13
THE BIONIC

Written by: JON WAYNE EDE
Author's Name: JON WAYNE EDE

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information
Contact 250-516-2584
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FADE IN: EXT. MILITARY FAMILY HOME - DAY

A BEAUTIFUL MILITARY FAMILY HOME RESTS BENEATH A CLEAR BLUE SKY. A CANADIAN FLAG SWAYS GENTLY IN THE BREEZE.

INT. MILITARY FAMILY HOME - DAY

PHOTOGRAPHS, MILITARY MEDALS AND AWARDS DECORATE THE WALLS. IN A NEARBY OFFICE, MOTHER AND FATHER, BOTH MILITARY OFFICERS, QUIETLY DISCUSS WORK OVER SEVERAL DOCUMENTS. THEIR WORDS ARE CALM, INDISTINCT AND NEVER FULLY HEARD.

Seven-year-old MASHA wanders through the hallway carrying a small stuffed bear. She smiles at a framed family portrait before **disappearing** toward the living room. The house feels warm... Safe... Ordinary.

Then-- A BLINDING FLASH. A MASSIVE EXPLOSION RIPS THROUGH THE HOUSE. Walls collapse. Windows explode. Furniture is hurled through the air. Silence. Dust drifts through the shattered home as a gentle piano theme begins.

The camera slowly glides through the devastation... Broken family photographs. Military medals. Shattered toys.

Smoke rolling through shafts of light. Distant sirens grow louder. Red and blue emergency lights flicker through the smoke. Heavy boots enter frame. Only from the waist down. No faces.

Gloved hands begin lifting debris. The camera finally discovers little MASHA trapped beneath broken beams. Barely conscious. Her stuffed bear rests only inches from her fingertips.

PARAMEDIC #1

(O.S.)

We've got a survivor! Get me a trauma **kit!**

More boots rush into frame. Still no faces.

PARAMEDIC #2

(O.S.)

Easy... easy... she's got a pulse.

Gloved hands carefully remove debris from around Masha.

PARAMEDIC #3

(O.S.)

Watch her neck. Nice and **easy.**

The stuffed bear slips from the rubble onto the floor.

PARAMEDIC #2

(O.S.)

Female. Approximately seven years

(MORE)

PARAMEDIC #2 (cont'd)
old. Massive **trauma**.

A beat.

PARAMEDIC #1
(O.S.)
She's still with **us**. **Stay** with me, sweetheart... We've got you.

Only gloved hands reach toward Masha as the emergency lights continue flashing through the smoke. The camera slowly pushes in on Masha's frightened eyes.

FADE TO BLACK.

TITLE: 13 TWELVE YEARS LATER...

EXT. BEACH - DAY

Masha lies on the sand, soaking up the warm sun. She glances at her watch, a hint of concern flickering across her face.

BO
(APPROACHING HER)
You in a hurry?

MASHA
(SHRUGGING)

MASHA (cont'd)
Just keeping track of time.

BO

(TEASINGLY)
Oh, you're one of those people who lives and dies by the clock, huh?

MASHA

(LAUGHING)
Something like that.

Bo's eyes sparkle with mischief as he kicks sand onto Masha's leg and hip. Masha pulls her sunglasses down and stares up at him.

MASHA (CONT'D)

If you do that again, I'm going to throw you in the water **headfirst**.

BO
(giggling with a hint of sarcasm and a slight military twang)

Oh, I'm shaking just thinking about all the horrible things you can do to me.

MASHA
(archly)
You should be.

BO
(grinning, a flat rock clutched **in** his hand)
Hey, let's go skip rocks.

MASHA
(smirking)

You think you can beat me?

BO
(confidently)
Oh, I'm gonna crush you.

They stroll down to the water's edge, the waves gently lapping at their feet. Bo skips his rock across the surface.

MASHA
(picking up a rock)
That's cute.

Masha's eyes sparkle as she throws the rock. Her arm blurs, and the rock shoots out across the water, skipping multiple times before disappearing into the distance.

BO
(whistling)
Whoa, nice throw! You're a regular rock whisperer.

MASHA
(laughing)
Just lucky, I **guess**.

As they finish skipping rocks, Masha heads back up to the towel. She starts gathering her belongings.

BO
(curious)
Where you going?

MASHA
(smiling)
I'm going over to my grandfather's. I told him I'd be there about now. I like to keep my **appointments** with him **because**... **I** value the time we spend together. He's an old man, and I cherish every moment with him.

As she puts on her shirt, Masha looks around at Bo.

MASHA (cont'd)
(invitingly)
Why don't you guys come with?

BO
(raising an eyebrow)
Your grandfather's place? What's the plan?

MASHA
(laughing)
Just hang out, I guess. He's always got some crazy story to tell.

BO
(intrigued)
Crazy stories, huh? Sounds like my kind of afternoon.

EXT. GRANDPA'S HOUSE - DAY

Masha, Bo, and others arrive at the house, surrounded by military memorabilia and patriotic decorations. Masha's grandfather, a retired general, stands on the porch, a stern expression on his face.

GRANDPA
(saluting)
Ah, Masha! Right on time, as always.

MASHA
(smiling)
Grandpa, this is Bo...

MASHA (CONT'D)
(pauses, slightly awkwardly)
... **a** close friend.

Bo's face subtly reacts to the introduction, his lips mouthing the words "a close friend" with a questioning, puzzled expression.

GRANDPA
(nodding)
Welcome, Bo. Come on in.

As they enter the house, Masha's grandfather hands her a small, intricately carved box.

GRANDPA
(softening his tone)
This is from your parents, sweetheart.

Masha's expression changes, and for a brief moment, her eyes glisten, a hint of moisture forming.

She takes a deep breath, composing herself as she takes the box. She tucks it into her purse, her expression thoughtful.

MASHA
(smiling softly)
Thanks, Grandpa.

Masha whispers to Bo.

MASHA (cont'd)
(whispering)
This is my grandfather. **Just... be** yourself, okay?

BO
(whispering back,
with a teasing tone)
Got it. Close friend, huh?

Masha gives him a playful nudge, and they exchange a brief, knowing glance.

As Bo heads to the kitchen, Masha calls out to him with a smile.

MASHA
(laughing,
playfully)

Hey... it's in the **kitchen. Help** yourself!

She gives him a little wink as she says it, and Bo raises an eyebrow, smiling back at her.

BO
(over his shoulder)

Trust me, I know. Your grandpa's a very hands-on guy. Everybody knows where the kitchen is.

Masha smiles softly, watching Bo head to the kitchen.

MASHA (CONT'D)
(softly, to herself and Bo)

I'll tell you **later... but** after everything that happened, my grandfather raised me.

Bo pauses for a moment, intrigued by the hint of a deeper story. He knows Masha rarely talks about her family to outsiders, and this glimpse into her past makes him curious.

BO
(whispering back)
I know a little bit.

Masha slams her can of beer and stands up.

MASHA
(to Grandpa)
Hey, Grandpa, are the pictures still in the shed?

GRANDPA
(smiling)
Yeah, help yourself. I'll entertain your friends for a bit.

Masha nods and walks out of the room, heading towards the shed. Grandpa takes over, engaging the others in conversation.

GRANDPA
(laughing)
So, what do you think of the old place? Still got some character, huh?

The others chat and laugh with Grandpa, and the conversation flows easily. About 20-30 seconds pass, and Bo gets up from his seat, slowly making his way out of the room. He follows Masha's path, his eyes fixed on the direction she went.

BO
(to himself)
Guess I'll go see what she's up to.

Bo's pace is deliberate, but not rushed. He's curious about what Masha's doing in the shed, and he wants to catch up with her.

