side of the alley. Anna grabs Dom's arm to get his attention.

DOM

It's okay--they're mine.

The soldiers approach with guns and shoot down the alleyway.

DOM

Run--now!

The three run off as the soldiers cover them. They exit the alleyway on a quiet street.

EXT. CITY STREET - DAY

A van is parked nearby. Dom motions to it.

DOM
Get in.

ANNA
Are you joking? I'm not going with
you!

DOM
Both of you, come on!

Anna looks at him, dumbfounded.

ANNA
No! She isn't a part of this.

DOM
You want me to leave her? Fine.

Anna looks to Hazel and holds her close.

ANNA
Run, okay? It's not safe there.
They aren't what they seem.

Dom grabs Anna and leads her to the van. Hazel follows at a distance.

DOM
By escaping when you did we were
able to find you. Your doctor
helped us. The one that's missing.
We didn't know where they were
keeping you for years.

ANNA
You keep wanting me to think you're
somehow the good guy in all this.
Why?

Shots are fired nearby.

DOM
That's why--good people are getting
killed because I'm getting orders
to save a whiny brat.

Anna tears up and turns away. She screams at Hazel.

ANNA

RUN!

Dom's soldiers run towards them from the alleyway.

Dom pushes Anna into the van and climbs in next to her.

DOM

Grab the girl.

Dom blocks Anna's exit.

ANNA

NO! YOU PROMISED!

A soldier pulls Hazel into the van and they drive off.

INT. HUBRIS INSTITUTE, MEDICAL LAB - DAY

Anna and Hazel are brought, handcuffed, into the lab by Dom and a group of soldiers. Edward sits at a desk reading through paperwork; he doesn't look up.

EDWARD

You can go--and there is no need
for the handcuffs.

The soldiers leave. Dom stays and doesn't remove the cuffs.

EDWARD

I'm sorry. I heard what happened.
That wasn't supposed to-

Edward stands and turns. He sees Hazel and stops suddenly.

EDWARD

(to Dom)
And who's this?

DOM

If I left her she would've been
captured.

ANNA

That's not true! You're just a
lying asshole.

Anna bangs at Dom's chest with her cuffed hands. He restrains her easily.

DOM

It was necessary--and it's Anna's own fault her friend was put at risk.

Anna glares at him. Edward takes off his glasses and looks carefully at Hazel.

EDWARD

She was a patient?

ANNA

You aren't going to hurt her!

EDWARD

I keep trying to tell you, Anna. I'm on your side.

HAZEL

Yes. I was.

They all turn at the first sound from the quiet girl.

EDWARD

Dominic, please take Anna to see a medic and make sure she wasn't hurt in the altercation.

DOM

She wasn't. I made sure-

EDWARD

(raising his voice)

Well, if you had been watching her properly we wouldn't be in this position. Take her to medical.

DOM

Yes, sir.

Dom tries to lead Anna out of the room.

ANNA

No.

EDWARD

I'll make sure she is taken care of.

Anna hesitantly leaves with Dom. Hazel looks worried.

HAZEL

I don't know anything--and I'm not scared of you.

EDWARD

Good. You shouldn't be.

He smiles and paces the room.

EDWARD

What were you in for?

HAZEL

You could look that up if you wanted to know.

EDWARD

I already have.

HAZEL

But-

EDWARD

I just wanted to see if you would tell me...

HAZEL

I know.

EDWARD

I'm Edward-
(beat)
Hazel, right?

Edward puts his glasses back on and looks at his notes.

EDWARD

Schizophrenia. I'm so sorry.

He walks back up to her and takes off her cuffs.

EDWARD

I thought you'd look - different.

HAZEL

I understand why Anna escaped. I'm not the only one 'off' in this room am I?

Edward tries to smile.

EDWARD
 Forgive me-

HAZEL
 (jokingly)
 The voices tell me not to.

EDWARD
 And what else do they say?

HAZEL
 They talk about all that blood we
 saw.

EDWARD
 Was someone hurt?

HAZEL
 Anna lost someone. She lost the
 only person in the whole world who
 may have been honest with her.

EDWARD
 Dr. Belrose--he was a good man.

HAZEL
 You knew him?

EDWARD
 Briefly.

Edward turns away and rubs at his hands.

INT. HUBRIS INSTITUTE, HALLWAY - LATER

Anna, in a STRAITJACKET, walks down a hallway with Dom and a
 group of soldiers.

ANNA
 Is all this really necessary?

DOM
 After last time, really?

