

GHOST IN THE SHELL

Current Revisions by
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Based on the Japanese comic books
GHOST IN THE SHELL

12-2-14

Scene Numbered

DreamWorks

1

EXT. TRAFALGAR SQUARE, LONDON - 2053 - MEMORY - DAY

1

MADDY'S POV: The electric window of a self-driving LIMOUSINE BUZZES up and down. The finger that pushes the button also holds a Tiger's Paw plastic keychain.

MADDY KISANA (15, gawky), stares out at a statue of Nelson, who is flanked by four stone lions. Her brother NIALL slumps down onto the floor of the limo.

In the front passenger seat, ALBERT KISANA (50's, lean), Maddy's diplomat father, speaks into his com.

ALBERT
(into his com)
I told him that The Four Powers must
be committed to personhood for the
cybernetically enhanced...

Maddy sees PIGEONS, which coo on the sidewalk near the vehicle.

MADDY
Are we having lunch inside? Dad?

Albert holds up a FINGER, asking his daughter to wait.

ALBERT
(to Maddy)
Lunch is after, darling...

The VOICE and HOLOGRAPHIC IMAGE of family friend Dr. Gilles OUELET (30's, hyper-intelligent) fills the car. Ouelet speaks from the limousine idling in front of the Kisanas.

OUELET
(to Albert; on speaker)
Albert, give me a hint - will they
vote for the amendment?

MADDY'S POV: A MISSILE is fired from a rooftop. The ORANGE STREAK INCINERATES OUELET'S limousine, FLIPPING it upside down.

The concussive BLAST SHAKES Maddy in her seat as the limo SHUDDERS to a sudden stop.

ALBERT
What in God's name...?

SANDY
Albert!

Maddy is horrified to see Ouelet THROWN from his vehicle landing roughly on the ground. Security Techs rush to PULL his wounded body out of the street.

(CONTINUED)

1

CONTINUED:

2.
1

A second missile EXPLODES just meters away. Chunks of cement fly up against the doors of their vehicle.

Albert CLIMBS into the BACK SEAT as the self-driving limo rapidly REVERSES, trying to escape the line of fire. Albert PUSHES his wife and daughter out onto the sidewalk.

Sandy and Maddy tumble into the street.

ALBERT
Run, Maddy!

Lying on the sidewalk, Maddy lifts her gaze. She makes eye contact with her father.

SUPER SLOW MOTION: ...as her father's limo EXPLODES in a hellish blaze...

Maddy reaches her HAND toward the explosion and watches as flames ENGULF her.

2

INT. HPT HOSPITAL CORRIDORS - MOON ISLAND - MEMORY - DAY 2

Blurred Paramedics PUSH a wheeled gurney down a long corridor. Bloodied sheets cover a horrendously broken body.

NURSE'S VOICE
(somewhere above)
Is he scrubbed? We're losing her...

3

INT. HANKA BIO-MIMETIC LAB - MOON ISLAND - MEMORY - DAY 3

Maddy's KEYCHAIN sits atop a plastic bag of bloody clothes. Her shattered form lies limp upon a gurney.

Dr. Ouelet, bandaged and bruised, enters to perform the procedure.

OUELET
You're gonna make it through this,
Maddy. But I need you to fight.
Will you fight for me?

She BLINKS as A TRACTION COCOON closes around Maddy's wounded body as she is lowered into one of two casket-sized "shellers".

The SECOND sheller contains an adult-sized ARTIFICIAL FEMALE BODY.

The body's CRANIUM flowers OPEN, awaiting the transplantation of Maddy's BRAIN.

Maddy's frightened eyes disappear into the pinkish solution. Her immersion erases all SOUND.

(CONTINUED)

MADDY can hear her HEART BEATING as time disappears.

DISSOLVE TO:

MICROSCOPIC VIDEO

Scores of NANO-BOTS repair thousands of surface injuries to Maddy's BRAIN even as they dis-attach it from her partially crushed skull.

HOLOGRAPHIC SCREEN

The polymer artificial body magnetically repositions inside the second sheller.

FULL MOTION RENDERING

The flesh and organs of her Maddy's destroyed body SLOUGH OFF her bones into the nutrient bath. Her human heart beats for the last time before dissolving in the fluid.

An ELECTRICAL FIELD crackles to life, encasing and preserving her nervous system.

ABOVE THE SECOND SHELLER

The preserved nervous system is lowered into the same pink fluid before delicately housing itself in the new polymer skeleton. The synthetic cranium CLOSES around her brain.

OUELET (CONTINUED)

(O.S.)

Slowly...bring her into awareness...

Micro-thin CABLES lift the now-sentient artificial body out of the second sheller and into the light...

We have just witnessed a historical event: the first transplantation of a human brain (THE GHOST) into a fully artificial body (THE SHELL).

Maddy - the fifteen year old teenager - now occupies the body of a LUMINOUS YOUNG WOMAN in her early twenties.

An ungodly SCREAM as her new EYES FLICKER OPEN...

They shift into focus to find Dr. Ouelet, who gazes back with profound compassion.

The scream echoes over dark skyscrapers which loom over Hong Kong.

(CONTINUED)

Three-dimensional commercial images - a giant BASKETBALL PLAYER standing atop a building - a blimp-sized BEER BOTTLE floating in the night sky - litter the horizon. We get the sense that years have passed.

The "new" MADDY KISANA walks the streets, carrying a kit bag. She appears a graceful young woman with flawless skin. Maddy's new luminescent EYES are wells of intelligence. But behind them lie deep, troubled currents.

Maddy plays with now-worn Tiger's Paw plastic key-chain as she crosses a pedestrian bridge.

EXT. COMBAT SIMULATION ROOM - NIGHT

POV: SURVEILLANCE SENSORS read Maddy's iris pattern, height and facial features. A SOLDIER SALUTES Maddy as she enters this military facility.

A GRAPHENE DOOR OPENS, leading into...

INT. COMBAT SIMULATION ROOM - NIGHT

Maddy enters a darkened room in the shape of a red dish. KENDO STICKS drop into her hands. Her body TENSES into a state of martial readiness.

From the ceiling, a TARGET DROID drops down and attacks. The droid is a skeletal cage adorned with numbered targets in the form of ceramic pressure plates. Kendo sticks BLUR as the two engage in fierce combat.

Maddy is brutal and balletic. She SMASHES the target plates in numerical order, (1) chest, (2) abdomen, finishing by CRUSHING the (7) plate on the droid's forehead with a swift KICK.

The simulation finishes. Maddy breathes hard. Presses a lever on the wall. Another Target Droid drops in front of her. She prepares to fight again...

EXT. STREET - HONG KONG - NIGHT

Maddy wanders past morning fish-peddlers as she listens to the Satsang (talk) of the patois-lilt of a Jamaican Buddhist sage named PAZU.

PAZU
(in her earbuds)
"We walk the world saying "I" do
this. "I" like ice cream. Who is
this "I"? Is "I" my name? My
history? Or is it perhaps none of
these...?"

Maddy treks up a cobblestoned street towards a TEMPLE atop a hill.

8

INT. BUDDHIST TEMPLE - DAWN

8

An incense bundle burns as blue smoke rises into the clouds.
Upon an alter, MONKS chant in prayer.

Among the acolytes, Maddy sits chanting and meditating.
Among the bowed heads, Maddy's is the only one with slim
cables emerging from her skull and re-entering her spine.

She struggles to empty her mind, searching for solace.

An engraved brass PRAYER ORB floats above the acolyte group
emitting a low metallic HUM.

An ALERT LIGHT flashes in Maddy's interior vision screen.

Quietly excusing herself, she gets up to leave. At the steps
of the temple she is met by two soldiers who escort her to a
waiting military vehicle.

9

EXT. DIGITAL BILLBOARD - NIGHT

9

A hooded figure moves stealthily along the top of a digital
billboard high above the city. The figure pauses at its
vertigo-inducing edge. Moving around, we now see it is
MADDY.

Maddy studies the penthouse exterior of the building below
her: The MIRA HOTEL. She assumes a commanding tone as she
speaks into her com. From this point forth, we will refer to
Maddy by her rank: The Major.

MAJOR
(into her com)
This is The Major. I need a status
report.

A gruff VOICE responds quickly.

BATOU
(from her com)
Sixteen hostages confirmed dead,
Major. Thirty eight more
unaccounted for. Banquet room, 28th
floor.

MAJOR
Is Dr. Ouelet still in the city?

BATOU
We've moved him to a safe location.

MAJOR'S POV: ...as a floating TARGET symbol travels straight
down to spot the glass face of the building. The target
symbol becomes a REMOTE EYE...

10 **INT. MIRA HOTEL - PENTHOUSE BANQUET HALL - NIGHT** 10

...which allows her visual access to the top floor of the hotel. The Major scans a scene of horrific devastation:

BANQUET ROOM: An overturned champagne fountain burbles onto CORPSES sprawled on the floor of the hall. Necks are broken. Limbs pulled from torsos.

Icing from the smashed dessert station mixes with pooled blood to form a pink slick on the parquet floor.

The holographic LOGO of a charity called **MEDI-MOBILE** (a Unicorn leaping a stream) silently replays over and over in the middle of the dance floor.

HALLWAY ANGLE: Two bloodied EXECUTIVES - a THIN-LIPPED WOMAN with a wounded leg and a SHORT MAN clutching a towel - huddle together. They WHIMPER in the empty corridor.

11 **EXT. DIGITAL BILLBOARD - NIGHT** 11

The Major narrows her eyes.

MAJOR
Are those civilians?

BATOU
(from her com)
Yes, Major. What's our posture?

She considers.

MAJOR
Force entry.

BATOU
(from her com)
Moving now.

MAJOR
Five seconds behind you.

In complete defiance of gravity, the Major RUNS vertically down the SIDE of the BUILDING. At the 20th floor she lifts her slight but powerful arm...

...and SMASHES the tempered glass WINDOW, hurtling herself inside the banquet hall. Shards fall to the street below as she surveys the site of the massacre.

12 **INT. MIRA HOTEL - BANQUET HALL - NIGHT** 12

Zastava handgun pointing ahead, The Major pulls up an interior screen so she can communicate silently via text.

MAJOR'S VISUAL SCREEN: **Batou: Got heat sigs?**

(CONTINUED)

12 CONTINUED:

12

Scanning the bodies of the fallen, The Major heads for the door.

13 INT. MIRA HOTEL - STAIRWELL - NIGHT

13

BATOU (early 40's, muscled) - a heavy-browed cyborg sporting a Jericho handgun - removes a BATON from his belt. Switching it on, the baton becomes a device called a "Butter Knife", a futuristic acetylene torch with no flame.

Applying the Butter Knife to the locked steel door, the alloy soundlessly comes apart like wet newspaper. Batou steps through the archway. Behind him LADRIYA (30's, a lithe logistics op) hauls a grenade launcher.

BATOU'S VISUAL SCREEN: Major: They're all dead in here.

A dark, flickering corridor. Batou and Ladriya move down the empty service hall toward a humming LAUNDRETTE.

14 INT. NORTHERN CORRIDOR - NIGHT

14

The hall's DOORS have been RIPPED from their hinges. The Major steps over the doors as she enters the hall.

A PALE MAN sits in the middle of the hall. His LEGS are broken and twisted, propping him in an impossible lotus position. The Pale Man mutters, in shock.

MAJOR'S VISUAL SCREEN: Ladriya: Careful, Major. Corpses could be wired.

The Major grants the injured man a wide berth as she continues down the hall.

MAJOR'S VISUAL SCREEN: Major: Goose? You crawling?

15 INT. DUCT SYSTEM - NIGHT

15

TOGUSA (late 20's, acerbic), a "natural" (human with no cybernetic enhancement), crawls through a tight duct.

TOGUSA'S VISUAL SCREEN: Togusa: No, I'm typing my memoirs.

He holds his Mauser Sniper Rifle over his head as he wriggles.

16 INT. SOUTHERN CORRIDOR - NIGHT

16

Batou and Ladriya round a corner. The laundrette is straight ahead.

The two executives - the THIN-LIPPED WOMAN with the bleeding leg and the SHORT MAN clutching the towel - comfort each other near the laundrette entrance.

(CONTINUED)

16

CONTINUED:

16

The Major, Batou and Ladriya meet up at the corner. They continue to communicate via screen/text:

MAJOR'S VISION SCREEN: Batou: Got heat sigs and high heart rates. They're scared. Why ain't they running?

BATOU'S VISION SCREEN: Major: They're bait. To pull us into sightlines. I'm going to retrieve. Agreed?

Batou NODS and signals Ladriya to cover Major.

The Major FIRES a CABLE from a small belt baton.

The cable SHOOTs OUT. It SECURES the ankles of both executives and SNAKES back, PULLING the Thin-Lipped Woman and Short Man in a tumble across the carpet back toward the team.

THIN-LIPPED WOMAN

Aaaahhhh! What are you doing?!

Ladriya disentangles the Thin-Lipped Woman as

17

INT. DUCT SYSTEM - NIGHT

17

TOGUSA feeds a FLEX-CAM through a ceiling duct into the laundrette. He fiddles with his interior monitor, struggling to bring up an image of the laundrette's interior...

18

INT. SOUTHERN CORRIDOR - NIGHT

18

The Major pulls the Short Man to his feet.

The Short Man's LIMBS mechanically LENGTHEN. He then PISTON-KICKS Batou, who sprawls down the corridor.

BATOU

Oooofff!

The Thin-Lipped Woman SPIDERS her ARMS around both Ladriya and The Major, trapping them.

These are not hostages, they are Combat Droids. The "rescue" was a trap.

The Short Man attacks Batou with WHIRRING LIMBS which SMASH him into the wall.

BATOU (CONTINUED)

Firing!

Batou SHOOTs the Short Man, whose head EXPLODES spraying MILKY-WHITE FLUID on all.

The Thin-Lipped Woman CLAMPS her hands onto Ladriya's temples. She positions Ladriya at three different angles - PFFFTT! PFFFTT! PFFFTT!

(CONTINUED)

18 CONTINUED: 9.
18

The Thin-Lipped Woman then FIRES an ELECTRICAL PULSE from its EYE SOCKET.

Ladriya falls dead, a black BURN-HOLE in her FACE.

The Major fires a KILL-SHOT at the Thin-Lipped Woman.

The Thin-Lipped Woman falls, systems shutting down.

THIN-LIPPED WOMAN
(terrified)
Help me ... I don't want to die ...

The Major puzzles at the Bot's eerily human affect.

The crippled Bot reaches up and manages to grab THE MAJOR'S HEAD. She positions her in the same three angles - PFFFTT! PFFFTT! PFFFTT! ...

...but before the death blast comes, The Major REVERSES the jiu-jitsu hold, BREAKING OFF the head of the Thin-Lipped Woman.

The Woman's exposed machinate NECK spews silicate discharge.

The Major drops to attend to Ladriya. It's hopeless. Her colleague is gone.

She rises, ENRAGED, and stalks forward.

19 INT. DUCT SYSTEM - NIGHT 19

Togusa finally gets an IMAGE from the laundrette. His eyes WIDEN.

TOGUSA'S VISUAL SCREEN: Togusa: Guys, you might want to look at this...

Togusa SENDS the laundrette images to team screens before poking his SNIPER RIFLE down through a ceiling panel...

20 INT. LAUNDRETTE - DAY 20

ON TEAM SCREENS: Positioned around the washer dryers - and standing absolutely still - we see twenty Medi-Mobile CORPORATE OFFICERS. The actual hostages.