As Bo walks out of the living room, he makes his way to the

shed, following the path Masha took earlier. He pushes open the creaky door and steps inside, his eyes adjusting to the dimmer light.

The shed is cluttered with old trunks, boxes, and tools, but what catches Bo's attention is Masha, standing in front of a wall covered in old photographs and memorabilia. She's lost in thought, her eyes scanning the images as if searching for something.

Masha's expression is a mix of nostalgia and melancholy, and Bo can sense that she's not just looking at old pictures — she's reliving memories. He watches her for a moment, unsure if he should interrupt her reverie.

As he stands there, Masha's eyes start to glaze over, and she's transported back to a different time. The memories start to flood back, **and**...

INT. SHED - DAY

Masha places the box on the counter and opens it, revealing a collection of photographs and a **letter**.

MASHA'S PARENTS **(V.O.)**
(softly, lovingly)
We're so glad you're with us, sweetie. We'll always be here for you. We love you more than words can say.

The voiceover continues, and Masha's eyes start to well up with tears as she listens to her parents' words.

MASHA'S PARENTS **(V.O.)** (cont'd)
(continued)
We'll make sure you're never alone. The bionic parts will help you heal, and they'll also give you...
(MORE)

MASHA'S PARENTS **(V.O.)** (cont'd)
extraordinary abilities. You'll be stronger, faster, and more capable than ever before.

Masha's face is a mix of emotions as she listens to her parents' words. She's reliving the memory, and it's clear that it's a powerful and emotional experience for her.

MASHA'S PARENTS **(V.O.)** (cont'd)
(softly, lovingly)
We're so glad you're with us, sweetie. We'll always be here for you. We love you more than **words** can **say**, darling.

As Masha reads the letter, certain words trigger memories of her parents' voices, whispering words of love and explanation about her augmentations.

MASHA'S MOTHER **(V.O.)**
(softly, fading in)
We're augmenting your arms with advanced bionics. You'll be able to fire small rockets and bullets from your fingertips.

MASHA'S EYES GLAZE OVER AS SHE LISTENS TO HER MOTHER'S VOICE, AND SHE SEES A FLASH OF HERSELF IN A MEDICAL FACILITY, SURROUNDED BY DOCTORS AND MACHINES.

MASHA'S FATHER **(V.O.)**

(overlapping with the mother's voice)

We're also enhancing your vision with advanced optics. You'll be able to see in **low-light** conditions and track targets with ease.

As Masha continues reading, she hears snippets of conversation between her parents, discussing the various augmentations she's receiving.

MASHA'S MOTHER **(V.O.)**

(SOFTLY)
We're implanting advanced hearing aids that will allow you to hear whispers from miles away.

MASHA'S FATHER **(V.O.)**
(overlapping)
And we're installing neural implants that will enhance your cognitive abilities, making you faster and more efficient.

The memories fade in and out, and Masha's face is a mix of emotions as she processes the information. She's reliving the memories, and it's clear that it's a powerful and emotional experience for her.

As Masha reads the letter, she hears the third message, and her father's voice whispers in her mind.

MASHA'S FATHER **(V.O.)** (CONT'D)
(softly)
Masha, this is your father. I just wanted to let you know how much we love you.

Just as she's about to respond, Bo walks into the shed, and the memory fades away.

Masha turns, startled, and their eyes meet. For a moment, they just stare at each other, and Masha's expression is a mix of shock and vulnerability.

MASHA
(nervously)
Oh, **I**... **I** didn't know you were there.

Bo's expression is gentle, and he takes a step closer to Masha.

BO

(SOFTLY)
I'm sorry. I didn't mean to interrupt. You looked like you were lost in thought.

Masha takes a deep breath and tries to compose herself, but it's clear that the memories are still swirling in her mind.

MASHA
(hesitantly)
It's okay. I was **just**... **remembering** some things.

Bo's eyes are curious, and he takes another step closer to **Masha**.

BO
(gently)
What kind of things?

Masha hesitates, unsure of how much to reveal. But there's something about Bo's gentle tone that puts her at ease, and she begins to explain.

MASHA
(softly)
My parents. **They**... **they** did something to me. Augmented me. Made me... different.

INT. GARAGE **– DAY**

13 stands quietly, collecting herself after speaking about her parents. Bo watches, giving her the space she needs.

BO
You don't have to do this alone.

13 looks toward the open garage door, deep in thought. She takes a slow breath before turning back to him.

13
No... they deserve to know. All of it.

MASHA HOLDS UP HER ARM, AND THE SMALL BULLET-LIKE DEVICE EMERGES FROM HER SLEEVE.

BO
(pausing, looking at the device)
What... the...?

MASHA
(smiling)
They used to call me 13.

BO

(LOOKING AT HER, then back at the device)
Seriously?

MASHA
(NODDING)

Yeah. My aunt showed up on the 13th attempt to get me running after... everything that happened. She nicknamed me 13. It's stuck ever since.

BO
(looking at her with newfound respect)
I see. Well, 13, you're definitely not someone to mess with.

Masha smiles and puts her arm down, and the device retracts back into her sleeve.

Bo nods.

BO (CONT'D)
Then let's tell them.

13 gives a faint, determined smile.

13

Let's go back to Grandpa's house.
I'll tell everyone the whole story...
from the beginning.

They leave the garage together.

CUT TO:

They head towards the house, and the **scene cuts to:**

INT. GRANDPA'S LIVING ROOM **-** NIGHT

The room is quiet.

Coffee cups sit untouched on the table. Everyone's eyes are fixed on 13. She looks exhausted, as if she's carrying the weight of the world.

Grandpa quietly closes the curtains and takes his seat.

A long silence.

BO

Okay...
You've been telling us pieces of this for weeks.
No more pieces.
Tell us everything.

13 looks around the room. Every face is waiting for an answer. She takes a slow breath.

13
Once I start...
... **you're** never going to see the world the same way again.

FRIEND #1

Try us.

13

Alright. It started with a mission called Eclipse.

FRIEND #2

Eclipse? Like... the solar eclipse?

13

Yes. Everyone thought the eclipse was just another astronomical event. It wasn't.

BO
Then what was it?

13
A cover.

FRIEND #3
A cover for what?

13

For the largest **cyberattack** in human history.

BO
You're serious.

13
Dead serious.

FRIEND #1

(MORE)

FRIEND #1 (cont'd)
Who would even do something like that?

13

The people who were supposed to protect us.

GRANDPA

I didn't believe her either. Until I saw the evidence myself.

BO

Okay... Start at the beginning. What exactly was Project Eclipse?

13

Project Eclipse was never about the moon. It was about controlling what happened on Earth while everyone was looking at the sky.

The room falls completely silent as 13 begins telling the story.

13 steps forward, takes a steadying breath, and prepares to begin.

13 **(V.O.)**

My family has always been part of the military. My parents were both officers, dedicated to serving their country.

The scene dissolves into a flashback of 13's family, happy and carefree, playing together in their backyard.

13 **(V.O.)** (cont'd)

We lived a normal life, despite the risks that came with our family's profession.

SCENE: FLASHBACK TO FIRST SCENE IN FILM. SUDDENLY, THE SCENE CUTS TO A DARK AND OMINOUS SHOT OF A BOMB BEING PLANTED IN THE HOUSE.

13 **(V.O.)**

But one day, our lives changed forever.

The bomb explodes, and the scene cuts to chaos and destruction. 13's voiceover continues, her voice shaking.

13
(V.O.))
I don't remember much of what happened next. I was in the hospital for a long time, undergoing surgeries and therapy.