ANNA
 Where are you taking me now? Back
 to my cell--something more secure?

DOM
 I'm not worried about you leaving
 while we have your friend here.

Anna shifts uncomfortably in the jacket.

ANNA

You're scared of me kicking your
ass again aren't you?

Dom smiles.

DOM

We finally get to see what you are
capable of. There are some people
we are going to meet.

INT. HUBRIS INSTITUTE, TRAINING ROOM - DAY

Dom leads Anna into a room past EXECUTIVES. They look at her
with anticipation. One approaches her.

JAMES PETERSON

We are so pleased to have you back,
Anna.

Anna tries to spit on him, but Dom covers her mouth.

JAMES PETERSON

(smiles)

She just as wild and exciting as
you said, Dominic.

Dom leads her into an adjoining matted-room. The executives
watch on through clear glass.

BENJAMIN, mid 20s with sandy hair, sits in a corner--the
same man from earlier that was brought in on a stretcher.
Benjamin stands up as Dom and Anna approach; he salutes Dom.

BENJAMIN

Sir.

(beat)

Is this her?

DOM

Yes.

ANNA

They took you too, didn't they?

BENJAMIN

I'm thrilled to be here.

DOM

Army recruit--sound of mind and
body. We are thrilled to have him.

ANNA
You're their lab rat, not their
friend or ally.

Dom removes Anna's straitjacket.

DOM
We're here to see what you are
capable of, not to socialize or
corrupt him.

ANNA
And what exactly do you think we
are capable of... What are you
scared of and why are we on display
here?

She glares at Dom. Over an intercom, an executive speaks
from the other room:

EXECUTIVE
You managed to escape from a highly
secured facility. You fought our
best trained soldiers. This isn't
in your programing.

ANNA
My programming?

BENJAMIN
Are we going to fight?

Dom claps him on the back.

DOM
We are going to see you win.

ANNA
I'm not going to be a part of this.
You can't make me.

Anna approaches the glass, watching the executives.

ANNA
Make me understand.

Dom walks off and watches them from the other side of the
room. Benjamin slowly starts to approach Anna.

ANNA
Stop. You don't have to do this.

Benjamin swings at her; she ducks just in time.

Anna spins wildly and punches the glass--a shattered web splinters between them but the window holds firm.

Anna notices Edward and Hazel walk into the adjoining room. Edward argues with the executives.

Benjamin comes at Anna again.

ANNA

Please. I don't want to hurt you.

Anna touches his forehead with her hand and waits for something to happen, nothing does; Benjamin laughs.

ANNA

What?

Benjamin tackles her, brutally. They fight: there is a grace and anger in their movement. Anna is tense and focused. She flips and spares with ease.

Anna throws Benjamin against the wall and kicks him as he rebounds. His mouth gushes blood.

Dom quickly approaches them to intervene. Anna swiftly flips Dom, takes his GUN, and points it at him.

ANNA

It's not cheating if I have the power, right?

Edward barges into the room.

EDWARD

Anna, stop!

He looks terrified.

ANNA

You said I'd be safe here. It seems he
 (pushes the muzzle to Dom's forehead)
 keeps wanting me dead.

EDWARD

He doesn't!

DOM

That's not true.

The executives watch, smiling, from the other room.

DOM
We should put her down! Just like
an animal. She's unstable.

EDWARD
Shut up!

ANNA
Let him talk!

EDWARD
He's just testing you. He doesn't
think you'll do it.

Anna grasps the gun harder: internal turmoil. She looks at
Hazel for a moment.

DOM
You wouldn't.

Anna's face hardens. She becomes resolute. She pulls the
trigger.

There is a click. Dom smiles. Dom tackles Anna and pins her
against the wall.

DOM
Nice try.

Benjamin, on the other side of the room, tries to stand.

BENJAMIN
Dom-

Dom doesn't answer--focused on restraining Anna.

BENJAMIN
Dominic, I think your tracker must
have fallen out.

Dom slowly turns; the entire room turns. Benjamin holds a
small bloody TOOTH in his palm--a light blinks deep inside.

DOM
We never had a tracker on him.

The room freezes: a moment of silence. Everything moves in
slow motion.

Dominic throws Anna across the room. The wall nearest to
them explodes, sending shards, fire, and debris everywhere.

CUT TO:

INT. HUBRIS INSTITUTE, TRAINING ROOM - MOMENTS LATER

The room fills with smoke. Soldiers lead the executives out of the area.

Dom slowly becomes conscious--a loud ringing fills his head as he tries to focus on the surroundings.