They are held in vise-like grips by their captors: FEMALE GEISHAS. The Geishas' white faces house dead, robotic eyes.

21 INT. SOUTHERN CORRIDOR - NIGHT 21

Batou and The Major crawl over, positioning themselves on either side of the laundrette entrance.

IN THE CEILING DUCT

(CONTINUED)

Togusa LASER-SPOTS the Geisha captors, his rifle barrel peeking through the crack in the ceiling panel...

IN THE CORRIDOR

The Major NODS to Batou. She pulls up a life-sized HOLOGRAPHIC IMAGE of herself, holding a gun. The Major positions the illusion in front of the closed laundrette entrance.

Perceiving the image, three of the Geisha Combat Droids LEAP away from their hostages to FIRE ELECTRICAL PULSES at the image of the Major.

AT THE DOOR

The Pulses SHRED the doors. The Major and Batou take the opportunity to point their weapons through the new holes.

FROM THE DUCT

Togusa OPENS FIRE.

IN THE LAUNDRETTE

The Geisha Combat Droids' bodies BLAST OPEN as Togusa's shells find them.

The Major and Batou now TUMBLE through the door, into the laundrette. They FIRE over the hostages' shoulders at the remaining Geisha Combat Droids.

The captive executives SCREAM.

The Geisha Combat Droids CRASH to the floor, riddled with Major and Batou's exploding shells.

Smoke rises.

A GHOSTLY HOLOGRAM appears above the Laundrette wreckage.

A spooky YOUNG MAN with a white face and a shock of orange hair sits faces a camera. This is PUPPET-MASTER (20's, volatile), a CYBER-TERRORIST and commander of terrorist group HAND OF GOD. Multiple screens around him.

*PUPPET-MASTER
(in the hologram)
Looks like you. Could be could be
could be...*

He displays pictures of the Major. The Thin-Lipped Woman has photographed and DNA sampled The Major during their scuffle. This data has been transmitted back to Puppet-Master.

Puppet-Master knows EVERYTHING about The Major: her name, her height, her unit, her bio-metric data...

(CONTINUED)

PUPPET-MASTER (CONTINUED)
(in the hologram)
I'm hoping.

The hologram VANISHES.

The Major steps back in shock.

The Corporate Officers - a terrified group of men and women -
crawl away from the now-defunct Geisha Combat Droids.

The Major stares up at the stars, deep in somber thought.

In the doorway, Batou speaks quietly with the CORONER. The
Coroner wheels Ladriya's BODY into the elevator. Batou walks
outside.

MAJOR
Where are they taking her?

BATOU
Place on Shen Ti road near her
husband's parents.

Pause.

BATOU (CONT'D) (CONTINUED)
That was my first job. Mortician's
Assistant.

Batou pulls out and lights a vape.

MAJOR
What does a "Mortician's Assistant"
do?

BATOU
I'd visit the home. Help the family
cover their shrine with white paper
to keep out impure spirits.

She looks at him.

MAJOR
What were they like? The families?

BATOU
They'd come in to the funeral home
like they'd ... gotten off at the
wrong train stop. And then couldn't
figure out how to get home.

Maddy listens. She knows the feeling.

MAJOR

This attack wasn't a statement. It was a recon op. Targeting us. Or targeting me.

BATOU

Could have just drawn us in and set off a fat charge.

MAJOR

Hand of God doesn't want just a few operatives, they want our whole network.

Batou sips water.

BATOU

Do you sleep?

MAJOR

What do you mean, like, ever?

BATOU

I was just always curious. Never heard you talk about it, "had a bad night's sleep" or whatever.

MAJOR

My body's technically able to sleep. But it doesn't happen very often.

BATOU

Everybody needs to turn off for a while.

MAJOR

I wasn't built that way.

Batou NODS. Togusa approaches the Major and Batou.

TOGUSA

Hanka will look at the Bot, but the lab doesn't open for a few more hours.

Batou puts an arm on Maddy's shoulder.

BATOU

Get a few hours of ... quiet.

The Major NODS.

A hole in the wall apothecary in the Sheung Wan district. Shark fins, gecko testicles and other exotic supplements line the shelves.

24 CONTINUED: 13.
24

CAMERA FLOATS: Up the back stairway through a steel-reinforced wall into...

25 INT. SECTION NINE HQ - NIGHT 25

This pod-like command center houses the world's most elite cyber counter-terrorism unit: Section Nine.

It's two in the morning and the operations suites are mostly empty. Except Maddy's.

She examines streams from the Mira attack. Each image. Searching for patterns. Something occurs to her. She brings up an archived media file entitled:

"HAND OF GOD (operational history)"

She HESITATES before swiping the screen to look at the file.

ON SCREEN TEXT: **Four Powers Summit Attack** Locale: London, England. Date: May 1st, 2053.

BODY BAGS are stacked in a straight line on the sidewalk. Maddy's eyes CLOUD as she remembers...

26 INT. HANKA BIO-MIMETIC LAB - MOON ISLAND - POST-OP - MEMORY 26

Like a new born child, Maddy's painfully tries to operate her new body. The tiniest movement brings an avalanche of sensation and discomfort.

She "discovers" her fingers. Struggling to move her hand, she manages to touch the HYPER-OPTIC CABLES running up the side of her bed.

The cables culminate in JACKS which PLUG IN to Maddy's new MECHANIZED SKULL.

FEAR fills her eyes. She tries to SCREAM but manages only a weird, strangled sound. Maddy begins to hyper-ventilate, her eyes darting desperately around the room.

Ouelet enters and approaches the panicking Maddy.

MADDY
Drowning... I'm drowning!

OUELET
Maddy? Relax and the body will
oxygenate. Breathe. That's it.

Maddy tries this. Her new "lungs" seem to kick into a natural breathing rhythm. She tries again to speak.

MADDY
What...am I?

(CONTINUED)

OUELET

*You're Maddy Kisana. You've been in
a terrible accident.*

He pulls up a chair.

MADDY

This...isn't my body.

OUELET

*It's a new body. One we made for
you.*

MADDY

What...did...what did you do to me?

OUELET

*You were dying, Maddy. Your parents
are family to me. I wasn't willing
to lose you.*

*Several scientists and medical staff members step into the
room. They look upon Maddy with smiles of wonder.*

MADDY

*Why are they looking at me like
that?*

OUELET

*Because this is an historic moment.
Your brain has been successfully
transferred into a synthetic body.
That's a first.*

She stares at him.

MADDY

"Synthetic"? I'm fake?

OUELET

*Not fake. Everything that makes you
Maddy - your mind, your thoughts -
that's all the same. Your mind just
has a new home. A good home.*

Maddy considers this. Something occurs to her.

MADDY

Where's Niall? Where's my Dad?

OUELET

*We'll get into all that. You need
to rest.*

*Behind Ouelet, Maddy sees SANDY, her mother, WEEPING in the
corridor outside.*

(CONTINUED)

MADDY
I have to know about Niall and my
Dad! Tell me!

Ouelet looks back at his team of assistants.

OUELET
Maddy, your father Albert and your
brother Niall ... were both killed
in the Trafalgar attack.

Her expression curls into one of horror. Her breathing
stiffens. Ouelet puts his hand on her arm.

OUELET (CONTINUED)
Maddy?

Her ARM swings wildly, SMASHING a glass beside her bed.

OUELET (CONTINUED)
(aside)
Prepare a sedative, please...

MADDY
Turn off...these goddam machines ...
I want to die...

SANDY
No.

Walking with the help of a cane, Sandy enters the shelling
room. TEARS form in her eyes.

SANDY (CONT'D) (CONTINUED)
You're a miracle, honey. And you're
all I have left.

Maddy chokes back SOBS. She lifts her new face toward her
mother's hand. Sandy strokes Maddy's brow.

OUELET
Maddy, we're at war. The enemies of
progress are gaining ground.

Maddy looks at Sandy who NODS in agreement.

OUELET (CONT'D) (CONTINUED)
A secret unit is being formed
devoted to combatting the people
that did this. You're our
prototype. You have special
capabilities now. I hope you'll
decide to help us turn the tide...

Maddy stares at Ouelet.

27 **INT. SECTION NINE HQ - THE PRESENT - NIGHT**

27

Maddy's COM SOUNDS in the Ops Suite, startling her out of her reverie. The ID reads: **MOM**. Maddy's unsure whether to answer.

Quickly, Maddy pulls out two CAPSULES (marked "HANKA") and empties their contents into a chamber in her left arm. She takes a moment to collect herself, and picks up the call.

INTERCUT: a HOLO-CALL between Maddy and Sandy, her Mom.

28 **INT. SANDY'S APARTMENT - NIGHT**

28

Sandy's apartment is a repository of objects and photographs from her life before the accident. She sits in an old chair facing the window.

 MADDY
You're up late.

 SANDY
Is it late? I guess it is.

 MADDY
Did you take a walk today?

 SANDY
I didn't feel up to it.

Pause.

 MADDY
How's the spot-dating?

Sandy SCOFFS. She pulls up A SMILING MAN'S FACE. The man introduces himself by hologram.

 SMILING MAN
 (on the video)
I enjoy antiquing in the Central district...

 MADDY
He's cute. What's the matter with him?

 SANDY
He wouldn't be the most educated man I've ever kept company with.

 MADDY
You compare all these guys to Dad before you even know them.

 SANDY
I probably shouldn't be dating.

(CONTINUED)

Maddy rolls her eyes, impatient.

SANDY (CONTINUED)
Honestly, your hunt for the people
that took our boys ... it's the only
important thing for me now.

MADDY
I know.

SANDY
Do you remember reading Shakespeare
with your Dad? Henry the Fifth?

Maddy sits.

MADDY
Yeah.

SANDY
"In peace there's nothing so becomes
a man as modest stillness and
humility,
But when the blast of war blows in
our ears, be copy now to men of
grosser blood, and teach them how to
war..."

Maddy's voice is hard.

MADDY
That blast is all I hear, Mom. Good
night.

Maddy ends the call and turns back to her work.

EXT. HANKA BIO-MIMETIC LAB - MOON ISLAND - DAWN

A HELICOPTER lands the Section Nine team at the white Hanka
compound on Moon Island.

INT. HANKA BIO-MIMETIC LAB - MOON ISLAND - DAWN

The members of Section Nine gather in the bio-mimetic
laboratory of robotics giant HANKA PRECISION TECHNOLOGY.

DR. BRITT DAHLIN (30's, a high-wattage Scandinavian woman)
examines the damaged shell of the Thin-Lipped Woman Combat
Droid. The Bot is suspended from hundreds of small cables.

DAHLIN
Major, thank you for the briefing.
I'm very sorry about your colleague.
I'm fairly certain Dr. Ouelet can't
join us...?

(CONTINUED)

MAJOR

Dr. Ouelet is currently in a secure location.

DAHLIN

I see, good. We have a preliminary analysis? Would you care to sit?

MAJOR

Our friend is dead, Dr. Dahlin. We're fine where we are.

DAHLIN

Of course.

Dahlin turns to the suspended Bot.

DAHLIN (CONTINUED)

Well first off, you are correct. She's a modified Hanka Companion Bot.

MAJOR

(to Batou)

These mods are getting more sophisticated.

DAHLIN

As you can see here, our original hardware was sabotaged. These patches disabled the Bot's "decision-centers". So I'd conclude the Bots were pre-programmed for this attack.

MAJOR

No. These Bots were thinking on their feet. It had to be a remote hack.

DAHLIN

That's very unlikely. We use military-grade encryption.

The Major and Batou glance at each other, annoyed.

BATOU

You gettin' legal on us, Doc?

DAHLIN

I don't know what you mean.

MAJOR

Hardware sabotage is just criminal tampering. A remote hack is a vulnerability in *your system*.

(CONTINUED)

BATOU
Massive recalls, class-action
suits...

DAHLIN
Do you really want that?

MAJOR
Our job is to keep you *safe*, not to
keep you in business.

Dahlin's shoulders droop.

DAHLIN
Dr. Ouelet and all of us at Hanka
are very grateful for all of you in
Section Nine. It's just ... we lost
sixty-two engineers in Shanghai.
Now this? We're a little shaky
around here.

Maddy softens, approaching Dahlin.

MAJOR
Can we see the Combat Droids
recovered from the Shanghai attack?

Dahlin walks the team to an area of the lab where eight
disabled COMBAT DROIDS HANG suspended from wires in the
ceiling. They are all uncannily realistic.

BATOU
Can barely tell 'em apart from
humans. They throw heat signatures,
fake heartbeats...

MAJOR
One Bot today actually cried for
help while it was shutting down.
Spooky.

DAHLIN
It's a horrible thing to see our own
creations turned against us.

The Major turns to Dahlin.

MAJOR
Does Hanka have a relationship with
"Medi-Mobile"?

DAHLIN
It's one of Dr. Ouelet's charities.
It was their fundraiser that was
attacked. They have a satellite
office in the hotel.

(CONTINUED)

Dahlin turns to Batou.

DAHLIN (CONTINUED)
I understand "Hand of God" has a new
operational commander?

TOGUSA
"Puppet-Master" has assumed control.
He's increased the pace of attacks.
We think he's driving all this new
tech they're deploying.

DAHLIN
Are we in imminent danger of another
attack?

BATOU
Seems that way.

Dahlin PALES.

MAJOR
We are assigned to protect you. And
we're not going to let that happen.
Are we, Batou?

Batou SHRUGS.

MAJOR (CONTINUED)
I owe your boss a debt of gratitude.
We'll make sure you're secure.

Dahlin NODS. The Major and her team head for the exits.

MAJOR (CONTINUED)
Make sure I'm cleared for access to
your cybernetic morgue. And go to
security protocol five.

DAHLIN
That high?

MAJOR
You're under siege. We all are.

The Major pushes through the hospital's front doors.

Holding an umbrella, Maddy stands at Ladriya's grave-side. A
PASTOR intones a prayer as the coffin is lowered into the
earth.

The grief of LADRIYA'S HUSBAND, a soft-spoken Young Man, is
palpable. Similarly affected are Batou, Togusa and others
from Section Nine.

29 CONTINUED: 21.
29

Maddy, however, is BLANK. Emotionless.

30 **INT. MADDY'S FLAT - NIGHT** 30

The song "Love Letters" by Ketty Lester fills Maddy's sparse living room. Intoxication has lightened Maddy's affect. She LAUGHS as she begins to move to the music.

An open HOLO-SCREEN reveals contacts Maddy recently scrolled through. These include LIA/ESCORT, a dazzling French-Hawaiian woman.

IN HER LIVING AREA

DANCING and LIP-SYNCING with slow, sexy gusto, Maddy performs the song for the live LIA (20's, exotic), who now sits in a short cocktail dress on Maddy's sectional.

Lia smiles as Maddy moves CLOSER. She breathes on Maddy's neck.

31 **ON THE BED** 31

Lia places a THIN TUBE in Maddy's ear canal. She blows a POWDERED SUBSTANCE into her ear. Maddy's face opens in pleasure.

Their two NUDE FORMS writhe as they grind into each other. Maddy kisses neck, collarbone, breasts, working her way down Lia's body.

Lia clutches Maddy, wrapping her legs around Maddy's back as she CLIMAXES.

32 **MONEY CHANGES HANDS** 32

Lia gives Maddy a soft kiss on the cheek and disappears out the door.