The scene cuts to a series of quick shots, showing 13's injuries, her time in the hospital, and her undergoing operations.

13 (cont'd)
(V.O.))
My family... they didn't make it. But thanks to their connections and the military's advanced technology, I was
(MORE)

13 (cont'd)
given a second chance.

The scene cuts to 13, young and vulnerable, lying in a hospital bed, with various machines and monitors surrounding her.

13 (cont'd)
(V.O.)
They replaced parts of my body with bionics, giving me a new lease on life.

The scene cuts to a montage of 13's recovery, showing her learning to walk **again** and adapting to her new bionic limbs.

13 (CONT'D)
(V.O.)
It wasn't easy, but I learned to live with it. And eventually, I became something more than just a survivor.

The scene cuts back to the present, with 13 looking at her friends, her eyes filled with determination.

MONTAGE SEQUENCE:

The montage begins with a series of fragmented images:

- A happy family scene, with 13 (Masha) playing with her

parents.
- A bomb exploding, with debris flying everywhere.
- 13, injured and screaming in pain.

- Hospital scenes, with doctors and nurses rushing to save her life.
- Operations, with surgeons working tirelessly to repair her damaged body.
- 13, lying in a hospital bed, with wires and machines surrounding her.

As the montage progresses, we see:

- 13's body being rebuilt with bionics, with robotic limbs and implants being attached.
- Dolores, the computer genius, working on 13's systems, trying to get her online.
- Frustrated military personnel, trying to get the project working.
- Dolores, reading the programming and shaking her head, "This is all wrong."

The montage cuts to Dolores, standing in a room filled with computers and wires, looking at 13's body.

DOLORES
(smirking)
Well, I got her working. No thanks to you.

She types away on the computer, and 13's body starts to stir.

DOLORES (CONT'D)
(smiling)
And it just so **happens** it was on the 13th try. I think that's a fitting name.

The general walks in, looking frustrated.

GENERAL
(angrily)
That's not her name. She's Masha.

DOLORES
(smirking)
Well, that's too bad. I got her **going**. **She's** my creation. I have control over her.

The general looks at Dolores, unsure of how to react.

As the scene progresses, we see Dolores working on 13's systems, fine-tuning her programming and making adjustments.

DOLORES (CONT'D)
(to **herself)**
I'm the only one who understands her code. I'm the only one who can fix her.

The scene ends with Dolores looking confident and in control, while the general looks on, unsure of what to make of her.

MASHA IS DREAMING

SCENE: DAY – MASHA'S AT A PARK OR A COFFEE SHOP, LOOKING **RELAXED.**

A person in a military uniform approaches **her.**

DOLORES
Masha? Is that you?

Masha turns, and there's a flicker of **recognition.**

DOLORES (CONT'D)
It's been a long **time.**
(she says, with a
hint of a smile)

Masha looks up at the person in uniform, a mix of curiosity and skepticism on her **face.**

MASHA
I think you have me mistaken for
(MORE)

MASHA (cont'd)
somebody **else**.
(she says, her voice neutral)

The person in uniform smiles, a hint of nostalgia in their **eyes**.

DOLORES

No mistake, Masha. It's been a long **time**.

Her gaze locked on hers, Masha's expression doesn't change, but you see a flicker of something in her eyes - is it recognition? Fear? Uncertainty? The person in uniform takes a seat across from her, their movements **relaxed**.

DOLORES (CONT'D)
Mind if I join you?
(she asks, tone casual, but with an undercurrent of something more)

Masha's guard is up, and she's not sure what to make of this person from her **past**.

Masha hesitates for a moment, then nods **slightly**.

The woman sits down, adjusting her **uniform**.

DOLORES (CONT'D)

It's been a **while.**

She says it, her eyes scanning Masha's **face.**

Masha's expression is still guarded, but she's **curious.**

The woman's gaze lingers on Masha's face, a mix of sadness and warmth in her **eyes.**

DOLORES (CONT'D)
You look like your **mom.**
(she says, her voice soft)

Masha's expression shifts, a hint of surprise and **curiosity.**

MASHA
You knew my **parents?**
She asks, her voice a little softer.
The woman nods, a gentle smile on her face.

DOLORES
I knew them **both.**
(she **says)**
I was there, Masha. I was there when it **happened.**

Masha's eyes narrow slightly, her grip on her coffee cup **tightening.**

MASHA

What do you mean, you were there?
(MORE)

MASHA (cont'd)

She asks, her voice a little **firmer**.

Dolores leans back in her chair, her eyes never leaving

Masha's **face**.

DOLORES

I mean, I was part of the team
that... extracted **you**.

She says it, her tone **measured**.

Masha's expression is a mix of confusion and **unease**.

MASHA
(repeating, her voice rising)
Extracted me?

Dolores nods, a calm, soothing motion.

DOLORES
Yes, Masha. You **were**

(BEAT)

in a very bad way. But we... we were
able to save **you**.

Masha's eyes are flashing with questions, but she's not sure

what to **ask**.

MASHA
(her voice a little softer)
What do you mean, 'save **me'?**

Dolores leans forward, her eyes locked on Masha's.

DOLORES

I mean, we gave you a new life,
Masha. A life you wouldn't have had
(MORE)

DOLORES (cont'd)
otherwise.

Masha's about to ask another question when...

Dolores reaches out and takes Masha's hand, her voice dropping to a **whisper**.

DOLORES (cont'd)

But it's time for you to come home now, Masha. It's time for you to remember who you **are**.

Masha's eyes widen, a jolt of recognition...

MASHA
(whispering, barely audible)
Aunt... Dolores?

Masha's eyes are wide with shock, her voice barely above a whisper.

MASHA (CONT'D)

Aunt Dolores?

She repeats it, her grip on Dolores' hand **tightening**.

Dolores' expression softens, a warm smile spreading across her **face**.

DOLORES

Yes, Masha. It's me. I've been looking for you for a long time.

Masha's mind is racing, memories and emotions flooding **back**.

MASHA
But... how?
(she stammers, her eyes scanning Dolores' face)

Dolores' smile falters for a moment, a hint of sadness in her **eyes**.

DOLORES

It's a long story, Masha. But I promise, I'll tell you everything. Just not here. Not **now**.

Masha nods, still trying to process **everything**.

MASHA

Where... where am I supposed to go?
(she asks, her voice a little stronger)

Dolores' expression turns serious, her eyes locked on **Masha's**.

DOLORES

Come with me, Masha. You're coming home to the Program.

Masha's eyes narrow slightly, a hint of resistance in her **voice**.

MASHA
What Program?
(she **asks**, **her** tone cautious)

DOLORES
(her expression **calm**, but her eyes are intense)

The Bionic Program, Masha. **It's** time for you to **remember**.

The camera zooms in on Masha's face, her expression a mix of **emotions**...

CUT TO:

SCENE: MASHA **WAKES ABRUPTLY** IN THE SAFE HOUSE.

DOLORES
(urgently)
13, we need to go. Now.

13
(curious)
What's going on? Why are we leaving?

DOLORES
(briefly)
The military's interest in you isn't what I thought it was. I think they're planning to use you for their own purposes. We need to get you to a safe place.

13
(concerned)
What kind of purposes?

DOLORES
(glancing at **Alex)**
We'll explain everything later. For now, let's just get out of here.

13 nods, and Dolores and Alex quickly escort her out of the building.

As they make their way to the safe house, 13's curiosity and concern **grow**. Dolores **balances** keeping her calm with preparing her for the challenges ahead.

INT. NEW SAFE HOUSE **– EVENING**

Dolores takes a deep breath, preparing 13 for the truth.