Benjamin is unconscious in the corner.

Dom crawls across the room and desperately tries to move rubble and brick off of a body. He finds Anna; her head is bleeding.

He cradles her amidst the debris and smoke. Edward walks into the room carrying an unconscious and heavily bleeding Hazel.

EDWARD

Get her out of here. They are coming. The whole building is under attack.

(motions to Benjamin)

Come back for him after she is safe.

Edward runs out of the room with Hazel. Dom follows with Anna.

INT. HUBRIS INSTITUTE, HALLWAY - DAY

Dom runs with Anna in his arms. Soldiers run past them towards the direction of the blast. Fire and smoke fill the corridors as sirens blare.

Anna tries to scream but no sound comes out. She holds tightly onto Dom as he runs.

FLASH TO:

INT. HUBRIS INSTITUTE, HALLWAY - ANOTHER TIME

FIRE and SIRENS. Bright WHITE LIGHTS and high contrast fill the space.

SMALL CHILDREN run through the hallway, playing or fleeing--it isn't clear.

A small dark haired freckled GIRL runs with her palm to the wall.

We hear her giggle.

A "HUBRIS Institute" insignia has fallen and is broken on the ground.

We hear her scream.

A wrinkled hand softly pushes the long dark locks of hair out her face and whispers in her ear.

INT. HUBRIS INSTITUTE, HALLWAY - PRESENT DAY

Dom holds tighter to Anna's body, struggling in his arms--as if from a bad dream. He runs faster.

FLASH TO:

INT. HUBRIS INSTITUTE, HALLWAY - ANOTHER TIME

Fire and sirens.

Anna runs after the dark haired girl.

ANNA

No...

The young girl runs out of reach around a corner.

The girl trips over a body and screams. She stumbles farther through the smoke and fire to hide behind a splintered door.

The girl turns and is horrified by some unseen sight.

DARK FIGURES loom up behind her.

INT. HUBRIS INSTITUTE, MEDICAL LAB - PRESENT DAY

Dom desperately scans the space. Water from a burst pipe is showering the room. He places Anna in a corner; she grasps at his shirt as he tries to leave.

DOM

Stay here. I'll be right back.

ANNA

Please don't leave.

DOM

You were their favorite. They know we have you now.

(beat)

It's not safe.

DR. NELSON (O.S.)
You're right.

Anna and Dom turn to see Dr. Nelson standing in the doorway of the lab. He is surrounded by SOLDIERS. Dom points his gun at him.

DR. NELSON
Put that away.
(to Anna)
Anna, tell him to put away his
weapon.

DOM
I'm not going to do that.

DR. NELSON
If you come with us no one will get
hurt.

DOM
Don't believe him!

Dr. Nelson approaches them.

DR. NELSON
Isn't this what you wanted, Anna?
To come home and forget all of this
ever happened?

ANNA
I don't know anymore.

Nurse Sherri runs in the room; she is terrified and worried upon seeing Anna injured.

ANNA
Run!

A soldier cuts her throat. Anna cries out.

ANNA
You didn't have to-

DR. NELSON
Yes we did. This is all the
institution's work. All this
violence and greed--and
experimentation. You don't have to
live like this. We are here to free
you.

Anna stands up, slowly. She places her hand softly on Dom's arm to lower his gun. Anna approaches the doctor.

DOM
Anna, don't. You can't trust him.

Anna turns, teary eyed, to Dom.

ANNA
And I should trust you? You mean to
kill me. 'Put me down like an
animal' you said.

DOM
I didn't mean-

ANNA
I know what you meant. I know you
think I am dangerous.

Anna turns to Dr. Nelson.

ANNA
What is Project Arcadia?

He smiles.

DR. NELSON
A whole new world.

ANNA
What does that mean?

DR. NELSON
It means you are the future--and we
want to help you become that
instead of hiding you away.

DOM
He's lying! We want to help you.

DR. NELSON
Don't go spouting lies to the girl.
You should be the last one here
speaking about the truth, Dominic.
We both know what your father has
planned.

ANNA
Your father?

DR. NELSON
You've met James Peterson, haven't
you?

(beat)

(MORE)

DR. NELSON (cont'd)
You're nothing more than an
experiment to him. A weapon. To me
you're a survivor.

Anna stands motionless between the doctor and Dom.

DOM
Anna, come back over here.

DR. NELSON
Oh shut up, boy. You'll be dead
soon enough. Anna is free to join
in the fun if she wants to.