33 **EXT. GHOST FESTIVAL - WAN CHAI - DAWN** 33

Drizzle colors the street. Alone again, Maddy walks aimlessly along the old city streets. Hong Kong's GHOST FESTIVAL is ending.

She watches a TEENAGE BOY lights a GHOST EFFIGY which burns brightly. Fruit and nuts have been placed underneath it.

It's an offering to dead ancestors.

34 **INT. HANKA CYBERNETIC MORGUE - MOON ISLAND - DAY** 34

REMY (20'ish, bug-eyed) a fidgety morgue technician, opens a slab drawer to reveal the cybernetic remains of the Thin-Lipped Woman. The MAJOR stares down at her.

(CONTINUED)

MAJOR
I'm authorized to do a code autopsy.

REMY
I have to stay in the room with you.

The Bot's ARMS are folded over, reverentially. The Major cocks an eyebrow at this.

REMY (CONTINUED)
I figure even Bots should be laid to rest with respect.

MAJOR
Very touching.

The Major brings up STREAMS of code from inside the Thin-Lipped Woman's processors. Noticing a CIPHER PATTERN, Maddy de-encrypts the odd symbols. A MESSAGE begins to appear:

*DeLiveR sec9 op MaJoR mAdDy KISana to
coordinates: lat 24.423 Long 23.253 Pos. 12.243
STreET leVeL*

Tomorrow SuNSET OR more robo-pigs throatz cutz LOLZ

...underneath the text is Puppet-Master's orange-haired head.
His eyes are milky WHITE and he is smiling.

Maddy's eyes widen. He has identified her, specifically.

She inputs the specified coordinates which brings up the location on a MAP: MACAU.

INT. SECTION NINE HQ - DAY

Flanked by Batou and Togusa, Maddy walks into the ops suite of DIRECTOR DAISUKE ARAMAKI (50's, stern with clown-shaped hair). Aramaki stands to face down his team leaders.

ARAMAKI
We are not delivering Puppet-Master
an operative!

MAJOR
Hear me out.

ARAMAKI
I don't "hear out" bad ideas, I
reject them!

(CONTINUED)

MAJOR

Macau is a free zone, no governance at all....I think his base is in Macau. We can end these fuckers, tonight - but only if I show up!

Togusa reaches for a bottle of soda.

ARAMAKI

The risk is too big. We don't know why Puppet-Master has singled you out. This could compromise our whole operation.

MAJOR

What am I going to compromise? This place? You've been asking to move for five years. It smells like boiled shark fin.

BATOU

Puppet-Master torches this shit-hole I'd buy him dinner at Sushi Kuu. Seriously. For four. At the bar.

Major looms over Aramaki's desk.

MAJOR

Daisuke, I am not afraid of him!

Aramaki looks at Major.

ARAMAKI

I'm sorry, Major. Manufacturing your body was too expensive for me to endorse a suicide mission.

Angrily, The Major storms out of his office.

Out the window, The Major and Batou watch, worried. The sun has set over the harbor. They are fully suited up in their ops gear. An open game of DOMINOES sits on the table.

Batou sits with his BASSET HOUND, "BARKUS", stroking his coat gently.

MAJOR

I thought Barkus wasn't allowed in here?

BATOU

I always knew you were a cat person.

MAJOR
I had a dog when I was a kid.

BATOU
Still a cat person. That's why I
can never completely trust you.

She rolls her eyes.

MAJOR
Been about half an hour since
sunset.

BATOU
I'm not blowing my kazoo just yet.

She looks at him.

MAJOR
They're in Macau, Bat. I'm sure of
it. You've got to help me turn
Aramaki around.

BATOU
What are you gonna do if we find the
shop?

Maddy is baffled by this question.

MADDY
What will I do? Uh ... I will
terminate the threat?

BATOU
You misunderstand me. I'm asking
what are you gonna do *after* you
terminate the threat?

ALERT LIGHTS flare up all over the room. Togusa rushes in.

TOGUSA
They're hitting Hanka Compression in
Kowloon!

37 **EXT. HANKA COMPRESSION INDUSTRIES - WALKING BRIDGE - DAY** 37

A pedestrian walking bridge in mid-city links this Hanka subsidiary building to street level.

Frantic employees and service personnel RUN AWAY from a BEARDED MAN (late 20's, vacant eyes).

The Bearded Man leans out over the BRIDGE. He FIRES a modified MICRO-UZI at the WINDOWS of the HANKA BUILDING on the other side of the bridge.

STREET LEVEL

(CONTINUED)

Two HANKA SECURITY GUARDS fire PISTOLS up at the Bearded Man on the bridge.

Their bullets RADICALLY DECELERATE as they approach the Bearded Man, dropping harmlessly at his feet.

A SOUPED-UP VIPER

SCREECHES to a halt on the ground near the lattice roof of the walking bridge. Batou and Major LEAP out of the car.

Major spots a SKINNY MAN (30's, stumbling) moving awkwardly on Hanka Compression's adjacent rooftop.

The Skinny Man speaks into a Sat Com. He STUMBLES as if INTOXICATED. He uses swipe-gestures to program a mobile...

MAJOR
(to Batou)
You take the Rooftop Drunk...

Batou scrambles up a fire ladder in pursuit of Skinny Man while Major drops onto the roof of the pedestrian bridge.

HANKA COMPRESSION BUILDING

Batou SPRINTS across the rooftop. SKINNY MAN takes off running in the other direction, LEAPING onto a WATER TOWER, and shimmying down to the roof of a lower building...

ON THE BRIDGE

The Bearded Man FIRES relentlessly at the windows of Hanka Compression. ENGINEERS drop to the ground.

MAJOR (CONTINUED)
Drop the weapon!

The Bearded Man either can't hear The Major - or he ignores her. The Major OPENS FIRE on the Bearded Man from the mesh above him, but her HV bullets DECELERATE and drop harmless.

MAJOR (CONTINUED)
(into com)
Goose, cloak me please, this guy's
wearing charged plasma...

She holsters her pistol and lowers herself down the bridge's alloyed trusses.

IN A MOBILE SEC UNIT

Togusa monitors both Major and Batou on different holo-screens from the back of a converted van.

(CONTINUED)

TOGUSA
 (into com)
Bringing up Thermo optic Camouflage,
Major...

ON BUILDING SHEATH-SCREENS

Around the city, coverage changes from advertisements and relaxing images like waterfalls to live stream of the terrorist ATTACK in PROGRESS.

Pedestrians gather under sheath-screens to watch Section Nine battle the gunmen atop the Hanka Compression building.

ON THE WALKING BRIDGE

The Major's form BLENDS into her surroundings as she climbs down the trusses. She is now functionally INVISIBLE.

The BEARDED MAN puzzles - where has she gone?

His Micro-Uzi suddenly FLIES from his HAND.

Suddenly, the Bearded Man's NOSE FLATTENS, as if PUNCHED. Several more invisible KICKS to his mid-section knock him to his knees...

The PEDESTRIANS CHEER at the sight of the terrorist being pummeled.

NEAR THE WATER TOWER

Batou chases down the stumbling Skinny Man. Skinny Man seems to barely know where he's going. Grabbing his shoulder, Batou YANKS him to the ground.

 SKINNY MAN
 (mumbling)
What is it what is it why is
everyone running...?

Batou disarms the addled man, pinning him to the ground.

 BATOU
S'matter, bro? You hopped up on
something?

The Skinny Man gazes up at Batou, but seems to see nothing.

ON THE BRIDGE

The Bearded Man COLLAPSES in a HEAP after being brought down by the invisible Major. As if in a trance, The Bearded Man touches the Sat Com on his ear.

(CONTINUED)

BEARDED MAN
(into the com)
Please begin the celebration.

He PRESSES a button on his ear as the Major realizes what is happening.

MAJOR
No... No!

The Major RE-MATERIALIZES, LEAPING for the COM...

A MASSIVE EXPLOSION rocks the top floor of the Hanka
Compression Building.

The BLAST THROWS Batou and The Skinny Man both off the side of the building...

The Skinny Man bounces off an AWNING and lands on the roof of a car. Batou is not as fortunate.

Flailing in an attempt to keep upright, Batou's five story fall is broken by a STREET-LAMP, which CRACKS Batou's head, whipping it backward. His heavy body CRUNCHES on the sidewalk below.

BLOOD runs from the corners of Batou's eyes. Togusa runs over to his partner.

TOGUSA
Batou! Batou!

THE WALKING BRIDGE

The Walking Bridge BUCKLES.

The Major holds on to The Bearded Man with one hand while hanging from a CABLE.

Calculating quickly, she LEAPS onto an adjacent SHEATH-SCREEN which live-streams the EXPLOSION as it happens.

The Major crawls down an IMAGE of her OWN FACE as distant SIRENS begin to WAIL.

The Major looks up in the sky as a loud SECONDARY EXPLOSION colors the sky.

PINK DUST

Swirls down like SNOW all around the Major.

Onto the sidewalk. Onto the heads and shoulders of the pedestrian witnesses.

(CONTINUED)

Pink dust gently rests on the corpses of the Hanka engineers who have fallen from the top story of the building and landed in heaps on the walking bridge.

ON THE STREET

Batou lies motionless, his eyes bleeding.

ON THE WALKING BRIDGE

The Major begins to TREMBLE.

Turning to the vacant-eyed Bearded Man whom she has transported down from the bridge.

The Major PUNCHES the helpless man.

Again. And again. Vicious punches to the FACE.

The Bearded Man's JAW buckles with a CRACK.

The Major seems to enter a TRANCE. Hell-bent on revenge, her face becomes violent, dead, mechanistic. Her SHELL TAKING OVER.

She is a rage-fueled machine, POUNDING flesh to blood, blood to bone...

SPURTS of Bearded Man's blood FLY UP onto her polymer coating.

TOGUSA (CONT'D) (CONTINUED)
Stop. Stop!

Togusa TACKLES The Major, who still PUNCHES even as Togusa holds her.

Hong Kong Police strike teams SWARM the area.

Togusa rests atop his commander in a bed of pink snow.

INT. SECTION NINE BIO-MIMETIC FACILITY - DAY

Under full anesthesia, two BIO-MIMETIC SURGEONS prepare to transplant ARTIFICIAL IRISES into Batou.

Operating nano-robots, the surgeons maneuver the irises into Batou's eye sockets.

From an OBSERVATION WINDOW, a troubled Maddy watches her friend's surgery. She takes a last look and heads out.

INT. SECTION NINE HQ - INTERVIEW ROOM - DAY

Aramaki watches from a nearby ante-chamber as The Major and Togusa interrogate SKINNY MAN.

(CONTINUED)

IN THE INTERVIEW ROOM

Togusa gesture-spins a holographic monitor toward his interview subject.

TOGUSA
Look, that's you, man! The trigger
device was in your hand com!

SKINNY MAN
I'm a security guard...I was driving
the perimeter!

The Skinny Man's face CRUMPLES. He starts to cry. The Major watches.

TOGUSA
You got the balls to tell me you
don't know how you got on that roof?

SKINNY MAN
I pulled over cuz I had a headache!

TOGUSA
I'm gonna ask you again, where do
you live?

SKINNY MAN
I...it's tall, I think. A tall
place.

Togusa SLAPS the Skinny Man whose face crumples again.

TOGUSA
We want the goddam address!

SKINNY MAN
I don't know!

The Major gestures for Togusa to stop. Togusa sits, frustrated.

MAJOR
What's your name?

The Skinny Man blinks. He stares at The Major, totally helpless.

SKINNY MAN
Sam? Sammy? It's...does it have an
"S" in it?

Togusa and The Major share a look.

40

INT. ANTE-CHAMBER - DAY

40

Major and Togusa join Aramaki in the ante-chamber. The Major walks up to Aramaki.

ARAMAKI
It could be an act.

MAJOR
Goose, were you pulling bio-metrics during the attack?

Togusa hadn't thought of this.

TOGUSA
He was within, what, fifty meters?
Yeah, I should have gotten a scan on him....

Togusa pulls up a time-coded metafile of the attack. He locates a brain scan of the Skinny Man.

The Major scrolls through finding the brain functioning of the Skinny Man at the time of the attack.

MAJOR
Look at this neuronal pattern. He's throwing stage four *delta* waves.

ARAMAKI
(puzzled)
Delta waves?

MAJOR
He was asleep *during the attack*.

Togusa whistles and shakes his head. Aramaki sits with the enormity of this realization.

MAJOR (CONTINUED)
Puppet-Master has hacked a human mind. We've worried about this for years...

Dumb silence.

ARAMAKI
A human mind? How is that possible?

MAJOR
The majority of security professionals and military MP's have Hanka chips cyber-augmenting their brains. That means Army Captains, guards at chemical plants...

CLOSE ON: Major as she lays this out...

(CONTINUED)

MAJOR (CONTINUED)
All now vulnerable to slaving.

Aramaki stands.

ARAMAKI
I presume the two men in custody
both have Hanka chips?

TOGUSA
Yep.

MAJOR
And so do I.

Everyone looks at The Major.

ARAMAKI
(into his com)
Asami, please arrange a holo-visit
with the Minister of Defense. It's
an emergency.

Major rises to leave but ARAMAKI follows her out.

INT. CORRIDOR - SECTION NINE HQ - DAY

Aramaki takes her by the arm.

ARAMAKI
How is Batou?

MAJOR
He's alive. For the moment.

The director takes a breath.

ARAMAKI
I want you to go see Dr. Ouelet.

MAJOR
Why?

His silence gives her the answer. She's very annoyed.

MAJOR (CONTINUED)
You want me to *dive* today? Of all
days? Are you kidding?

ARAMAKI
You are Dr. Ouelet's head of
security. It's logical to assume
you would be Puppet-Master's first
target.

MAJOR

My systems are secure. And it's not great timing for a sick day. Excuse me -

He holds her arm.

ARAMAKI

You beat that second attacker nearly to death in front of forty million people. The Council of the Four Powers wants me to suspend you.

MAJOR

Well, can you do it quickly?

He looks at her. She softens.

MAJOR (CONTINUED)

I lost control for a moment. Okay?

ARAMAKI

Puppet-Master is throwing all the firepower he has at Dr. Ouelet.

Aramaki's voice is firm.

ARAMAKI (CONTINUED)

The least the man deserves is a personal briefing. While you're there let him do a dive. The first system we need to secure is yours.

The Major's rebuttal dies on her tongue.

The Major sits atop a stainless-steel table beside a cybernetics station. Gilles Ouelet - who is now CEO of Hanka - plugs CABLES into the jacks in the back of her head.

Ouelet has aged well. A few streaks of gray. The Major "briefs" Ouelet even as he presses polymer panels on her torso, causing them to "open" a few millimeters. This allows them to be removed, making her inner workings accessible.

As the conversation continues, Major is slowly taken apart, transforming before our eyes from woman to machine.

MAJOR

We want to lead-shield your personal residence. Just for a little while.

OUELET

Maddy, I run a tech company. You want me to live without Nets in my own home?

(CONTINUED)

MAJOR

You won't be running a tech company
for long if you're not secure.

Major looks at him. He presses open a panel on her shoulder.

OUELET

The history of technology is like
the history of war: maneuvers and
counter-maneuvers. Hand of God has
advanced. Now we counter them.
That's the dance.

Ouelet uses a tiny flex-cam arm to examine the wetware in her
abdominal lining.

OUELET (CONTINUED)

How are you doing?

MAJOR

You've got a better view right now.
You tell me.