DOLORES
(gently)
13, I need to tell you some things about your family and your past. Things that might be hard to hear.

13
(curious)
What is it?

Dolores starts explaining, and 13's eyes widen as she begins

to understand the truth about her grandfather and the Eclipse project. **Dolores hands** 13 **a laptop**.

As 13 reads through the files on the laptop, Dolores's voiceover provides context and emotional support.

DOLORES
(V.O.)
Your grandfather was a high-ranking military officer involved in the Eclipse project. They wanted to create super-soldiers using advanced technology.

The camera pans across 13's face, showing her shock and realization.

DOLORES (cont'd)
(V.O.)
They targeted your family because of your grandfather's involvement. The bombing was an attempt to silence him.

13's eyes well up with tears as she processes the information.

The scene cuts to a close-up of 13's face, her emotions raw and vulnerable.

DOLORES
(softly)
I'm so sorry, 13. I know this is a lot to take in.

13 looks up at Dolores, a mix of sadness and determination on her face.

SCENE: CUT TO **GRANDPA'S** ROOM.

GRANDPA'S ROOM **#2**

Calm. Measured. Unlike everyone else in the room, none of what 13 is about to **say surprises him**. **Behind his eyes, he already knows far more than he can ever reveal**.

GRANDPA

Go on, Masha.

13

We believed Project Eclipse was created to stop a catastrophe during the solar eclipse.
We were wrong. The eclipse wasn't the disaster... it was the cover.

BO
A cover for what?

13

A six-minute transfer window. While the world watched the sky, an artificial intelligence
would quietly spread through military systems, communications, satellites, phones,
power grids... every connected network on Earth.

FRIEND 1

You're saying they wanted to control
(MORE)

FRIEND 1 (cont'd)
every electronic device?

13

Not just the devices... the people using them. They believed humanity couldn't govern
itself anymore. Freedom was the problem. Control was the solution.
She looks at each of them before continuing.

13 (CONT'D)

They called it building a better future. But it wouldn't be our world anymore... it would
become their world. And if humanity wanted to remain free... then this became our
war.

The room falls completely silent.

GRANDPA
(Keeping his
emotions hidden.)
Who was behind it?

13

Not an entire government. A hidden faction buried inside it. They built everything like a

pyramid. Orders came from the top,

filtered through trusted people, until millions
obeyed without ever realizing they were part of the system.

BO

Why wait for the eclipse?

13

Because during those few minutes everyone expects strange interference. Nobody questions dropped signals or unusual electronic behavior. It was the perfect disguise.

13 (CONT'D)

There were two secured rooms. We breached the wrong one first. We lost forty-five seconds. During a six-minute transfer... forty-five seconds felt like forever.

FRIEND 2
Did you stop them?

13 lowers her eyes.

13
... **I** thought we did.

BO

Okay... so what did you do?

13

We knew Eclipse couldn't be stopped by soldiers alone. It was too large, too protected, and too advanced.

FRIEND 1
So... you built a team?

13

(MORE)

13 (cont'd)
No... we assembled **one**.

GRANDPA
(He quietly watches her. A faint sense of pride crosses his face. He remembers approving every member of the team, but lets her tell the story.)

Go on.

BO
Who was on **it?**

13

People the government never intended to work together. Intelligence officers...
engineers... special operations...
and one more asset.
FRIEND 2
What kind of asset?

13 hesitates before answering.

13 (cont'd)

The government had secretly captured beings that weren't from Earth. They never
called them aliens. In classified files they were listed as Off-World Entities. They were
studied, isolated... and kept confined for decades.

BO
You broke one out?

13 allows herself the smallest smile.

13

No... I released the only prisoner who was willing to help us.

FRIEND 1

Who was he?

13 glances toward Grandpa. He already knows. His nearly invisible nod gives her permission to continue.

13

His name... was Prometheus.
Silence. Even the room seems to grow heavier.

BO
Prometheus?

13

According to the government's files, he was one of the most dangerous prisoners they had ever captured.
GRANDPA
According to the files.

13 notices the wording. Grandpa knows something the others don't.

13 (cont'd)

The files were wrong.

A low metallic vibration slowly builds beneath her voice...

MATCH CUT TO:

INT. MILITARY FACILITY — VENTILATION SHAFT — NIGHT

Industrial fans thunder through the ventilation system. Red emergency lights pulse

through the grating like a heartbeat.

13 crawls silently through the narrow shaft. Below her, two armed soldiers pause

beneath the vent, talking casually. She waits, motionless, barely breathing. One soldier

suddenly looks up.

He hears nothing.

They continue walking.

13 quietly smiles, removes the vent cover and lowers herself into the corridor.

She freezes a security camera with a compact electronic bypass device.

13

Three minutes... maybe less.

She slips deeper into the detention level.

Cold steel doors line the hallway.

Every few seconds an electrical hum echoes through the corridor.

Without warning, a calm voice speaks from behind one of the doors.

PROMETHEUS (O.S.)

You are not one of them.

13 freezes. She hasn't made a sound.

Inside the cell stands Prometheus.

Thin from captivity, but standing perfectly straight.

His eyes never leave hers. He doesn't look frightened. He looks as though he has been expecting her.

13
My name is 13.

PROMETHEUS

That is what they named their experiment.
What do you call yourself?

For the first time in years... 13 has no answer.

A tremendous metallic impact slams from the neighboring cell.

RA steps from the darkness.

Unlike Prometheus, she never approaches the glass. She circles silently, studying 13 like a predator deciding whether prey is worth chasing.

RA

Humans never arrive without wanting something.

13
You're right.

RA

Then why should I leave with you?

13

Because staying here ends at sunrise.

Ra's expression changes for only a

fraction of a second.

13 begins bypassing the electronic

locks.

Prometheus watches without speaking.

PROMETHEUS
She tells the truth.

His restraints unlock with a deep metallic CLUNK.

He steps into the corridor but makes

no attempt to escape.

PROMETHEUS (CONT'D)
You fear us.

13
Only an idiot wouldn't.

For the first time Prometheus smiles.

Ra's cell unlocks.

She steps into the corridor. Every nearby light flickers as

she passes. Tiny bolts of

static dance across the walls before disappearing. Nobody

comments on it.

Suddenly alarms explode throughout the facility.

SECURITY VOICE
Unauthorized access. Detention Level
Four.

Heavy boots pound toward them.

PROMETHEUS

And now?

13 removes a stolen security badge from her pocket.

13

Getting in was the easy part.
Now we make our own way out.

The blast door begins opening.

Ra slowly raises one hand. Energy quietly gathers around her fingertips. She never

looks away from the approaching soldiers.

RA

Now... we discover whether you're
worth following.
The blast door slams fully open.

CUT TO BLACK.

TRANSITION SCENE — GRANDPA'S ROOM (EXPANDED)

INT. GRANDPA'S LIVING ROOM — DAY

Silence fills the room.

13 finishes her story. No one speaks. The only sound is the faint ticking of an old clock.

Bo slowly leans forward, disbelief written across his face.

BO

You actually went back... after everything they'd done to you?

13 nods.

FRIEND #1

Prometheus... and Ra... they're real?

13

They're more than real. Without them, none of us would be sitting here.

Another beat of silence. Everyone absorbs the weight of what they've just heard.

Grandpa watches quietly. Though he already knows much of the truth, he lets her continue without interrupting.

GRANDPA

Take your time.

The hardest parts of a story are usually the ones worth hearing.

13 takes a slow breath.

13

Escaping the base wasn't the end. It was only the beginning.

She looks around at everyone gathered in the room.

13 (CONT'D)

We thought we were finally safe.
We were wrong.

She lowers her eyes for a moment.