Anna turns, uncertain. She becomes resolute.

ANNA
I can take care of him.

Dr. Nelson smiles. He takes a gun from a nearby soldier and
hands it to Anna.

Dom slowly crosses the room. He points his gun at Anna with
trembling hands. Anna turns and aims her gun at Dom, now
only feet away.

ANNA
My nightmares...

DOM
I just want to help you.

ANNA
The fire...

DOM
I had to start it or they would've
thought you were alive and found
you.

DR. NELSON
Didn't work out well for you did
it?

DOM
I'm so sorry.

ANNA
That's not the fire I dream about.

DOM
I don't understand.

ANNA
I can shoot faster than you. You're
scared of me and you know I can
kill you first.

DR. NELSON
That's my girl!

Dom doesn't answer.

ANNA
If I ask you one single question
will you answer it truthfully?

DOM
I'll be dead soon anyway, like your
doctor said. But I'll kill you
before they turn you into a weapon.
You are dangerous.

Anna smiles.

ANNA
Have I been here before?

DOM
Not for a very long time.

ANNA
I thought so--and I know you don't
I?

DOM
Why does that matter?

ANNA
Because I shouldn't remember but I
do.

Dom slowly nods. There is a long silence.

DR. NELSON
Well, get on with it then!

Dom lowers his gun to his side.

DOM
I'm sorry.

ANNA

I know.

(beat)

I don't want to be dangerous
anymore.

DOM

You're the only one that can change
that--let's do something about it.

Anna drops her gun in the water at her ankles.

DR. NELSON

What are you doing?

Anna spins and places a hand on Dr. Nelson's face. The
Doctor freezes, blinking through pain. His eyes go red and
blood drips from his nose.

The soldiers fire at Anna; Dom tackles her out of the way.
Dr. Nelson falls to the ground. Dom fights off the soldiers
with extreme precision. The room becomes still; the doctor
stands. Dom aims at him with a soldier's gun.

ANNA

No...don't-

Anna throws herself in front of him. Dom shoots.

An echoing silence. Anna pulls herself from the ground,
unscathed.

ANNA

You didn't have...

Dr. Nelson crawls to a corner with a hole in his chest. Anna
kneels next to him and puts pressure on the wound.

ANNA

I didn't want-

DOM

I did.

Dr. Nelson laughs hysterically, blood foaming at his lips.

DR. NELSON

What a weapon! What a miracle!
There is so much more you still
have to learn.

Dom checks the hallway for more soldiers.

ANNA
We'll get you help. Dom?

DOM
Don't waste your breath. He's not worth it.

ANNA
I didn't want him to die. I told you-
(to Dr. Nelson)
Just hold on.

The doctor smiles.

DR. NELSON
I'll be seeing you soon, Anna. So soon...

Dom kneels next to Anna and turns her chin towards him.

DOM
You have to understand. He was dangerous. There's no way you could have walked out of this room if he was alive.

ANNA
But--I'm dangerous too. Just like him.

DOM
-But you made your choice. You chose me over him. It was the right thing to do. You didn't really know him...

Dr. Nelson makes a disturbing choking noise, causing Anna to turn back. He smiles and slumps forward.

INT. HUBRIS INSTITUTE, HOSPITAL ROOM, ADJOINING - NIGHT

Dom and Edward watch Benjamin and Anna stand by Hazel's hospital bed. They watch from an adjoining room.

DOM
Things will get worse. It doesn't matter if the girl lives or dies. We have to pick up the pieces.

EDWARD

I expected her to remember us... I know it was a long shot. But I hoped...

DOM

What's next?

EDWARD

Go to Anna if that's what you want. Prepare her then. Train her.

Dom walks into the hospital room.

INT. HUBRIS INSTITUTE, HOSPITAL ROOM - NIGHT

Dom lightly touches Anna's arm.

DOM

Hazel will be fine. Edward says so. You should get some rest.

Dom nods towards Benjamin.

DOM

You too. We have a big day tomorrow.

Anna doesn't argue. She gives Dom a small smile, looks towards the unconscious Hazel, and walks out of the room. Dom and Benjamin follow.

We drift back to Edward, walking towards the unconscious Hazel from the adjoining room. His gaze does not falter from her bed. He walks slowly towards her, grabbing a pillow from a nearby chair.

Edward stands over her bed. A hesitation--then resolve.

He places the extra pillow behind her head, carefully. His hand brushes the hair from her face.

EDWARD

I thought you'd remember.

FADE TO BLACK.