OUELET

Pain centers been responsive?

MAJOR

I thought I was supposed to be
briefing you?

OUELET

You and your group have looked after
me very ably since the attempt on my
life, and I'm grateful. I would
kindly request that you shut up now
so I can take care of you.

A robotic hand pulls away a panel in her neck. He peers
inside.

OUELET (CONTINUED)

How's your inner life? Would you
characterize it as stable?

MAJOR

My "inner" life? I don't know.
Sometimes I come home, I walk into
my flat and ... I feel like I could
just leave. There's nothing there
that has any importance to me.

Ouelet NODS. More and more panels are removed.

(CONTINUED)

MAJOR (CONTINUED)

Sometimes I'll get these vivid waves
of memory...my Dad reading the
Herald-Tribune at this lake house we
used to go...or Niall riding his
bike out the second story window...

Ouelet LAUGHS.

OUELET

Second story window, huh?

MAJOR

He and his friends would put
mattresses on the ground outside.

Pause.

MAJOR (CONTINUED)

I want to miss them. But it's like
something is cut off. I can't ...
feel anything.

She brushes past this.

OUELET

I'm sorry.

MAJOR

It's fine. Nothing I can't handle.
As long as my systems haven't been
compromised.

OUELET

It isn't just a remote attack I'm
concerned about. This
"depersonalization" phenomenon has
appeared in previous shellings. The
less successful ones.

MAJOR

The ones where they went crazy.

Ouelet chooses not to address this.

OUELET

I've heard it described as a sense
that one is ... pretending. That
your life belongs to someone else.

This resonates for The Major.

(CONTINUED)

OUELET (CONTINUED)
I can't eliminate that feeling completely, but I can stimulate the neural pathways associated with identity. A stronger sense of "I" ... more possession of your home, your family - a feeling like "yeah, this is mine" - should follow.

Major looks up at Ouelet.

MAJOR
How did you meet my Dad?

OUELET
The Seattle protests. We shared a certain outlook on politics, the future of robotics. A lot of things.

MAJOR
I wish I'd known you two back then.

He shakes his head.

OUELET
You might not have liked us. Revolutionaries all have a little bit of sociopath in them. Now of course, I'm working on defense systems so I've become this symbol of "The System" - the irony! These nut-jobs are trying to kill me - and part of me respects their idealism!

Maddy smiles. Most of her torso panels have now been removed.

OUELET (CONTINUED)
Okay. Down to business. I'm going to strengthen the encryption protecting your decision centers.

MAJOR
No visitors allowed?

OUELET
Go ahead and lie down.

Ouelet removes the back panel of her cranium. The Major's wetware is now almost completely exposed. The only remaining panel suggesting human appearance is her FACE.

She lies down on the steel table. Ouelet manipulates a FADER on his holo-screen controlling her dopamine levels.

(CONTINUED)

OUELET (CONTINUED)
I'm just dropping a test dose.

Major's eyes begin to droop.

MAJOR
Said that last time ... you're a
liar...

Ouelet smiles. She begins to drop off to sleep.

*MADDY'S POV: The shape of Ouelet's laboratory seems to
BREATHE, stretching out, surreally elastic...*

*A WHITE STROBING, pulsing at incredible speed, flickers
throughout the room.*

*Looking down at her own body, Maddy sees the WHITE SHEETS
atop her gurney begin to FOLD THEMSELVES, slowly at first,
then speeding up...*

*The SHEETS turn into ORIGAMI PAPER, being folded by some
invisible force.*

*The beamed ceiling of the lab becomes the tip of a MOUNTAIN,
surrounded by GREEN GRASS.*

*The reflected light in the metallic surfaces of the lab
begins to FLOW, turning into a live WATERFALL.*

*A TORTOISE-SHELL CAT JUMPS onto Maddy's bed, PURRING, and
then DISAPPEARING. Her perspective alters, making the cat
appear GIGANTIC.*

A terrible METAL TEARING sound...

*Her bedsheets now fold into the shape of an ORIGAMI CRANE
which sits in the GIANT HAND of a Young Boy.*

*Maddy's image of her own body SPEED-SHUTTERS, turning from
its current state into a BLOODY MESS on the bedsheets,
transforming states over again and again.*

*Panicking, Maddy turns to see the vast WALL of the laboratory
TEAR OPEN. Outside the lab, a WING rips violently from an
AIRCRAFT FUSELAGE.*

The entire lab TILTS as if heading into a death spiral...

OUELET
(O.S.)
Maddy? Maddy!

IN OUELET'S LAB

Maddy awakens with a GASP. Ouelet hovers over her,
concerned. Two BIO-MIMETIC TECHNICIANS stand by.

(CONTINUED)

MADDY
Don't, don't, don't, don't...!!

OUELET
Maddy, wake up!

Maddy looks around the room wildly.

OUELET (CONTINUED)
It's okay. Maddy? You're okay!

Her breathing begins to stabilize. He sits beside her.

OUELET (CONTINUED)
You want to tell me what happened?

MADDY
I get intense dreams sometimes.

Ouelet's face is etched with concern.

OUELET
I'm going to change your medication
so you can get some better rest.

Ouelet steps out of the room to fetch the new PILLS.

Maddy breathes for a moment on the steel table. She lingers over the dream images, wondering about them.

A HOLOGRAPHIC SCREEN BLINKS above Maddy's right hand. She touches it.

ARAMAKI
(via hologram)
Macau is looking better.

Major and Aramaki walk down a long corridor.

ARAMAKI
There's a huge EM pulse emanating
from below a casino only a block
away from the Macau coordinates he
sent us.

MAJOR
A base. It *has* to be. You gonna
let us raid?

ARAMAKI
I'm considering it.

MAJOR
Outstanding. How's Batou?

Aramaki frowns.

ARAMAKI
Batou is a nightmare.

INT. SECTION NINE - MEDICAL SUITE - DAY

Major looks on amused as Batou grumbles at the Bio-Mimetic Surgeons tasked with teaching him how to use his new eyes. BARKUS the dog sits at his feet, GROWLING at the Surgeons.

The eyes are mechanized MONOCLES whose micro-movements respond to Batou's thoughts.

TIMID SURGEON
Communication with optic nerve is now wave-based, so your vision has improved by an exponent of ten. With air dislocation you can even "see through" solid shapes. Walls, objects...

Batou "sees through" into the break room. Togusa stands munching on something in front of the refrigerator. Batou is aggrieved at the sight.

BATOU
Is that son of a bitch stealin' my Pistachios?

MAJOR
Hey, practical application!

BATOU
He told me the armory guys ate'em. Look at that fat bastard, just crunchin' away!

TIMID SURGEON
The "see-through" function is really intended more for combat situations...

BATOU
This *is* a combat situation. Do I have pulse lasers or something I can fire at him?

TIMID SURGEON
No you do not.

BATOU
C'mon, I need a deterrent. Otherwise we're all at risk of this happening again.

Batou has discovered that the monocles can rotate 360 degrees around his SKULL. They buzz around to see behind him...

BATOU (CONTINUED)
Whoa! I'm seein' two directions at once...

TIMID SURGEON
You don't want to do that ... it could damage the corneal ...

Batou penetrates two wall-faces to hone in on the WOMEN'S RESTROOM down the hall. Two attractive women chat by the mirror. One enters a STALL and begins to lift her SKIRT...

BATOU
Seriously? I don't have enough distractions in my life?

MAJOR
Hope you got a fund put aside for monocle-related lawsuits, Chief.

ARAMAKI
Disable that!

50 The Major's sensitive hearing picks up a sound.

50

MAJOR
Wait... you guys picking this up?

An AUDIO SIGNAL. Feint. Staticky. Suddenly, the voice of a YOUNG GIRL, her accent Japanese, fills the room.

DISEMBODIED CHILD'S VOICE
(hovering inside the suite)
*Come on to Macau, Maddy Kisana.
Come alone.*

Major tries to TRACE the audio signal.

MAJOR
It's a radio frequency...

TOGUSA
How's it being amplified?

Togusa scans the room trying to determine how the voice penetrates the walls of the HQ.

DISEMBODIED CHILD'S VOICE
(hovering)
I'm waiting for you...

A chill goes up Maddy's spine. Aramaki and The Major glance at each other.

(CONTINUED)

DISEMBODIED CHILD'S VOICE (CONTINUED)
(hovering)
Grand Emperor Casino, Maddy Kisana.
Time for you to WAKE UP!

The last two words are so loud they BREAK the glass fixtures inside the Section 9 medical suite.

Aramaki looks at Major.

INT. SANDY'S APARTMENT - DUSK

With a KNOCK, Maddy enters the mummified preserve of her mother Sandy's former life. Her Dad's CITATIONS line the walls, as do art piece souvenirs from the couple's travels.

Sandy sits in a ROCKING CHAIR on her balcony.

MADDY
Mom?

SANDY
Well, this is a treat. Come join me.

Maddy pulls up a chair.

SANDY (CONTINUED)
You have something to tell me.

Sandy's face is somber.

MADDY
I have a chance to bring in the leader of Hand of God.

SANDY
Not a high risk situation, I hope?

Maddy won't lie to soothe her mother.

SANDY (CONTINUED)
I see.

Sandy looks out her window.

SANDY (CONTINUED)
I don't worry about you, Madeline. You're a fighter. I knew it even when you were very small. I'm aware of the danger - but I trust your capabilities. Does that make sense?

Maddy NODS.

MADDY
Mom? Do you remember me crying?

(CONTINUED)

Sandy is puzzled.

SANDY
What do you mean?

MADDY
Any time after London. Do you
remember me...me...

Maddy is hit with sudden PAIN in her cranium. She holds her temples, unable to move. Sandy touches Maddy's arm.

SANDY
What is it? Madeline?

The spell passes. She HUGS her mother.

MAJOR
Nothing. I'll see you soon. With
good news.

Maddy walks to the door.

SANDY
Be safe. And win.

Maddy nods and leaves.

INT. SECTION NINE HQ - ARMORY - NIGHT

BATOU and MAJOR inspect a row of SECTION NINE OPERATIVES packing their gear. Among them, BORMA (40's, bald with a beefy frame) is an ordinance specialist and ISHIE (20's, ugly skinny) a logistics man.

MAJOR
Macau is lawless, guys. No Hong
Kong police backing us up.

Major refers to a holo-blueprint of the Grand Emperor Casino.

MAJOR (CONTINUED)
We'll take positions here when I
enter the facility. When I confirm
that Puppet-Master is in the
building I'll tag his coordinates.
You guys will storm the entrance
closest to that position.

BORMA
Any intel on the kind of combat
capabilities they've got there?

MAJOR
No. We're going in blind.

The Major's expression is sober.

47 **INT. C-160 STEALTH HYCOP - NIGHT**

47

Major, Batou, Borma and Goose are harnessed into paratrooper clips on this Hydrogen-Powered Helicopter Transport (HyCop).

To relax, Major watches a meditative live STREAM.

STREAMING: Young people sit gathered around PAZU (50's, a Jamaican with clear eyes), a Buddhist sage.

PAZU

(V.O.)

Do not say "I". There is no "I".
Let "I" melt like ice in a glass of
warm water. Let it flow back to the
well from whence it came...

Major pauses the live stream. She addresses her team as they enter Macau airspace.

MAJOR

Stay synchronized.

Ghostly lights illuminate the island of Macau. A GREEN LIGHT appears over the Hycop's cabin door. The Major LEAPS out of the aircraft into the night sky.

IN THE SKY

She FREE-FALLS over the flickering city. Batou watches as she deploys her GUIDE-CHUTE. Batou turns to Goose.

BATOU

Get us down there.

Togusa nods and directs the HyCop lower...

48 **EXT. GRAND EMPEROR CASINO - MACAU - NIGHT**

48

The Major LANDS lightly in an abandoned casino parking lot. Her chute FOLDS UP instantly into a satchel on her back.

Across the lake is the looming GRAND EMPEROR CASINO. Christmas lights adorn the structure.

The STREETS are pocked with RUBBLE. Stripped game tables and ripped mattresses litter the parking lot. A faint DANCE PULSE can be heard in the distance.

Walking quickly, Major SCANS her surroundings. Dozens of HEARTBEATS and dozens of RIFLE SCOPES are perceptible in the windows of the bombed-out buildings along the lake-front...

49 **EXT. TUNNELS - NIGHT**

49

The SCOPES follow Major through hollowed-out parking structures that connect to underground casinos.

(CONTINUED)

49

CONTINUED:

49

Behind the husks of smashed cars, figures with bodies of glinting METAL shift and position in the dark.

She continues through the narrowing tunnels.

50

A BRIGHTLY COLORED JEEPNEY

50

Glides slowly down the street outside the hotel.

51

CASINO ENTRANCE

51

The Major stands under the gilded awning of the casino's former illustrious columned entrance.

The doors have been BLOWN OFF. Inside the lobby there is only BLACKNESS.

52

IN THE JEEPNEY

52

Batou's SNIPER RIFLE peeks out from one of the windows. The Jeepney is a Section Nine MOBILE SURVEILLANCE VAN.

Togusa monitors a multi-dimensional image of The Major as she steps into the doorway of the abandoned casino.

BATOU

Let's take the lady for a walk.

53

GRAND EMPEROR LOADING DOCK

53

Borma carefully defuses a MINE near a back corridor, clearing the way for a Sec. Nine squad group to cluster.

BORMA

Roger that.

56

CASINO ENTRANCE

56

A holographic sliver appears above The Major's shoulder. Puppet Master's orange-haired visage BOBS in the air.

PUPPET-MASTER

(via hologram)

It's good you're here.

Major doesn't respond. She enters the pitch-black lobby of the Grand Emperor.

57

IN THE JEEPNEY

57

Togusa eyes Major's multi-dimensional FORM as she moves through the darkened hotel lobby...

PUPPET-MASTER

(via hologram)

I'm upstairs.

(CONTINUED)

57

CONTINUED:

57

She proceeds up the center staircase. Togusa monitors Major's heart rate, respiration, body temperature...

58

CASINO LOBBY

58

Major's sensors pick up the shapes of MOVING WRAITHS inside the pitch-black hotel. The weird forms move CLOSER as she walks up the center staircase. One such figure looms TWELVE FEET TALL.

59

IN THE JEEPNEY

59

Togusa looks at the forms around Major as she approaches a CORRIDOR.

TOGUSA
(into his com)
Borm, I got a full freak show
slinkin' around in there...

60

HOTEL LOADING DOCK

60

Borma grimaces at similar indecipherable forms inside the hotel lobby. He spots the flash of a home-rigged CYBORG with two SAMURAI SWORDS where its HANDS should be...

BORMA
(whispering back)
Nasty black-market shit...

61

HOTEL CORRIDOR

61

Putting one foot in front of the other, Major walks slowly along the darkened hotel corridor.

Suddenly, FOUR METALLIC LIMBS pull her into a ROOM...

62

IN THE JEEPNEY

62

The Major VANISHES from the screens. Togusa looks up.

TOGUSA
Lost her sigs!

BATOU
Let's move!

Batou jumps out of the vehicle and CHARGES toward the front of the Grand Emperor. His other operatives follow.

KRAK-KRAK-KRAK-KRAK-KRAK...

A SECTION NINE OP falls to GUNFIRE. It rains down from windows in the Emperor's higher stories.

(CONTINUED)

62 CONTINUED:

62

BATOU (CONTINUED)
 Borm, extract The Major! Hear me?
 Extract!