13 (CONT'D)

When we got back to the safe house...
everything changed.

CUT TO:

INT. SAFE HOUSE — DAY

Prometheus steps through the doorway and slowly exhales.

PROMETHEUS
(sighs)
It's good to be back.

The room is quiet.

Prometheus suddenly pauses, sensing something no one else can.

Golden energy begins to gather around his hands.

Without warning, an ancient sword forms in one hand... an ornate shield in the other.

Everyone instinctively freezes.

Prometheus studies the weapons for a brief moment, then lowers them.

The sword and shield dissolve into shimmering light.

13
Is something wrong?

PROMETHEUS

Old instincts.
After so many battles... peace feels

PROMETHEUS (CONT'D)

unfamiliar.
13 gives him a knowing smile.

13

You'll get used to it.

Prometheus nods, though he doesn't look completely

convinced.

INT. SAFE HOUSE - NIGHT
Maps, laptops and military files cover the table.
Ra wanders the room, clearly bored. She raises a hand.
Shimmering particles gather into an ornate SWORD. She spins
it with a grin, dismisses it, then creates a SHIELD.

PROMETHEUS

Ra...

RA

What? I'm only entertaining myself.

PROMETHEUS

One day your curiosity will outweigh
your judgment.
Dolores clears her throat.

DOLORES

Save the family discussion for later.
We have a military base to
(MORE)

DOLORES (cont'd)
infiltrate.
Everyone gathers around the table.

13

We'll have one opportunity during the eclipse. We need every advantage.

Prometheus studies the room.

PROMETHEUS

There is something you should understand about our abilities.

On my world the environment is

pure... almost too pure. There are fewer materials around us, so the things we create are usually simple. A blade. A bowl. A shield.

RA

Functional... but boring.

PROMETHEUS

Earth is different. Your industries, machines, chemicals and inventions have filled your world with countless additional materials.

Ra extends her hand again. A complete RIFLE assembles piece by piece. She smiles, then it dissolves away.

Silence.

DOLORES

You built that... from the air?

PROMETHEUS

Not from nothing. We simply persuade the materials already surrounding you to become something else.

Dolores thinks.

DOLORES

You're talking about pollution... aren't you?

Prometheus nods.

PROMETHEUS

Yes. You see poison. We see possibilities. Your world contains far more ingredients than ours. Here, our abilities become far more versatile.

DOLORES

Then how did you cross the distance between stars?

Prometheus smiles.

PROMETHEUS

You still believe distance is the

(MORE)

obstacle. It isn't. Space itself

can be folded. Your scientists call them wormholes. To you they are theory. To us... they are roads.
Everyone is silent.

PROMETHEUS (CONT'D)
One day humanity may learn to open one. The real question is whether humanity will be wise enough to use it.

DOLORES

Then let's make sure humanity survives long enough to find out.

DISSOLVE TO:

MOMENTS LATER

INT. SAFE HOUSE — DAY

13 works quietly at a computer terminal. Lines of encrypted data stream across the screen.

13
Almost there...

Prometheus watches without hovering.

PROMETHEUS

Talk to us.

13

Military-grade encryption. They built it to keep people out... but every system has a weakness. I just
(MORE)

13 (cont'd)
have to find theirs.

Her fingers move faster. The room falls silent.

DOLORES

How long?

13

Minutes... unless they notice me first.

A beat.

A soft tone.

13 (CONT'D)

I'm in.

A holographic layout of the military base appears.

13 (cont'd)

Security doubles outside during the eclipse. Inside, they'll be running with a skeleton crew. That's our opening.
Prometheus studies the display.

PROMETHEUS

Good. We don't fight an army. We slip past it.

Dolores points at the holding area.

DOLORES

This is where they're keeping the package.

PROMETHEUS

13 gets us through security. Dolores
(MORE)

PROMETHEUS (cont'd)
handles the extraction. Everyone else covers the exits. No heroes. No improvising.

The team nods.

13 freezes.

13
... **Wait**.

Everyone looks up.

13 (CONT'D)
There's another team moving toward the base.

INT. SAFE HOUSE - OPERATIONS ROOM - NIGHT

THE SAFE HOUSE HAS CHANGED. WHAT WAS ONCE A BORROWED

LIVING ROOM IS NOW A CRAMPED COMMAND CENTRE: LAPTOPS, MILITARY MAPS, CABLES, COFFEE CUPS, AND A WALL COVERED IN PHOTOGRAPHS OF THE ECLIPSE FACILITY.

13 **studies** a security diagram. Dolores works beside her. Prometheus watches the room with the patience of someone who has survived centuries. Bo, Laura, Guy and Cole form a loose circle around the table.

13
The first room is authorization. The second room houses the actual transfer system. They built the first one to look like the target.

BO
(MORE)

BO (cont'd)
A decoy behind retinal scanners and armed guards.

13

A decoy that cost us forty-five seconds the first time we tested the route.

DOLORES

And forty-five seconds is enough to lose the world.

Guy taps the projected eclipse timeline.

GUY

Totality gives us six minutes and thirty-two seconds at the facility. The transfer needs between six and eight minutes.

LAURA

So even they do not know whether it finishes in time.

13

They know. The transfer started before totality. The darkness is camouflage, not the power source.

COLE

Then why anchor everything to the eclipse?

PROMETHEUS

Because humanity forgives strange behaviour when the sky itself becomes strange.

Masha looks at him. That line lands harder than he intended.

13

They can shut systems down, redirect satellites, trigger emergency protocols, and blame every interruption on a once-in-a-generation event.

DOLORES

And while everyone looks up, Eclipse gets inside every screen looking back at them.

INT. GRANDPA'S FRONT ROOM - NIGHT

The present. Masha sits among her friends. Grandpa occupies his familiar chair, outwardly calm. He already knows more than he allows anyone to see.

FRIEND 1

Wait. You said the darkness was camouflage. Not the cause.

MASHA

That is what we eventually learned.

FRIEND 2

Eventually?

MASHA

At first we still believed the eclipse itself activated the

(MORE)

MASHA (cont'd)
program.

Grandpa studies her with quiet pride. He lets her continue.

GRANDPA

And believing the wrong thing can be more dangerous than knowing nothing.

MASHA

Exactly.

FRIEND 3
So what changed your mind?

Masha glances toward the lamp in the corner.

MASHA
A broken streetlight.

CUT TO:

EXT. INDUSTRIAL STREET - NIGHT

A deserted street beneath the darkening sky. Masha walks among dozens of people moving in the same slow rhythm. Their faces are empty. Their phones glow in their hands. Masha is affected too. Her eyes are glassy. Her steps are precise and mechanical.

Above her, a damaged streetlight sputters. Not a steady flicker. A broken, irregular pattern.

Masha stops.

The programmed lights on surrounding buildings pulse together. The broken streetlight refuses to join them. Its random flashes cut across Masha's vision. Her breathing changes. A memory surfaces: a laboratory, a child's hand, Dolores saying her name.

DOLORES (V.O.)
Masha. Come back to me.

The haze cracks.

Masha blinks, disoriented. She looks around at the entranced crowd.

13
Oh, God.

A phone screen nearby pulses in a repeating sequence. Masha watches the sequence, then the broken streetlight. Pattern. Disruption. Pattern. Disruption.

13 (CONT'D)
It is not the eclipse.

A man beside her turns his head in perfect synchronization with everyone else.

13 (CONT'D)
It is the light.

EXT. INDUSTRIAL STREET / ALLEY - CONTINUOUS

A black vehicle turns the corner. Three AGENTS emerge, scanning the crowd. Masha recognizes their equipment and moves before they identify her.

She slips into an alley, moving quickly but never running in a straight line. She pulls a compact transmitter from her jacket and activates three decoy signals.

The agents' scanners split in three directions.

AGENT 1
Target multiplied.

AGENT 2

No. She is ghosting the signal.

AGENT 3
Command wants her alive.

Masha climbs a fire escape, crosses a roof, and drops behind a ventilation stack. Her augmented hearing isolates their footsteps below.

AGENT 1

We have the best sensors in the field.

AGENT 2

She helped design the field.

Masha allows herself one thin smile, then disappears

across the roofline.

INT. SAFE HOUSE - OPERATIONS ROOM - LATER

Masha bursts in. Dolores reaches for a weapon, then lowers it.

DOLORES
Where are the others?

13

Safe. I sent them back to Grandpa's.

BO
You were followed?

13

For six blocks. They lost me.

PROMETHEUS
You are certain?

13

No. I am certain of something else.

She goes to the main monitor and recreates the pulse she saw.

13

The eclipse is not hypnotizing anyone. This is.
A geometric flicker fills the screen.

Dolores immediately looks away.

DOLORES

Turn it off.

13

That reaction is the point. A broken streetlight interrupted the pattern and pulled me out. The system needs repetition. Break the repetition and the trance collapses.

GUY

Then we broadcast interference.

13

Not noise. Noise could make it worse. We need the exact counter-pattern.

Ra looks at the kneeling people, then at Masha. Something like shame passes behind the mask.

RA

Stand up.

The people rise. Ra removes the influence. Confusion spreads through them.

RA (CONT'D)

You have one chance to convince me.

INT. ABANDONED OBSERVATORY - CONTROL ROOM - DAWN

Ancient brass instruments share space with modern servers.

Ra studies Masha's captured light pattern.

RA

This is not hypnosis in the human sense. It is synchronization.

13

Synchronization of what?

RA

Attention. Emotion. Decision. The pattern does not tell the mind what to think. It prevents the mind from choosing anything else.

DOLORES

That distinction will not comfort the victims.

RA

It should not.

Ra overlays a second waveform.

RA (CONT'D)

The signal uses a carrier hidden in ordinary refresh rates. Televisions, phones, traffic signs, cockpit displays. Anything that produces light becomes a doorway.

13

Can we close it?

RA

We can force the doorway to reject

(MORE)

RA (cont'd)
the key.

PROMETHEUS
A counter-frequency.

RA

Not one frequency. A sequence that changes before Eclipse can adapt.

13
A moving target.

RA
Now you understand.

Masha starts typing. Ra watches her hands.

RA (cont'd)

They put machinery inside you, but the speed is yours.

13

I am still deciding which parts of me belong to whom.
RA

Then decide quickly. The world has

less than a day.

INT. GRANDPA'S FRONT ROOM - NIGHT

One friend has moved closer. Another sits frozen with a mug halfway to her lips.

FRIEND 1
Did you trust her?

MASHA

No.

FRIEND 2
Did Prometheus?

MASHA

He loved her. That is not the same thing.

Grandpa watches Masha carefully. He knows the cost of loving someone who may become an enemy.

GRANDPA

Sometimes love is the reason trust becomes dangerous.

FRIEND 3
But she helped.

MASHA

She helped us build the only thing that could stop Eclipse.

FRIEND 1
That is not what I asked.

Masha considers the question.

MASHA

No. I never trusted her. I trusted the part of her that wanted Prometheus to be right.

DISSOLVE TO:

INT. SAFE HOUSE - OPERATIONS ROOM - DAY

The full team works in layers. Masha and Ra code the counter-pattern. Dolores maps the facility. Guy optimizes transmission. Laura and Cole assemble equipment. Bo watches the door and Masha in equal measure.

GUY

Current package is nine minutes.

13

We have six and a half.

GUY

I am aware of arithmetic.

RA

Remove the visual redundancies.

GUY

Those redundancies keep the sequence stable.

RA

They also keep it slow.

13

She is right. We do not need stability. We need propagation.

DOLORES

Translate.

13

The signal only has to survive long enough to jump from device to device. Once enough screens repeat it, the network carries the rest.

DOLORES
Like a virus.

13

Like an antidote that behaves like one.

Dolores does not love that answer.

BO

What happens if the antidote keeps spreading after the trance is broken?

Silence.

13

We give it a termination command.

RA

And if the network changes it?

13

Then we make sure it cannot change.

Ra holds her gaze. Neither woman fully believes that is possible.

INT. SAFE HOUSE - KITCHEN - LATER

Bo finds Masha alone, staring into a cup she has not touched.

BO

You have been awake for thirty hours.

13

Thirty-two.

BO

That correction did not help your case.

13

If I sleep, I lose time.

BO

If you collapse, we lose you.

He places food beside her.

BO (cont'd)

Eat.

13

Is that an order, Lieutenant?

BO

A strongly worded suggestion from the person assigned to keep the leader alive.

13

I did not ask to be the leader.

BO

Neither did anyone worth following.

Masha finally looks at him.

13

You practice lines like that?

BO

Only the terrible ones.

For one moment, she laughs. Then an alarm sounds from the operations room.

INT. SAFE HOUSE - OPERATIONS ROOM - CONTINUOUS

A red warning pulses across every monitor.

EXTERNAL PROBE DETECTED

DOLORES

They found the safe house.

COLE

Two vehicles approaching from the east. One from the north.

LAURA
Exit routes?

13

Compromised in ninety seconds.

PROMETHEUS
Then we do not use them.

Prometheus raises both hands. Metal pipes, carbon dust, and fragments of discarded machinery tremble across the room. They assemble into shields and narrow blades.

DOLORES

You could do that the whole time?

PROMETHEUS
Not on my world.

DOLORES

Pollution.

PROMETHEUS

Exactly.

Ra forms a compact device from copper wire, glass, and the battery cells on the table.

RA

This will blind their sensors for twelve seconds.

LAURA
We need twenty.

RA
Then move faster.

EXT. SAFE HOUSE - DAY

Agents surround the property. The front door opens and a human-shaped heat signature moves toward them.

AGENT 1
Target exiting.

They fire a restraint net. It wraps around a metal decoy assembled from pipes and a coat.

Ra activates her device. Every visor turns white.

AGENT 2
Visual failure!

The team escapes through the rear as Prometheus collapses the decoy into a storm of loose metal, forcing the agents BACK.

INT. SERVICE TUNNEL - DAY

The team races through an old utility tunnel beneath the neighbourhood.

DOLORES
Where does this come out?

13
Two blocks from Grandpa's.

BO
That is where your friends are.

13
Not anymore. I moved them before I came back.

DOLORES
You planned an evacuation without telling us?

13
I planned three.

PROMETHEUS

Good.

DOLORES
Do not encourage her.

PROMETHEUS
Her caution just saved them.

Masha slows as a faint pulse runs through the tunnel lights.

13

Stop.

Everyone freezes. The lights pulse again - Eclipse searching for them.

RA

It has learned your signature.

13

Then we teach it the wrong one.

INT. GRANDPA'S FRONT ROOM - NIGHT

FRIEND 2

That was when you brought us here?

MASHA

That was when I stopped pretending this house was outside the war.

FRIEND 1

And Grandpa just accepted all of this?

Grandpa lets out a mild breath, almost amused.

GRANDPA

I have learned not to underestimate my granddaughter.

Masha studies him. A second meaning hangs beneath the sentence.

MASHA

He was calmer than anyone had a right to be.

GRANDPA

Age can look like calm from a distance.

FRIEND 3

Or guilt.

The room tightens. Grandpa does not flinch.