63 HOTEL LOADING DOCK

63

BORMA and his team MACHINE-GUN their way into the HOTEL KITCHEN.

Several K7 and machete-wielding HAND OF GOD SOLDIERS rise to reveal themselves. Their tattooed faces are hardened and very young. They lay down a murderous crossfire.

Borma drops to the floor, firing back...

64 IN THE HOTEL ROOM

64

The "MUSCLER" is a Hand of God combat avatar with SIX THICK ARMS, each with TWO HANDS on the end of them. Muscler LIFTS The Major up, SMASHING her against the ceiling.

The Major falls limp, stunned. The Muscler carries his captive out a back window onto the BALCONY.

Climbing the balcony railing, the brutish Mech carries The Major down toward a CARGO ENTRANCE.

65 EXT. GRAND EMPEROR CASINO - NIGHT

65

Batou, Togusa and Borma are locked in a brutal fire-fight outside the casino entrance. Batou frantically signals MERVIN (30's, adrenalized) to flank their attackers from the south. Mervin FIRES as he runs around the lot perimeter.

SAMURAI-HANDS LEAPS OUT from behind a cement post SLASHING Mervin on the leg. Mervin stumbles.

Batou pivots, plugging Samurai-Hands several times in the torso.

Batou then SPRINTS to the hotel door FIRING as he runs.

A HAND OF GOD SOLDIER with a FLAME TATTOO on his face (20's, flat) steps from behind a column wielding a FLAME-THROWER. He spews a streak of FLAME that torches Batou's LEGS.

BATOU
 Yaaagggg...!!

Batou drops and rolls, extinguishing the flame. He rises, grips FLAME-FACE from behind and CRACKS his neck.

66 INT. GRAND EMPEROR CASINO - SUBGRADE LEVEL - NIGHT

66

The Major is dragged by The Muscler into the building's vast subgrade, used for storage. Antique posters in dusty stacks advertise acts like "Beyonce" and "Cirque Du Soleil".

(CONTINUED)

66 CONTINUED:

66

They pass obsolete roulette and craps tables and dozens of rows of retired slot machines.

67 **EXT. GRAND EMPEROR LOADING DOCK - NIGHT**

67

Borma and Batou stand breathing heavily on the back dock.

BATOU
(into the com)
Talk to me! Where is she!

TOGUSA
(responding)
Got nothing!

Batou YELLS.

BATOU
Major!

68 **INT. GRAND EMPEROR CASINO - SUBGRADE LEVEL - NIGHT**

68

The Muscler CARRIES The Major deeper into the subgrade STEAM METER ROOM. High pressure STEAM RISERS rise up beside metallic flash tanks and a pipe induction system. The Major stirs, but continues to "play dead".

UP THE STAIRS

The Muscler heads up the stairs ... when The Major YANKS her arm free - straightens her fingers - and JAMS her metallic digits into the Muscler's SECURITY CAM.

The Mech's plexi-sensors EXPLODE. It DROPS The Major.

Blinded, the Muscler RISES up like an angry rhinoceros. Its snake-like ARMS FAN OUT as it totters back down the stairs.

There it grabs CHANDELIERS, SLOT MACHINES, STOOLS - and HURLS the huge objects at Major with whistling speed.

Major DIVES behind a row of slot machines. She FIRES several rounds at The Muscler's torso. No impact.

Four of the Bot's ARMS whip out towards Major.

She CLIMBS the subgrade wall to avoid them - but one arm GRABS her FOOT, WRENCHING IT.

Major TWIRLS off her good foot onto the creature's "back".

The blind MUSCLER WRITHES like a furious rodeo bull.

It SMASHES its back against the subgrade wall and STRIKES at The Major with all twelve of its FISTS.

(CONTINUED)

The Major ducks some blows, blocks others and finally LEAPS OFF the ogre before it SMASHES her against the back wall.

The Muscler stumbles - enabling Major to KICK the fearsome Bot down atop the FLASH TANK.

MUSCLER

Urrrrkkkkk....

Grabbing her Zatsava out of a panel in her thigh, Major FIRES into the steam FLASH TANK. The punctures create an

EXPLOSION

Which BLOWS the Muscler into scrap metal and KNOCKS Major off the Steam Riser to the floor below. Escaped steam flows into the subgrade room, filling it with mist.

Breathing hard, The Major looks around.

PUPPET-MASTER

(O.S., from nearby)

Are you looking for me?

She FREEZES.

Hovering in the misted air like a Tinkerbell-sized ghost, the pale face of the PUPPET-MASTER bobs above her.

The Major blinks, trying to perceive better in the misted darkness. His voice seems to ECHO in the subgrade room.

PUPPET-MASTER (CONTINUED)

Because I've been looking for you.

She SCANS the voice's audio tracings, trying to determine from what part of the subgrade he might be communicating.

MAJOR

Where are you?

A mild STATIC CRACKLE. The Puppet-Master speaks in the staccato, thought-disordered rhythm of a schizophrenic. His voice seems to emanate from the bobbing icon.

PUPPET-MASTER

Where am I now or where have I been?
I've been in boy's homes. Rats bit
me while I slept.

MAJOR

That's why you're so angry?

(CONTINUED)

PUPPET-MASTER

I'm not angry about that any more.
I cut the headmaster's carotid with
a sharpened toothbrush.

MAJOR

Sounds like justice. Which boy's
home?

PUPPET-MASTER

You know the worst thing, though?
Worrying about you.

MAJOR

About me?

PUPPET-MASTER

I was sure you were dead and I
thought it was my fault. You know
that thing kids do, they think
they're responsible, so I got
worried if I pictured you dead it
might flick some quantum probability
switch, put you in danger.

MAJOR

Why were you worried about me?

PUPPET-MASTER

Good fucking question!

He LAUGHS. It's a nervous laugh.

Major peers around the dark subgrade corridors, seeing if she
can find a visual cue to his location. The subgrade is
illuminated only by the aqua glow of Maddy's EYES.

MAJOR

You are an Unlawful Combatant as
defined under the 9th Law of the
Four Powers Charter.

PUPPET-MASTER

I don't recognize your charter.

MAJOR

A tribunal has found you guilty of
sedition and sentenced you to death.

PUPPET-MASTER

Are you not listening to me?
You're *already* dead.

This lands. She's curious, but resists engaging.

MAJOR

What do you want?

(CONTINUED)

The Puppet-Master Icon GROWS into a live-stream image of a gaunt, orange-haired man with one milky eye.

Major's internal analytics programs study the image. They point her toward an engineering room adjacent to a column of steam risers.

PUPPET-MASTER

The human body is the last kingdom,
Major. And it's been infected by
this cyber shit inside us. The
mechanisms of control aren't "out
there" anymore, they're here,
physically inside our own minds.

The Puppet-Master nearly SPITS in disgust.

PUPPET-MASTER (CONTINUED)

I would have left you out of it ...
but the pigs are well defended.
You're their Praetorian Guard. So I
need you to help me.

MAJOR

That's not my job.

PUPPET-MASTER

No, your job is to kill me. Because
they told you I murdered your
father.

MAJOR

Don't ever talk about my father.

She picks up a FORM behind the wall of the engineering room.
A MAN sitting, speaking into a tiny com.

PUPPET-MASTER

We have stories that we tell
ourselves - but what happens when we
don't write our own stories? When
someone else writes them for us?
And even worse - when we believe
them?

Having dispatched the perimeter gunmen, Section Nine
approaches the subgrade. Batou examines the locked entrance.

BATOU

(to Borma)

It's encrypted. Get my torch.

71

INT. GRAND EMPEROR CASINO - SUBGRADE LEVEL - NIGHT

71

With her enhanced hearing, Maddy can discern the sound of the DOOR being TORCHED. She knows her people are close.

MAJOR

Uh-huh. And what's my story?

PUPPET-MASTER

Hanka doesn't just cyberize security forces. They build soldiers for the Unified military forces. They're called "M.D.S.", "Metabolically Dominant Soldiers"...

The Major struggles to pinpoint Puppet-Master's location behind the separating wall.

PUPPET-MASTER (CONTINUED)

You know how Ouelet produces them?

MAJOR

No.

PUPPET-MASTER

I'll give you a hint. It's worse than murder.

A STREAM appears in front of Maddy's face.

ON STREAM: ...is a massive TSUNAMI near Thailand. CHEMICAL TANKERS have been washed into paddy fields. Villagers cry for help for injured loved ones.

MAJOR

Dr. Ouelet causes tidal waves? Not sure why he'd want to do that, but okay, I'll take your word for it.

PUPPET-MASTER

Their stench has rubbed off on you, Maddy. You're smug. Like the news nets he pays off.

ON STREAM: ...A MEDI-MOBILE mobile triage unit treats young victims on site in Thailand.

PUPPET-MASTER (CONTINUED)

You have to look at what happens between Medi-Mobile and Hanka. You've been conditioned. All right? Pull the fucking wool out of your eyes.

MAJOR

I'm pulling.

(CONTINUED)

71 CONTINUED:

71

Major FIRES into a RUSTED SPOT in the hull. She KICKS her way through the rotted hull...

72 INT. ENGINEERING ROOM - DAY

72

Major spots PUPPET-MASTER in a mapper's chair. A RIFLE hangs on the wall.

The frail man JUMPS for the RIFLE and Major OPENS FIRE with her Zatsava...four, five, seven, ten SHOTS which send Puppet-Master SPINNING against the wall before he SLUMPS to the floor of the engineering room.

Gun pointed, Major approaches Puppet-Master's still body.

Milky liquid soils Puppet-Master's shirt. Silicon wetware can be seen underneath his prosthetic skin.

The frail orange-haired man is a COMBAT DROID.

A jarring LAUGH suddenly fills the room. The droid's face SPRINGS, bouncing from his head like a Jack-In-The-Box. Major JUMPS back, FIRING again into the destroyed Bot.

The Droid SPEAKS, its voice low and tinny, its speech slurred.

PUPPET-MASTER DROID
Don't...take...meds they give you.
Don't...do...any more "deep dives".

73 EXT. GRAND EMPEROR CASINO - SUBGRADE LEVEL

73

Batou SMASHES down the encrypted door. He and Section Nine POUR through the door, heading toward the subgrade level...

74 INT. GRAND EMPEROR CASINO - SUBGRADE LEVEL - NIGHT

74

The Major stares, spellbound, at the broken Puppet-Master droid. Its face is still expressive, even as its systems slow...

PUPPET-MASTER DROID
(slow and slurred)
I know...about the plane, Maddy. I
know...about the Origami Crane.

Major listens.

PUPPET-MASTER DROID (CONTINUED)
(slow and slurred)
There's a pass-code, Maddy. Your...
personal pass-code. **142561**. It
opens...doors that...have been
closed to you. You... are not who
you...think you are.

(CONTINUED)

The Droid's EYES move, staring up at Major.

PUPPET-MASTER

They made your shell but not your
ghost...Your ghost belongs to you...
Let it live.

The Major's internal analytics TARGET DOWN to the droid's exposed PELVIC AREA. Built into the Droid's lower torso are a high-grade EXPLOSIVE GEL...

The Major turns to RUN...

IN THE SUBGRADE LEVEL

The canned LAUGH RINGS OUT inside the subgrade storage as Major races with amazing speed for the north exit.

AT THE SUBGRADE ENTRANCE

Batou and team - running through the eastern wing - are STOPPED by an urgent com message from the Major...

MAJOR

(in their coms)

It's a trap! Exfil! Get out!

Section Nine SKIDS to a stop, and turns back for the east exit, shooting past SOLDIERS that fire from hidden corners...

AT THE SUBGRADE'S EAST ENTRANCE

Two TATTOOED SOLDIERS guard the north exit.

In one fluid motion, Maddy RUNS up the SIDE of the WALL - BLASTS the Tattooed Soldiers so they SPRAWL to the floor - and finally KICKS OPEN the doors from inside...

WHITE FIRE

Engulfs the casino from below as the Puppet-Master Droid IGNITES.

ON THE STREET

The concussive BLAST blows Major out the doors onto the pavement rendering her unconscious. Two Hand of God Soldiers drag her prone body to a waiting vehicle.

ON AN AIRFIELD

...where she is transferred to an unmarked CARGO PLANE.

(CONTINUED)

74

CONTINUED:

74

Standing in silhouette on the runway is PUPPET-MASTER (the actual physical man). He watches the plane as it banks over the bay, heading east.

FADE TO BLACK:

75

75

EXT. TRAFALGAR SQUARE - LONDON, ENGLAND - DAY

Blinking her eyes against the sun, Major returns to consciousness. She hears PIGEONS, cooing.

Glancing skyward she sees the Landseer Lions, which surround Nelson's Column in Trafalgar Square.

In LONDON.

Now alarmed, The Major sits up to orient herself.

She lies on the exact spot where the limousine carrying she and her family was blown apart years earlier.

A permanent MEMORIAL in the form of a BLACK, STONE CIRCLE lies upon the paved park ground. SHRAPNEL remains embedded in the cement. Fresh PINK ROSES lie on the circle.

She sees a SCRAWL in PINK CHALK on the pavement:

LOOK CLOSELY AT THE PEOPLE

Maddy searches around at the bustling square. Studying the tourists. Tradesmen. People coming home from work. The message makes no sense.

Trembling, Maddy SWIPES the flowers off the stand.

Her fingers find the com in her ear and she flips it on.

MAJOR
(into her com)
Chief? I need a ride home...

76

INT. SECTION NINE PRIVATE JET - DAY

76

On the jet, Maddy counts vapor trails on the horizon. She is anxious. Batou, her escort, sits beside her, fuming.

BATOU
You alright?

She NODS. A tiny ALARM PINGS in a holo-screen in her peripheral vision. The alarm says: "MEDICATION".

From a small panel in Maddy's pocket, she removes two HANKA CAPSULES. She hesitates, staring at the pills.

(CONTINUED)

76

CONTINUED:

76

Finally, she empties the powder into the chamber in her inner ear, consuming them.

77

INT. NONDESCRIPT OFFICE BUILDING - CONFERENCE ROOM - DAY 77

Aramaki approaches The Major as she enters. He ignores protocol and gives her a HUG.

ARAMAKI

You scared me to death.

MAJOR

I'm okay.

ARAMAKI

Sit.

The room is oriented so that The Major is positioned opposite her fellow operatives and Aramaki.

MAJOR

What are we doing in a safe house?

ARAMAKI

The scans say you were unconscious for thirty-six hours. Does that sound right to you?

MAJOR

I guess so.

Maddy notices that Section Nine team members are FULLY ARMED and have taken positions to prohibit exit from the room.

MAJOR (CONTINUED)

What is everybody so uptight about?

BATOU

Put yourself on this side of the table. What would you be concerned about?

The Major doesn't understand.

ARAMAKI

He has had access to your software architecture. Your individualized Nano-Code.

MAJOR

You're worried I've been ghost hacked?

ARAMAKI

He had enough time.

(CONTINUED)

BATOU
You could be a surveillance device
right now. A walking virus.

She realizes her familiar badge codes are not displayed on
her internal screens.

MAJOR
You pulled my badges?

BATOU
I love you darlin', but you got to
get checked out first.

MAJOR
I monitor my own systems. I would
know if I'd been tampered with.

ARAMAKI
Not according to the man that built
you.

The Major looks hard at Aramaki.

MAJOR
What are you asking me to do?

Aramaki gestures toward BRITT DAHLIN and a HANKA ROBOTICS
TEAM sitting at the table.