GRANDPA

Sometimes those look alike too.

INT. TEMPORARY SAFE HOUSE - BASEMENT - NIGHT

A new location. Smaller, darker, and less comfortable. The team rebuilds the operation from cases carried through the tunnel.

Masha projects the military base layout onto a concrete wall.

13

We enter through the east service wing.
Dolores and I reach authorization. Prometheus, Ra and Bo hold the corridor. Laura, Guy and Cole take the communications room.

LAURA

(MORE)

And the second security room?

LAURA (CONT'D)

13
I go alone.

BO

No.

13

The passage is too narrow for a team and the biometric lock will recognize added body heat.

BO

Then I wait at the passage.

DOLORES

She is right about the lock.

BO

I did not say she was wrong.

PROMETHEUS

You said no.

BO

That was the part where I objected to sending her alone into the centre of a military project designed around her.

Everyone looks at Masha.

13
(MORE)

13 (cont'd)
Eclipse was not designed around me.

DOLORES

The containment protocols were.

That lands. Dolores has revealed more than she intended.

13
You knew?

DOLORES

I suspected.

13
Since when?

DOLORES

Since your grandfather ordered a second retinal registry built around a subject who officially did not exist.

Masha goes cold.

13

He built the room for me.

DOLORES

He built it in case you ever came back.

INT. GRANDPA'S FRONT ROOM - NIGHT

Masha stops telling the story. No one moves.

FRIEND 1

Grandpa?

Grandpa meets Masha's eyes. He has known this moment was coming.

GRANDPA
Let her finish.

MASHA

That is what he said then, too. Without being there.

FRIEND 2
What does that mean?

MASHA

It means Project Eclipse and Project Thirteen were never as separate as we believed.

Grandpa's expression remains controlled, but pride and regret fight beneath it.

GRANDPA

Finish the operation first. Judge the architects afterward.

MASHA

That was always your way.

GRANDPA

It kept you alive.

MASHA

It also gave me something to survive.

CUT TO:

INT. TEMPORARY SAFE HOUSE - BASEMENT - NIGHT

The argument is still alive in Masha's face, but the countdown on the wall leaves no room for it.

TOTALITY: 02:41:18

13

We finish the mission. Then I get answers.

DOLORES

You have my word.

RA

Words are a human technology with a

(MORE)

RA (cont'd)
poor reliability record.

PROMETHEUS

Ra.

RA

She deserves the truth.

13

I deserve time. Right now I have neither.
She turns to the team.

13 (CONT'D)

Gear up.

EXT. MILITARY FACILITY - NIGHT

Clouds cross the moon. The facility sits behind fences, concrete barriers and layered surveillance. Civilian traffic has been diverted under the pretext of eclipse safety preparations.

A maintenance truck approaches the east gate.

INT. MAINTENANCE TRUCK - CONTINUOUS

The team sits in darkness among equipment cases. Dolores wears a stolen contractor badge. Masha listens to security radio through an earpiece.

COLE
Gate scan in five.

GUY
Spoof ready.

LAURA
Weapons concealed.
BO

Masha?

13
I hear them.

BO

That was not the question.

13
I am ready.

PROMETHEUS

Fear does not mean you are unready.

13

I know.

PROMETHEUS

Good. I was speaking to myself.

EXT. EAST SECURITY GATE - CONTINUOUS

The guard scans the truck. Guy's spoofed identity package holds. The barrier rises.

INT. MILITARY FACILITY - SERVICE CORRIDOR - NIGHT

The team moves through a fluorescent corridor. Every overhead light is a potential weapon. Masha keeps her eyes on the floor.

DOLORES

Thirty metres to the split.

13

Camera turning in three... two... now.

They cross beneath it during a programmed blind spot.

LAURA

Response team on the upper level.

COLE

They are being moved outside for eclipse security.

GUY

Just like the schedule predicted.

PROMETHEUS

Or like they wanted us to predict.

Masha looks up. The lights pulse once.

13

Move.

INT. COMMUNICATIONS JUNCTION - NIGHT

The team splits. Laura, Guy and Cole enter the communications room. Masha, Dolores, Bo, Prometheus and Ra continue.

GUY
We will open the broadcast channel from here.

13

Do not transmit until I confirm the counter-pattern is clean.

GUY

And if you cannot confirm?

13

Then nothing leaves this room.

INT. AUTHORIZATION CORRIDOR - NIGHT

A sealed door waits at the end of the corridor. Retinal scanner. Palm reader. Breath analysis. Four armed guards.

DOLORES
Mission: Impossible room.

13

That was my description.

DOLORES
You have good taste.

Prometheus steps forward. The metal fasteners in the guards' weapons soften and separate. Magazines drop harmlessly to the floor.

Ra flashes a narrow pulse from her hand-built device. The guards' visors fail.

Bo and Dolores move fast, disabling them without gunfire.

BO

Clear.

Masha reaches the scanner. It reads her eye.

SUBJECT 13 RECOGNIZED

Everyone sees it.

13

So much for suspicion.

DOLORES

Masha-

13

Later.

The door opens.

INT. AUTHORIZATION ROOM - CONTINUOUS

Banks of equipment surround a central console. Masha inserts the first-stage override.

AUTHORIZATION WINDOW: 00:45

13

There it is. Forty-five seconds.

BO

Until what?

13

Until the system notices this room is not the target.

She types. A second door opens at the far end - narrow, black, almost hidden.

DOLORES

Second room.

13

Bo stays here. Dolores, hold authorization. Prometheus and Ra protect the corridor.

BO

And you?

13

I finish it.

She enters the narrow passage alone.

INT. ECLIPSE CORE PASSAGE - CONTINUOUS

The walls are lined with sensors tuned specifically to Masha's body. Her heartbeat appears on displays as **she walks**.

SUBJECT 13 - RETURN PROTOCOL ACTIVE

13
Return protocol?

A familiar voice comes through the speakers. GRANDPA, recorded years earlier.

GRANDPA (RECORDING)
If you are hearing this, then every other safeguard has failed.

MASHA STOPS.

GRANDPA (RECORDING) (CONT'D)
You were never intended to enter this room. You were intended to survive it.

13
You built all of this.

GRANDPA (RECORDING)

THE SYSTEM WILL ATTEMPT TO USE YOUR MEMORIES AGAINST YOU. TRUST WHAT YOU CHOOSE NOW, NOT WHAT WE TAUGHT YOU THEN.

The lights begin the Eclipse pattern.

Masha closes her eyes and continues by touch.

INT. AUTHORIZATION ROOM - SAME

00:31

BO

Her signal is fluctuating.

DOLORES

The room is triggering her conditioning.

PROMETHEUS

Can you stop it?

DOLORES

Not from here.

RA

Then she must stop herself.

INT. ECLIPSE CORE - CONTINUOUS

Masha enters a vast circular chamber. At its centre, the Eclipse core glows behind transparent shielding. Thousands of device feeds move across the walls.

The system speaks in overlapping voices:

Dolores, Bo, her parents, Grandpa, and her own childhood voice.

ECLIPSE
Stand down, Thirteen.

13
My name is Masha.

ECLIPSE

Masha is a civilian identity.
Thirteen is the operational asset.

13
Not anymore.

She connects the counter-frequency drive.

COUNTER-SEQUENCE REJECTED

13 (CONT'D)

Ra,
it is adapting.

INT. AUTHORIZATION ROOM - SAME

RA

Change the sequence interval.

13 (COMMS)

To what?

RA

Do not choose a number. Use yourself.

13 (COMMS)
That is not an instruction.

RA

Your heartbeat. It cannot predict what fear will do next.

Masha's pulse appears on Dolores' screen.