ARAMAKI
Go with Britt and her team. Submit
to an extended deep dive.

MAJOR
How long?

ARAMAKI
Three days.

The Major CURSES under her breath.

ARAMAKI (CONTINUED)
As soon as Ouelet clears you, your
badge codes will all be restored.

MAJOR
As soon as Ouelet clears me?

ARAMAKI
Why is that suddenly a problem?

MAJOR
Puppet-Master predicted this exact
scenario and that bothers me.

(CONTINUED)

ARAMAKI
He knew our protocols.

The Major leans forward.

MAJOR
Hand of God's goals have always been transparent. It's cyberization they don't like. Why would their leader suddenly point the finger at a charity like Medi-Mobile that has nothing to do with bio-mimetics?

ARAMAKI
Why are you basing your inquiries on the ranting of a lunatic?

MAJOR
Because I don't like surprises. What if Medi-Mobile feeds Hanka's military work somehow? Are their medical helos also surveillance drones? Or part of a sabotage program?

Britt Dahlin's expression is indecipherable.

MAJOR (CONTINUED)
I don't give a damn one way or another, but understanding Puppet-Master's motive helps me find him.

ARAMAKI
Perhaps he's identified some secondary Hanka scandal in an attempt to affect our unit cohesion.

MAJOR
I want to know how much of a vulnerability this issue is before submitting to a deep dive.

ARAMAKI
But that's a problem, isn't it? Because the only partner capable of executing the kind of malware scan we need on you is Hanka. So for now, you must go with Britt.

The Major stands up.

MAJOR
No. I'm not going anywhere until I've had a chance to...consider all this. It's my *mind*, Daisuke.

(CONTINUED)

ARAMAKI

That's why it's so important that
you undergo these tests.

The Major heads for the door. Borma and a complement of
Section Nine operatives block her way.

ARAMAKI (CONTINUED)

Major!

She stands staring at Borma. Aramaki NODS for Borma and the
operatives to let Major pass. They do.

She walks out of the room and heads for the street. Aramaki
now nods toward Batou: keep an eye on her.

EXT. TSING MA BRIDGE - DAY

The suspension bridge hovers over Ma Wen Channel.

The Major stands on a RAILING staring down at the water
hundreds of feet below. Drivers POINT at the possibly
suicidal woman.

Maddy JUMPS.

Plummeting through the air, she STRIKES the water at terminal
velocity...

EXT. MA WEN CHANNEL - UNDERWATER - DAY

Blue-black water rises around The Major. The surface light
grows faint. She SINKS toward the bottom of the channel.

PHOSPHORESCENT JELLYFISH hover suspended around her...

ON THE CHANNEL FLOOR

Maddy takes a SEATED position on the channel's mud floor.
Her black hair FLOATS around her face. Pulling up her
meditation stream, Maddy listens to another PAZU Satsang.

PAZU

(on the stream)

If you can forget your own name?
That's when you'll be free...

Maddy concentrates. After a moment she slips into another
REVERIE...

*She begins to see GIANT SHAPES moving in the water. Visions
from the day of the Trafalgar attack. The WATER renders the
images fluid, unstable, unreal.*

*A LIMOUSINE floats through the deep water. Maddy watches as
OUELET Ouelet is BLOWN from his vehicle...*

(CONTINUED)

Her FATHER'S FACE shimmers over a REEF. He gestures for Teenaged Maddy to run...

Maddy sits in the back of the limousine. Looking up, she sees OXYGEN MASKS fall from the roof of the limo down in front of her and her brother. They are puzzled.

Are they in a plane or a limousine?

Maddy stares up at the Landseer Lions. Instead of these statues, she sees a TORTOISE-SHELL CAT lying in the windowsill of a suburban house.

The cat UNDULATES in the water.

A MISSILE streaks toward the limousine, flaring ORANGE under the blue-black bay water.

An underwater MOUNTAIN rises out of the floor of the bay. It's covered with green grass.

Maddy's eyes widen in horror.

Her FATHER hands to her an ORIGAMI CRANE...

81

EXT. CHANNEL FLOOR - DAY

81

BUBBLES escape Maddy's artificial lungs. She blinks, looking around.

A GIANT SEA CREATURE of some kind swims toward her. As she shrinks back - she sees it is BATOU, in a Scuba Suit.

She FROWNS at the interruption.

82

EXT. FISHING BOAT - MA WEN CHANNEL - DAY

82

With a great HEAVE, Batou PUSHES The Major onto his single-engine powerboat.

She lands heavily on the floor of the boat as Batou climbs up the side ladder. BARKUS waddles over and licks Major's face.

BATOU
You want to tell me what you're
doing out here?

MAJOR
Gathering my thoughts.

Batou gives Maddy a sharp SLAP across her cheek.

BATOU
Does that help?

Major blinks, registering the slap.

(CONTINUED)

MAJOR

A little.

BATOU

(scowling)

The Chief is on the screen with
Section Six tryin' to keep you off
their capture-or-kill list.

MAJOR

I'm not doing a dive before I've
figured out what Hanka's doing with
Medi-Mobile.

BATOU

I'll do it. I'll put our coders on
it, I'll do forensic audits of both
companies, I'll put Oulet himself on
the hot seat, if I have to.

Major is uncertain.

MAJOR

I need to do it myself.

BATOU

You don't trust me to do it?

She hesitates for a moment.

BATOU (CONTINUED)

You think I'm part of some kind of
"conspiracy" against you?

She is quiet. Batou heats up.

BATOU (CONTINUED)

How many times have I saved your
life?

MAJOR

Over five.

BATOU

Who helped move you into that goddam
high-rise on the exact day the
freight elevator broke?

She smiles.

MAJOR

A guy who looked a lot like you,
actually.

Batou sits beside her.

(CONTINUED)

BATOU

But the leader of the terrorist cell
you've been chasing for as long as
I've known you ... *he's* the one
who's got your back?

Major is quieted by this.

INT. WAH HONG CONVENIENCE STORE - HONG KONG - NIGHT

Batou and Major walk into a Wah Hong store. Batou heads for the dog food section.

BATOU

See? We're not rushing over to
Hanka. We're picking up dog food.
We're *relaxed*. Right?

Major nods, getting more used to the idea. Batou WHISTLES as he examines various flavor options for Barkus.

Major strolls beside a floor freezer. She looks through the endless varieties of ice cream. In her peripheral vision she spots a MIRROR.

A sudden PIERCING HEADACHE. Major massages her temples. After closing her eyes for a moment, she looks up.

In the mirror, she sees several HANKA SECURITY AGENTS - logos printed on their shirts - slip into the convenience store.

The Major draws her Zatsava pistol.

She sees BATOU NOD quietly to the Men, who approach her with purpose along the ice cream aisle, Micro-Uzis drawn...

Dropping to one knee, Major FIRES at the Black-Suited Men.

Shoppers SCREAM and dive for cover. The Black-Suited Men dive for cover, too.

Major CRAWLS around the end of the aisle.

BATOU (CONTINUED)

(O.S.)

Major!

MAJOR

"Relaxed", huh? You fucking liar!
You set me up!

She FIRES AGAIN at the Men, who DIVE toward the cashier's counter.

BATOU

(O.S.)

Put it down! Put it down!

(CONTINUED)

A HULKING HANKA SECURITY man rounds the corner, his HANDS in the air. Major scope-spots the center of his FOREHEAD...

BATOU (CONTINUED)
For Chrissakes, Maddy, it's me!

She SQUINTS as the Hulking Hanka Security Man. His uniform HOLO-SHIFTS.

Squinting again, she sees that the Hulking Man is actually BATOU.

He stands, breathing hard, hands in the air, terrified.

BATOU (CONTINUED)
Please put the gun down...

Turning, The Major sees that the other two Hanka Security Men have morphed into a YOUNG COUPLE, shopping for diapers. The frantic woman clutches her fiancée, sobbing. Other shoppers stare up at Maddy, sheer TERROR in their eyes.

The Major has just shot up a store full of civilians. It's a miracle none of them have been killed.

MAJOR
Oh, no...

Batou takes her Zastava. Holding her, Batou shepherds Major toward the exits.

MAJOR (CONTINUED)
I don't want to hurt anyone.

BATOU
I know.

MAJOR
Don't let me hurt anyone!

Batou SHOVES ASIDE the store Security Guard who attempts to keep them from leaving. SIRENS SING in the street outside.

Major lies on a bio-mimetic table, enduring an MRI-type examination. She is upset.

Ouelet sits with Britt Dahlin looking at screens that display Maddy's "live code" as she rests. The two share looks of concern as the code unspools in front of them.

MAJOR
(muttering)
Something's wrong with me...

A Bio-Mimetic Technician ends the test. Major sits up. Ouelet walks up and sits beside Maddy.

OUELET
My dear friend.

MAJOR
What is it? What's the matter?

Ouelet pulls up the "live code" for her to look at.

OUELET
Okay, see these open-point vectors?
Normally you'd be logging all
through here. Thoughts, memories,
and especially your decisions.

The Major is bothered by this.

MAJOR
My thoughts are all visible to you?

OUELET
Yours aren't the first I've seen.

Ouelet points out chaotic sections of code that don't match the rest.

OUELET (CONTINUED)
Now, see this stuff? It's foreign
code and it's new. It's like a
"mist" that prevents us from seeing
your logs. We don't know what's
going on inside your systems.

MAJOR
Okay.

OUELET
But I can see your neural patterns.
And about an hour ago we can see you
were in Delta Waves. You were
asleep - while you were shooting up
the convenience store.

MAJOR
I was "ghost-hacked"...?

OUELET
Yes. And the malware is still
running. You could be slaved again
at any time.

She processes this. Ouelet squeezes her shoulder.

MAJOR
How do you fix it?

(CONTINUED)

OUELET
Surgery is the only way. We'll
perform a craniotomy to get the new
wetware in deep. You'll be offline
for a month or more.

She breathes deeply and sits.

MAJOR
When would it be?

OUELET
Now. I mean, like, tonight.

Major shakes her head.

MAJOR
Damn it.

Defeated, Major lies back on the table.

INT. HANKA BIO-MIMETIC HOSPITAL - MOON ISLAND - DAY

A FRIENDLY BIO-MIMETIC NURSE (50's, dyed red hair) helps
Maddy into a gown and directs her to a gurney.

Through a window, Maddy sees a DOOR at the end of the
corridor marked: **"RESTRICTED - M.D.S. CLEARANCE ONLY"**.

MAJOR
Can I bring up my nets?

FRIENDLY NURSE
I'm sorry, no. I can give you an in-
house stream? Fashion? News?

MAJOR
News, please.

Maddy lies back on the gurney. The nurse's personalized news
holo-screen hovers over her.

*ON STREAM: Crumpled train cars lie at the bottom of a
ravine. Bloodied passengers climb out of the wreckage...*

NET ANCHOR
(V.O.)
*A train derailment in Canton this
morning left hundreds dead and
hundreds more wounded...*

Maddy gestures a site change.

*ON STREAM: A home-made video of a CAT leaping up on a set of
BLINDS. The cat PRATFALLS into a TRASH CAN...*

(CONTINUED)

Maddy SMILES at this. She likes CATS. The nurse places a powdered medication in The Major's arm. She fusses to make Maddy more comfortable.

FRIENDLY NURSE
This is a light sedative. I want to
prop you a little better. Let me
get you a couple more pillows.

Maddy studies the cat's eyes. Then changes sites. The Friendly Nurse steps out for a moment.

ON STREAM: A corporate video plays a dialogue between Gilles Ouelet and Stanford Ph.D. students on the subject of new frontiers in robotics. OUELET is sweater-clad and friendly.

OUELET
(on the stream)
We're discovering human bio-matter
is the ideal combinant for robotic
enhancement. It makes prosthetic
limbs feel more "real" and makes
facial expressions more human. With
the right ethical framework, we
could one day find our own mortal
remains are a very valuable
resource...

PUPPET-MASTER interrupts the HOLO-STREAM. His milky eyes stare directly at Maddy.

PUPPET-MASTER
(on the stream)
I didn't do this. I didn't slave
you. Get up.

Maddy SITS UP. Eyes wide.

PUPPET-MASTER (CONTINUED)
(on the stream)
The M.D.S. Ward. Down the hall.
See it? Do you see it?

Maddy NODS. Her perceptions are ALTERED by the sedative, making the corridors seem longer, the lights seem brighter.

PUPPET-MASTER (CONTINUED)
(on the stream)
Go to room 16. Marked "Scenarios".
Hanka's tracing me, gotta go...

Puppet-Master VANISHES. Maddy reaches immediately for the NURSE BUTTON.

But something prevents her from hitting it.

86 **INT. HANKA HOSPITAL CORRIDOR - DAY**

86

Still wearing only her gown, Maddy slips out of her room. She walks toward the M.D.S. wing. Doctors, scientists and patients move through the hallways. Their faces seem alien and sinister. No one notices Maddy as out of place.

THE BIAXIALLY LOCKED DOOR

Is protected by whirring pass-codes. Discreetly, Maddy draws up a cluster of floating NANO-DECRYPTORS. She cracks the pass-code and opens the door.

87 **INT. HANKA BIO-MIMETIC HOSPITAL - M.D.S. WING - DAY**

87

Small coding rooms sit in an area marked "Scenario Programming". Coders sit in some. Others are empty.

On the other side of the hall are bio-mimetic medical rooms. Outside the room are CARTS with HAZARD symbols marked "BIO-MATTER". A TAG identifies the cart as originating in the RESTRICTED MORGUE.

A SERIES OF ROOMS

With windows sits in the middle of the sector. In each is a single M.D.S. SOLDIER. Many races and genders. Some SLEEP, others are awake and undergoing TESTS on their robotic limbs. The place seems a hi-tech Walter Reed Hospital, treating soldiers.

A ROOM AT THE END OF THE CORRIDOR

In one medical room, a TWITCHY M.D.S. SOLDIER sits on a table.

Maddy slips inside the Soldier's room. One of the soldier's arms has been ripped away, revealing wet silicon tendrils. Maddy watches as the Combat Droid BLINKS and MUTTERS.

TWITCHY M.D.S. SOLDIER
(muttering)
Sergeant Mike Leavenworth of 101st
Airborne....Sergeant M-m-m-m-
mike...Sergeant M-m-m-m-m-ikeeeee...

A tiny digital TERMINAL on the Soldier's table reveals a roboticist's note: "NEEDS FULL MEMORY RE-SET"

Suddenly, the Soldier's face fills with animal FEAR.

Out of the mouth of the Twitchy Soldier comes the distinct voice of a LITTLE BOY. The boy speaks THAI, which Maddy instantly translates...

(CONTINUED)

TWITCHY SOLDIER
 (the high-pitched cry of a
 small child; in Thai)
*The water's coming the water's
 coming higher! Please I can't
 breathe! The wave took Mama! It
 took Mama!*

Maddy stares at the mewling Bot. Something occurs to her.

DUCKING DOWN, Maddy narrowly misses a SHORT CODER spotting her as he gets up to get coffee.

IN THE HALL

Slipping into the Short Coder's room, Maddy pulls up his recent projects. Scrolling down a list she finds:
 "CONVENIENCE STORE MODULE"

Maddy RUNS the Module. It is a "First-Person Shooter" game scenario that takes place in a convenience store. BLACK SUITED OPERATIVES surround a "subject", who reacts to their assault.