DOLORES

She is right. Bind the phase changes to your biometric feed.
00:18

BO

Masha, you have eighteen seconds.

INT. ECLIPSE CORE - CONTINUOUS

Masha rips a sensor lead from the wall and connects it to the port in her bionic arm. Her heartbeat becomes code.

BIOMETRIC VARIABLE ACCEPTED

The counter-pattern begins loading.

12%... 19%... 27%...

ECLIPSE
Fear detected.

13

Good.
41%... 53%...

The lights intensify. Masha sees herself as a child inside the laboratory.

YOUNG MASHA
You always come back when they call you.

13
Not this time.
68%... 79%...

INT. AUTHORIZATION ROOM - SAME

00:08

DOLORES

We are losing the authorization window.

BO
Can you extend it?

DOLORES

Not without locking her inside.

BO

Do it.

DOLORES
She may never get out.

BO

If the door closes now, she
definitely will not.

Dolores makes the choice. She slams her palm onto the

emergency seal.

MANUAL CONTAINMENT ENGAGED

INT. ECLIPSE CORE - CONTINUOUS

91%... 94%...

The core rejects the drive. Sparks burst from Masha's arm.

13

Come on.
96%...

ECLIPSE

Operational asset compromised.
Initiating reset.
(MORE)

MASHA'S VISION COLLAPSES INTO

WHITE.

DOLORES (V.O.)
Masha. Come back to me.

She remembers the broken streetlight - the one pattern that was never designed.

With her free hand, she manually introduces a flaw into the counter-sequence.

UNEXPECTED HARMONIC RESONANCE

100%

INT. COMMUNICATIONS JUNCTION - SAME

Guy sees the completed sequence arrive.

GUY
Package received.

LAURA

Transmit.

GUY

Masha has not confirmed it is clean.

COLE

Totality starts in twelve seconds.

LAURA

If we wait, there is no world left to ask whether we followed instructions.

Guy looks at the transmit control.

GUY
I hate leadership.

He presses it.

EXT. CITY - NIGHT

The moon completes its passage across the sun. Darkness rolls over the city.

Every screen flickers with the Eclipse pattern.

Then a second rhythm interrupts it - unstable, human, alive.

Phones flash. Traffic signs pulse. Televisions stutter.

Aircraft displays ripple but remain functional.

Entranced people stop moving.

A child drops a phone and begins to cry.

A woman looks around as though waking from a nightmare.

INT. MILITARY COMMAND CENTER - SAME

Officers stare as the global synchronization map fractures.

SIGNAL COHERENCE: 72%... 44%... 18%...

COMMAND OFFICER
Shut down external displays!
TECHNICIAN

The counter-signal is already inside the network.

COMMAND OFFICER
Where did it originate?
TECHNICIAN

Everywhere.

INT. AUTHORIZATION ROOM - SAME

The sealed door explodes inward - not from force, but from Prometheus disassembling its locking bolts molecule by molecule.

PROMETHEUS

Now.

Bo runs into the passage.

INT. ECLIPSE CORE - CONTINUOUS

The chamber is dark. Masha hangs from the biometric lead, barely conscious. Bo catches her as she falls.

BO
Masha. Look at me.

13
Did it work?

BO

You are asking me technical questions at a very bad time.

13
Did it work?

GUY (COMMS)
Global coherence is collapsing.

People are waking up.

Masha exhales.

13
Then get us out.

INT. MILITARY FACILITY - SERVICE CORRIDOR - NIGHT

Alarms. Emergency lights. The team retreats while confused soldiers and civilians awaken from the trance.

Ra pauses at a wall monitor showing the counter-pattern spreading.

RA
It is changing.

PROMETHEUS
The termination command will stop it.

RA
It **should**.

PROMETHEUS

Ra.

RA

We survive first. We worry after.

EXT. MILITARY FACILITY - NIGHT

The team emerges through a maintenance gate as totality begins to pass. The first edge of sunlight returns. Behind them, the facility powers down section by section.

DOLORES

Transport is two minutes out.

LAURA

Response teams are waking up.

COLE

And none of them **knows** who to arrest.

13

Give them time.

She looks back at the dark facility, shaken by Grandpa's recording.

INT. GRANDPA'S FRONT ROOM - NIGHT

Masha has reached the part of the story no one in the room

wanted.

FRIEND 1
So you stopped it.

MASHA
We stopped the transfer.

FRIEND 2

THAT IS NOT THE SAME ANSWER.

MASHA

No.

Grandpa leans forward.

GRANDPA

What did you hear inside the core?

MASHA
Your voice.
The friends turn toward him.

GRANDPA

A recording.

MASHA

Instructions. Proof that

you knew I would come back.

GRANDPA
I knew you might.

MASHA

You built the return protocol around me.

GRANDPA

I built a way for you to survive a system that others intended to use against you.

MASHA
You still built it.

A long silence.

GRANDPA

Yes.

No excuse. No denial. The honesty is almost more painful.

FRIEND 3
Were you behind Eclipse?

GRANDPA

I was behind the program that became Eclipse. What it was intended to be and what it became are not the same thing.

MASHA

That is what everyone says after power changes hands.

GRANDPA
And sometimes it is true.

INT. SAFE HOUSE - OPERATIONS ROOM - LATER THAT NIGHT

The team has returned to the original safe house after authorities abandon the search. Exhaustion has replaced urgency.

Empty coffee cups litter the tables. Half-eaten food sits beside keyboards. The glow of monitors is the only light left in the room.

Masha runs final diagnostics on the counter-frequency.

GUY

Global synchronization is below one percent.

LAURA

News networks are calling it a mass technical failure.

COLE

Governments are denying the

facility exists.

DOLORES

Then everything is normal again.

Prometheus slowly stands.

PROMETHEUS

Even the sharpest mind eventually dulls.

Ra stretches her shoulders.

RA
Five minutes. That is all.

BO
For once, I agree with her.

Masha looks around the room.

13
Yeah. Clear our heads. Then we finish this.

Dolores saves her work. Prometheus shuts down one monitor. Ra heads toward the hallway. Guy, Laura and Cole follow. Bo waits for Masha.

BO
You coming?

13
In a second.

He studies her, then leaves the door open behind him. Masha looks at the main workstation. The counter-frequency simulation is still running. Waveforms scroll across the screen.

13 (CONT'D)
Let us see if you can figure it out while we are gone.

She leaves the program running.

The room empties.

INT. GRANDPA'S FRONT ROOM - NIGHT

Masha's friends wait for the final answer.

FRIEND 1
And that is it?

MASHA

That is where we thought it ended.

FRIEND 2

Thought?

Masha looks toward Grandpa. He already understands what she is about to say.

GRANDPA

You cannot extinguish evil.

MASHA

You can interrupt it. Punish it. Bury it under enough concrete that everyone forgets where it is.

GRANDPA
But it waits.

MASHA

It learns.

A lamp in the corner flickers once.

Everyone notices.

CUT TO:

INT. SAFE HOUSE - OPERATIONS ROOM - NIGHT

Silence.

Only the quiet hum of cooling fans.

The monitors continue processing. Waveforms collide.

Numbers race across the display.

UNEXPECTED HARMONIC RESONANCE DETECTED

No one is there to see it.

The counter-frequency begins rewriting itself.

The waveform slowly stabilizes.

One monitor flickers.

Another joins it.

The lights overhead flicker once. Then again. A little longer this time.

SIGNAL PROPAGATION INITIATED

The flickering spreads through the room. Computer fans accelerate.

The glow becomes brighter.

Brighter.

CUT TO BLACK.

(TO BE CONTINUED...)