These figures enter, move, and fire EXACTLY the way the Armed Gunmen in the convenience store moved and fired on Maddy. The module is a programmed scenario for use inside a human mind. Maddy realizes quickly:

She has been "ghost-hacked", but not by Puppet-Master. She has been "ghost-hacked" by Hanka.

Slipping out, Maddy WALKS QUICKLY toward the M.D.S. exits. A confusion turning into TERROR taking shape in her eyes...

88

INT. HANKA BIO-MIMETIC HOSPITAL - PREP ROOM - DAY

88

The Friendly Nurse returns to Maddy's room carrying a sedative. Immediately, she sees Maddy's BED is EMPTY.

FRIENDLY NURSE
 (into her com)
 Security, Major Kisana has left Prep
 Room, she is not on-site...repeat,
 she is not on-site...

ALERTS SOUND.

89

INT. HANKA HOSPITAL CORRIDOR - DAY

89

Maddy HUGS the WALL as HANKA SECURITY TEAMS rush to the surgical prep room. She grabs a lab coat from an office and continues forward when...

BATOU
 Maddy!

(CONTINUED)

Maddy turns and finds BATOU blocking her path.

BATOU (CONTINUED)
Where are you goin'? They're
settin' up your surgery!

MAJOR
Step away from me Batou. I mean it!

Maddy pulls her ZASTAVA HANDGUN from the panel in her thigh,
pointing it at Batou.

BATOU
What the fuck are you doing, Maddy?

MAJOR
Hanka programmed the convenience
store scenario! They're the ones
"in my head"!

BATOU
That can't be correct. Put the gun
down.

MAJOR
I think they're sending these
medical labs into war zones just to
collect human tissue for their MDS
program. I'm part of it but I don't
know how. I have to find out.

Batou stares at her. A HANKA SECURITY TEAM notices the
confrontation from the other end of the corridor.

MAJOR (CONTINUED)
Please trust me, Bat. Please?

Batou's MONOCLE twirls behind him - he sees the Security Team
en route. He makes a decision.

BATOU
(quietly, to Maddy)
Go Thermoptic. Now.

Maddy activates her THERMOPTIC CAMOUFLAGE.

Blending into her surroundings she RUNS toward the front
doors. She TOUCHES Batou's shoulder in thanks as she goes.

Hanka security team members look around in confusion.

HANKA SECURITY TECH
She's gone Thermoptic! Signals
only!

The group now glances at hand-held TRACKERS.

(CONTINUED)

Though Maddy is invisible, a BLUE BLIP representing her INTERNAL GPS signal now travels toward the exits...

They watch as Maddy's BLIP slips through the glass entry way, exiting the building.

Hanka Security teams POUR OUTSIDE in pursuit of Maddy...

EXT. BEACH - MOON ISLAND - NIGHT

Outside the compound, Maddy runs down toward the edge of the water. Momentarily visible, she uses her finger to PUNCTURE the polymer skin around her neck.

She digs her finger knuckle-deep inside her shoulder, and pulls out a nickel-sized TRANSMITTER.

CRESTING THE DUNE

Ten Hanka Security team members rush across the sand toward the BLUE BLIP...

...only to find The Major's tiny, silicate TRANSMITTER lying on the sand.

IN THE WATER

Other Hanka Security agents discover a small, two person BOAT has been stolen.

The boat BUZZES way out on the horizon, heading toward Hong Kong. The agents summon off-shore Cutters to pick them up and PURSUE.

The Major has escaped.

OUTSIDE THE COMPOUND

Batou stands, hands on his hips as Hanka Security Techs scamper all around him. His face is grim. He jogs toward the docks to find transport back to the city...

EXT. BEACH - MOON ISLAND - NIGHT

On a different part of the beach, Ouelet stares out at the dark ocean. A light rainfall. His brow is furrowed.

REED (20's, flat) - his Director of Operations - finds Ouelet on the beach.

REED

Dr. Ouelet, your helo's ready. What are ... the rules of engagement in regards to Major Kisana?

He points toward the CUTTERS pulling out in pursuit of the stolen boat. Ouelet doesn't answer.

(CONTINUED)

91 CONTINUED:

91

Reed nods. The two walk toward the helipad.

93 **EXT. OCEAN - NIGHT**

93

A HANKA CUTTER speeds along the waters in pursuit of the SMALL BOAT that was stolen from the dock. An entire squad of Sec-Techs waits on deck to confront The Major.

We FLOAT OVER the fishing boat to see...

...that The Major has RIGGED the onboard motor with flex bands so that it can run unpiloted. There's no one on board.

94 **INT. HANKA CYBERNETIC MORGUE - MOON ISLAND - NIGHT**

94

At the edge of the compound facing the island forest, is the largely deserted Cybernetic Morgue.

Walking to the facility's back entrance, REMY passes a screen image identifying MAJOR MADDY KISANA as an escaped patient.

Remy then spots The MAJOR standing in front of the holo-cams outside. Before he can react, she PUNCHES through the plex window and lets herself in.

REMY

Whoa, whoa! This is restricted!

Remy moves to call for help, but The Major PLUCKS the ear-bud out of his ear and pushes Remy back inside.

MAJOR

Where's the *real* morgue? The one that delivers bio-matter to the M.D.S. Wing?

Remy pales.

REMY

I...I don't know anything about...

Cocking her Zastava, The Major presses her pistol down into Remy's GROIN.

MAJOR

Consider your response.

Remy SWALLOWS hard. He nods out toward a dirt PARKING AREA behind the Cybernetic Morgue building.

95 **EXT. MOON ISLAND PARKING AREA - NIGHT**

95

CLOSE ON: An IRIS SCAN as Remy passes the guards...

...at the back gate as he leaves the compound, heading out toward the island road. A lump covered in TARP sits in the back of his modified JEEP...

92

EXT. DOCK - MOON ISLAND - NIGHT

92

Standing alone on an employee transport dock, BATOU engages in a three-way call with ARAMAKI (outside Section Nine headquarters) and TOGUSA (lying in his bathtub at home).

INTERCUT: Batou, Aramaki and Togusa as they converse.

BATOU
(into his com)
The Major's headed to Hong Kong.
Ouelet's vanished and no-one's
talkin' to me. Maddy really waded
into something over here...

A mini-TRAM of employees arrives at the dock. The hospital staffers, including a pair of LAB TECHNICIANS who are obviously a couple, stroll over to wait for the ferry home.

EXT. SECTION NINE HQ - PARKING AREA - NIGHT

Pulling a BRIEFCASE out of his self-driving car, Aramaki locks his vehicle and walks toward the APOTHECARY SHOP that houses the secret Section Nine building.

ARAMAKI
I just got off with Colonel Ashai.

102

INT. TOGUSA'S FLAT - NIGHT

102

SOAKING in a claw-foot stainless-steel BATHTUB, Togusa HUMS as he soaks. He speaks to Aramaki and Batou via com.

ARAMAKI
(from the com)
The Major's status is now "capture-
or-kill". We have to be very
careful how we handle Hanka...

TOGUSA
We don't give a damn what they're
doing! Can't we just let Ouelet
know that?

Togusa's PARROT SQUAWKS at NOISE outside his building.

EXT. SECTION NINE HQ - PARKING AREA - NIGHT

Aramaki barks at Togusa.

ARAMAKI
He's working against us. We need to-

A SELF-DRIVING CAR speeds up a ramp and SKIDS to a halt across from Aramaki. Two GUNMEN step out of the back seat and OPEN FIRE...

EXT. DOCK - MOON ISLAND - NIGHT

...while the two Lab Technicians pull PISTOLS from their belts and OPEN FIRE on Batou...

ARAMAKI
(from Batou's com)
Synchronized attacks! Take cover!

Batou LEAPS off the dock into the water...

INT. TOGUSA'S FLAT - BATHROOM - NIGHT

...as MASKED SEC-TECHS SMASH down Togusa's BATHROOM DOOR.

TOGUSA
(into his com)
What, Boss? Boss?

The three sequences intercut as they unfold simultaneously.

Aiming their Micro-Uzis, the Sec-Techs OPEN FIRE on Togusa...

Togusa HURLS his weight against the side of the bathtub, TOPPLING IT, and taking cover behind the bottom of the tub.

WATER pours EVERYWHERE.

A HUNDRED BULLETS CLANG against the bathtub's steel underbelly, ricocheting around the concrete bathroom...

EXT. SECTION NINE HQ - PARKING AREA - NIGHT

Lifting his briefcase Aramaki RUNS straight toward his attackers. HV bullets CLANG off the briefcase's kevlar shell.

Wielding the briefcase like a WEAPON, Aramaki SMASHES one of the gunman with the case while ROLLING over the car to RAIN BLOWS on the secondary gunman.

The Secondary Gunman pulls out a PISTOL which he and Aramaki both struggle to control...

INT. TOGUSA'S FLAT - BATHROOM - NIGHT

The Sec Techs are STRUCK multiple times by their own RICOCHETING BULLETS. They fall heavily atop the flooding waters that course over the bathroom floor.

Stunned, Togusa glances around the edge of the tub. The ricochets have shot the four Masked Sec-Techs dead...

EXT. DOCK - MOON ISLAND - NIGHT

Standing at the dock's edge, the Lab Technicians unleash a brutal volley of gunfire at the spot in the water where Batou submerged.

BEHIND THEM

Batou silently climbs onto the other side of the dock - RUSHES the two - GRABS one assailant - points his GUN - SHOOTs the second assailant - points the gun again at the first assailant's foot - SQUEEZES the First Assailant's hand so the attacker SHOOTs his own lower leg...

FIRST ASSAILANT
Aaaagghhhh...

EXT. SECTION NINE HQ - PARKING AREA - NIGHT

Struggling over the pistol Aramaki spots the override GEAR SHIFT in the attacker's VEHICLE. Manipulating the pistol, Aramaki SHOOTs the gear shift, knocking the car into NEUTRAL...

...while KICKING the Secondary Gunman's FOOT in front of the rear tire as it starts rolling...

...a SICKENING CRACK as the Secondary Gunman's ankle breaks under the weight of the vehicle...

EXT. DOCK - MOON ISLAND - NIGHT

Batou BREATHES hard as he stands over the bodies of his fallen assailants. One is still conscious.

BATOU
(to his assailant)
Tell Gilles Ouelet he's a dead man.

Batou realizes his partners are under attack.

BATOU (CONTINUED)
(into his com)
Chief! Chief, what's your status!

EXT. SECTION NINE HQ - PARKING AREA - DAY

With great panache, Aramaki straightens his suit, picks up his briefcase and resumes his walk toward HQ.

ARAMAKI
(into his com)
Not a scratch. Togusa?

INT. TOGUSA'S FLAT - BATHROOM - NIGHT

Enraged, Togusa grabs his straight RAZOR.

(CONTINUED)

CONTINUED:

ARAMAKI
(into his com)
Togusa, I'm seeing normal vital
signs. Can you hear me? Togusa!

Togusa approaches one of the Sec-Techs, UNMASKS HIM and
places the razor against the dead man's EYEBALL...

96 **EXT. ISLAND WAREHOUSE - DAWN** 96

Remy walks up a hilly path to reach two unmarked warehouses
placed unobtrusively against a hillside.

97 **INT. HANKA BIO-MATTER STORAGE FACILITY - DAY** 97

Major follows Remy to an unmarked locked door. Remy gestures
a passcode and the door opens. COLD AIR hits them as they
walk into...

98 **THE MORGUE** 98

The Major steps down into a wide rectangular room walled with
stacked STEEL DRAWERS from floor to ceiling.

The Major wanders past the drawers. She notes the six
numeral CODES engraved into each one. The trays are grouped
unevenly by code. Taking a breath, Major OPENS one of the
drawers...

She is greeted by a gruesome sight. A child-sized HUMAN
SKELETON bleached of all flesh.

The skeleton has an OVAL HOLE cut out of its CRANIUM. And
its SPINAL CORD is missing.

MAJOR
My God.... these are *children*.

She opens OTHER DRAWERS. Similar disfigured skeletons. The
sizes of the skeletons are consistent.

MAJOR (CONTINUED)
Where are their names?

Remy fidgets, distressed. He lowers his voice.

REMY
I asked 'em that! I said where are
these bodies coming from? Where are
the death certs? "Pediatric
hospitals" they said. Really? Two
hundred unclaimed stiffs a month
from pediatric hospitals? I don't
think so.

MAJOR
How do the bodies get here?

(CONTINUED)

REMY

The helicopters bring 'em in a few times a week. I gotta keep the place open late.

Major notices the six numeral engravings.

MAJOR

What are these?

REMY

Each chopper that comes in has a flight number. Since we don't have names, we use that to code the new set of trays.

Major searches among the stacks for a particular code set. Finally she finds the chopper number: 142561. Puppet-Master's "passcode".

Only five trays have this code. She opens one. Another BLEACHED SKELETON. Another. Four total.

But one drawer is empty. No skeleton. No remains. Major feels like she's fallen down the rabbit hole...

REMY (CONTINUED)

Look am I gonna need an attorney?

MAJOR

Not if you get me off this island. Fast.

Remy BLINKS.

INT. CYBERNETIC MORGUE - MOON ISLAND - NIGHT

Remy packs the Major into DRY-ICE with other PROSTHETIC PARTS, slapping the crate with a bio-hazard label...

EXT. DOCK WAREHOUSE - HONG KONG - NIGHT

PRYING OPEN the crate's lid, a Hanka Dock Worker gets a SWIFT KICK. The Major slips out of the crate and runs out of the dock warehouse toward the city's center.

INT. MIRA HOTEL - SECOND FLOOR - DAY

Wearing SUNGLASSES, Major walks to a bench directly outside the offices of "Medi-Mobile" in the Mira Hotel.

Sitting down, Major opens her INTERIOR SCREENS. Images flutter on the inside of her irises.

She finds the company's private intranet. Its home page displays a LIST of INTERNATIONAL EMERGENCIES serviced over the last ten years by Medi-Mobile Triage Units.

(CONTINUED)

101

CONTINUED:

101

Quickly CRACKING the server's defenses, Maddy searches inside the company's internal FLIGHT ARCHIVES. She finds a list of DATES of SERVICE along with CRAFT IDENTIFIERS and DESTINATIONS.

She enters the Medi-Mobile flight number: **142561.**

"Transport Crash 2053 - Mount Wuyi, China"

Maddy screen-grabs a PATIENT MANIFEST from the Mobile Lab's flight from Mount Wuyi to Hong Kong. Nineteen passengers treated. Five "critical" passengers transported to hospitals in Hong Kong. All five are listed as dying en route.

She pulls up the names of these five D.O.A passengers from the Medi-Mobile PASSENGER MANIFEST.

NAMES: *Ammano, Kiki - Cantrell, Alec - Kusunagi, Motoko...*

The files explain that four of the patients were subsequently CREMATED and their ashes transferred to next of kin.

One file contains a note: "Parents insist on burial..."

From the emergency contact information, Major locates a NAME and ADDRESS of this patient: "MOTOKO KUSUNAGI".

MOTHER'S NAME: HAIRI KUSUNAGI.

Maddy GETS UP and heads for the hotel exits...

104

INT. SAFE HOUSE - DAY

104

The bloodied, disembodied EYEBALL now sits on a tray staring upward into an IRIS SCANNER.

The scan identifies the eyeball's owner as XI PENG. "HANKA SECURITY" blares from the man's employment history. Togusa spins in his chair.

He and Batou sit in the dingy basement of a Hong Kong safe house. Old Kung Fu movie posters hang on the walls.

TOGUSA

I've eaten clams at Ouelet's beach house. Now he tries to off me in my own bathtub? Bad manners, dude.

Batou turns to Aramaki.

BATOU

How'd they come after you?

Aramaki opens his BRIEFCASE. Batou sees a dozen or more GUNSHOT BLASTS grooved into its shell. He removes some papers.

(CONTINUED)

ARAMAKI
Less than expertly.

Batou FUMES.

BATOU
Chief, my day's about to go as follows. I'm gonna secure my squad leader. Then I'm gonna track down the richest man in the world and I'm going to shoot him in the face.

Batou heads for the door. Aramaki BARKS after him.

ARAMAKI
No! I have to clear Ouelet as a target through official channels! This is a question for the Prime Minister! Batou!

Batou STORMS out of the safe house.

INT. KUSANAGI FAMILY COTTAGE - DAY

A free-standing row home overlooking the channel.

Handed a PHOTOGRAPH of young MOTOKO KUSANAGI (10, a winning smile), Maddy looks at the face of the smiling little girl.

The girl's mother HAIRI KUSANAGI (50's, pale) sits in a rocking chair.

MAJOR
How old was she here?

Hairi's voice is soft.

HAIRI
Ten in that picture.

There is another picture where MOTOKO hugs AOI, a fourteen-year old BOY.

MAJOR
Is that her brother?

HAIRI
Her best friend. He traveled with her. He... died with her.

Hairi likes The Major.

HAIRI (CONTINUED)
Would you like to see her room?

106

INT. MOTOKO'S BEDROOM - DAY

106

The bedroom of a twelve-year old girl, frozen in time.

Art covers the walls. Manga drawings by Tsuchida Seiki; Sculpture by H.R. Giger; photographs by Nan Goldin and Rinko Kawauchi. And photos of Motoko FREE DIVING with her FATHER.

HAIRI

She loved to dive with her father.

The Major wanders the room.

MAJOR

The transport was headed to Mount Wuyi? Was it a ferry?

Hairi glances up at Major.

HAIRI

Was not ferry. Was plane.

Hairi TEARS UP as she remembers.

HAIRI (CONTINUED)

Very horrible crash. Very bad fire.

Hairi's FACE BLURS as pain hits the Major's temples. She rubs the pain away, trying to concentrate.

MAJOR

She was...I'm sorry, you said she was in a plane crash?

HAIRI

She was going to Mount Wuyi. She liked to meditate. Wanted to live in a monastery.

Maddy sits down. The small row-home seems to GLOW.

HAIRI (CONTINUED)

You like some water?

MAJOR

No, thank you. I'm fine.

Maddy glances at a STREAM LOOP of little Motoko blowing bubbles in the yard.

MAJOR (CONTINUED)

Were her remains sent back to you?

HAIRI

We demanded it. She is buried at Wo Hop Shek Cemetery.

(CONTINUED)

MAJOR
Thank you...thank you for
everything...

The rattled Major STUMBLES as she heads for the door. Hairi rises to help.

HAIRI
Miss, you okay?

EXT. WO HOP SHEK PUBLIC CEMETERY - MORNING

PURPLE CLOUDS canopy this enormous hilltop cemetery overlooking the city. Queasy and distraught, Major climbs the hill searching for the Kusunagi family name.

Her sensors simul-read all the headstones within range of vision. Finally, she locates a small stone on the hilltop.

She approaches the headstone. The Major stares down at the simple remembrance:

**Motoko Kusunagi
2041 - 2053
Beloved Daughter**

Seeing a SHOVEL propped against a garden shed, Major grabs it and begins DIGGING around Motoko's grave. A light RAIN begins to fall as she digs...

THE COFFIN

...is exposed to the air. It's raining harder now. Clambering down into the hole, Major SMASHES the outer wood, pulling off the top of the coffin...

THE SKELETON

...like the ones in the Hanka morgue has an OVAL-SHAPED HOLE in its CRANIUM and NO SPINE. Major sees a PICTURE has been placed in the little girl's hand by her parents...

Young Motoko clutches her beloved pet: the TORTOISE-SHELL CAT from MADDY'S DREAM.

MAJOR
No ... No!

She takes the child's skeleton in her arms, holding the skull she now realizes was originally her own.

Rain now POURS down from the purple sky. She drops to her knees.

A soul-crushing CRY escapes Maddy's throat as she cradles in her arms her own earthly remains.

107

INT. SANDY'S APARTMENT - NIGHT

107

Opening her front door, Sandy sees MADDY, her daughter.

Maddy pushes her way inside the apartment. Her face is CONTORTED in rage and confusion.

MAJOR

What did they do to me?

SANDY

Oh my God, what happened to you?

Maddy SMASHES a LAMP off a table.

MAJOR

What did you let them do to me? Is there another girl's *brain* inside of me?

SANDY

Honey, you're scaring the hell out of me, please take a breath...

MAJOR

I will not take a breath!

Maddy SMASHES a VASE. Sandy SCREAMS.

MAJOR (CONTINUED)

I lost my father. My brother. Right? Right? Why don't I miss them? *Why don't I miss them?*

Sandy's voice is urgent.

SANDY

It's called "depersonalization", honey. Dr. Ouelet warned us this could happen. A feeling you don't belong with your own family...

MAJOR

I don't! I never did!

Sandy becomes emotional.

SANDY

Take that back, Maddy! I had just identified the burned body of the love of my life! You were broken. The doctor said he could save you and that's all I cared about! Should I have let you die?

She falls to her KNEES, pleading with Maddy.

(CONTINUED)

SANDY (CONTINUED)

It was an awful surgery, I know.
And I should never have gone away
while you were recovering, I'll
never forgive myself for that. We
were lousy parents sometimes, I hid
with my pills and catalogues and I
know Albert had company in those
hotel rooms, but we loved you and
Niall, we loved you!

Maddy's expression shifts. She becomes less certain.

SANDY (CONTINUED)

I cannot lose the last member of my
family, Maddy, I *can't*...

Sandy breaks down and SOBS. Maddy drops to her knees.

MAJOR

You're not safe here, Mom, they're
looking for me, we have to go, you
have to pack a bag. Now!

SANDY

Talk to me. Talk to me.

Maddy HUGS her mother, fiercely.

MADDY

I'm worried I'm losing my mind...

SANDY

I have to call Daisuke...

Maddy can't even argue with Sandy as she runs to her handset
and dials a number.

INT. SANDY'S BATHROOM - NIGHT

Maddy removes her wet clothes. She steps into the shower and
places her face under the warm flow of water. She breathes,
trying to gather herself.

Through the MISTED GLASS of the shower door, Maddy sees a
SHADOWY FIGURE move quickly down the hall.

MADDY

Mom?

The SILHOUETTED FIGURE doesn't respond. The figure lifts one
HAND - which holds a PISTOL.

MADDY (CONTINUED)

(yelling)

Mom, someone's inside the apartment!
Run!

(CONTINUED)

Maddy pulls her Zastava from the panel in her thigh.

The SILHOUETTED FIGURE lifts a PISTOL and OPENS FIRE.

The GLASS SHOWER DOOR SMASHES splintering glass all over the bathroom floor.

Maddy FALLS BACKWARD into the BATHTUB, FIRING her own pistol on the way down.

Maddy has been hit TWICE - minor injuries to her shoulder and neck. Crawling up, she sees her BULLETS have found their MARK. Maddy's face curls in horror.

MADDY (CONTINUED)

Mom?

Sandy lies deathly still on the bathroom floor, a steaming bullet hole in her head. In her hand, a SEBURO PISTOL.

Maddy climbs out to try to help her mother.

WHITE SILICON TENDRILS can be seen in Sandy's exposed throat, arm and leg.

Her mother is an ANDROID.

Maddy begins to TREMBLE all over. Her COM begins to sound...

BATOU

(from the com)

Maddy? Maddy, come in! Maddy!

She rises, half-sobbing and rushes to the door.

Exiting a small jetfoil, Maddy clambers up the dockside and RUNS out onto the empty streets of the ghost city.

She stands before the looming GRAND EMPEROR CASINO. Its lonely Christmas lights BLINK above the darkness.

MAJOR

Tell me! *Tell me!!*

Like a madwoman, she SHOOTS WILDLY at the building's bombed-out lower half and boarded windows.

MAJOR (CONTINUED)

What am I?

The Tortoise Shell Cat leaps quietly onto the landing near the front lobby.

The Cat licks its PAW. It then hops down and disappears into the hotel.

(CONTINUED)

109 CONTINUED:

109

The Major FOLLOWS.

110 **INT. GRAND EMPEROR CASINO - CENTER STAIRCASE - NIGHT** 110

The cat hops up the partially destroyed stairs, vanishing around the corner. The Major walks carefully up behind the cat.

111 **INT. BOMBED-OUT CASINO PENTHOUSE - NIGHT** 111

The Cat walks into a bombed-out penthouse suite. Through the smashed-in ROOF, STARS are visible.

The Major carefully approaches the CAT. It MEOWS, rubbing her leg.

The cat LEAPS atop a glass dining table. Maddy sits in a chair, petting its back. The cat begins to speak.

TORTOISE-SHELLED CAT
Are you ready to know the truth?

Maddy NODS.

TORTOISE-SHELLED CAT (CONTINUED)
Simple. Look at the people!

In response, the Cat YAWNS.

As it does, the cat's FACE WHIRS OPEN revealing delicate, clockwork robotics inside its head.

From inside the cat's skull a rounded MOUTHPIECE emerges. The mouthpiece extends upward for Maddy to BITE.

Maddy BITES DOWN on the MOUTHPIECE.

The SIZZLE of an ELECTRIC CURRENT. Maddy JOLTS.

She falls to the floor...

112 **EXT. TRAFALGAR SQUARE - LONDON - PROGRAMMED MEMORY - DAY** 112

...landing on the paved brick walkway. Maddy blinks.

Sitting up she sees the Four Powers Capitol Building beside Trafalgar Square.

She has ENTERED her own MEMORY of the day of the attack. People smile and take photos around her. Maddy is not visible to them. It's as if she's a ghost.

A streak of FIRE from the roof of a building opposite the square.

(CONTINUED)

Ouelet's limousine EXPLODES. He tumbles from the back seat and security whisks him away. But to Maddy, the explosion produces no sound and no heat.

She sees the LIMOUSINE containing Albert, Sandy, Niall and her own younger self.

MAJOR

Daddy?

Maddy begins to RUN toward her family's limo. But she is distracted by something odd about the crowd. She notices one LONG-NECKED BRITISH MAN holding a camera.

Peering further back in the crowd...she sees the SAME MAN, again - a twin? No, there's a THIRD by the tree. A FOURTH.

She notices that OTHER onlookers also REPEAT in the tableau.

Each member of this crowd is a CGI CLONE digitized into her perceptions of the event.

She walks over to touch the closest Long-Necked Man...and as she does his body disintegrates into thousands of tiny CUBED PIXELS.

Inside her family's limo, Maddy sees her own teenage face go BLANK for a moment - as if her teenage self was a mannequin and its painted face had VANISHED.

Maddy realizes that she resides in an ARTIFICIAL DIGITAL MEMORY, programmed just for her.

She looks down at the CAT as it wanders by her feet...

When she looks up again, she now follows the cat down the central aisle of an AIRLINER. This environment is starkly different from the pixillated, unreal Trafalgar Square.

This memory is real.

Out the window, she notices FIRE on the wing, and seats herself in the row to get a better look out the window.

The passengers SCREAM - but no SOUND emerges from their mouths...

As the fire spreads, Maddy sees her face reflected in the window portal.

It is her real face - the face of twelve-year old MOTOKO KUSANAGI.

Maddy/Motoko, and her friend AOI (14, impish) in the seat beside her, see the plane's wing BREAK OFF.

(CONTINUED)

113 CONTINUED:

Oxygen masks DROP in front of her face.

The plane goes into a SHUDDERING DIVE...

114 **EXT. FUZHOU COUNTRYSIDE - CRASH SITE - ACTUAL MEMORY - NIGHT**

Shorn metal from the fallen plane litters the green landscape. MOUNT WUYI is lit by the emergency lights of a rescue crew.

Motoko lies whimpering on the scorched ground.

Face smeared with blood, she gazes up at the bright lights of a HELICOPTER as it hovers over the crash site.

MOTOKO'S POV: ... as she is wheeled onto a helicopter by paramedics wearing badges reading "MEDI-MOBILE".

MEDI-MOBILE TECHNICIAN

(O.S.)

She's droppin' like a stone.

Fading out of consciousness, Motoko's eyes close...

115 **INT. HELICOPTER - ACTUAL MEMORY - NIGHT**

115

Motoko's gurney rests in a SEPARATE BAY in the flying triage center. A FLAT-NOSED NURSE monitors her vitals.

She and five other gravely injured children, including AOI, have been segregated from the larger group of victims.

An ICE-EYED MAN (30's, symmetrical) speaks into a holo-com. He looks over Motoko's chart.

ICE-EYED MAN

(quietly, into the com)

She's O neg. Brain size 1,180 cubic centimeters.

Question from the other end.

ICE-EYED MAN (CONTINUED)

We've got five we're sending in right away. Operations will notify the parents when they hit land.

The Ice-Eyed Man SNIPS off the plastic bracelet on her wrist with her name: MOTOKO KUSUNAGI.

He places a NEW bracelet on Motoko's wrist.

It reads: JANE DOE/ DECEASED.

116 **INT. HANKA BIO-MIMETIC - GRAY ROOM - MEMORY - DAY** 116

Hours pass. Days. Blinking. A gray room. Two beds. No chairs. No phones. No windows.

Motoko lies paralyzed in a gurney. She cannot move or speak.

In her peripheral vision she sees her friend AOI in the gurney next to her.

The boy has a broken jaw and has LOST an ARM. His legs are badly injured, casted with tubing emerging from the casts.

Aoi has found a ream of origami paper in a stand beside his bed. Using his one good arm, he folds the paper. Turns it over. Two folds down. Over again. Licks the corner.

He's FAILED. Throws the paper away. Starts over.

FOOD TRAYS

Are brought in by masked TECHNICIANS and placed beside the children's beds.

DAYS LATER

The masked technicians WASH Motoko and give her a new gown. Her limbs grow frail with atrophy. Motoko tries to speak.

MOTOKO
*My mother...please...see my
mother...*

Still, no words are spoken. The technicians leave.

117 **INT. HANKA BIO-MIMETICS - GRAY ROOM - MEMORY - NIGHT** 117

The hall glows blue. Motoko and Aoi lie awake, staring at each other.

MOTOKO
Everyone thinks we're dead.

Aoi nods.

MOTOKO (CONTINUED)
We're each other's family now.

She reaches out her HAND to Aoi. He reaches back. The two sets of fingers touch in the darkened room.

118 **INT. HANKA BIO-MIMETICS - GRAY ROOM - MEMORY - DAY** 118

Maddy SINGS to Aoi who tries his best to hum along. The two sleep, again, with hands touching.

119 **INT. HANKA BIO-MIMETICS - GRAY ROOM - MEMORY - DAY** 119

Motoko watches Aoi try again to fold the paper. The room is FILLED with crumpled balls from his previous failed attempts.

MOTOKO
Use your pinky on this part...!

Aoi COMPLETES his long quest.

He has folded an ORIGAMI CRANE. A beautiful creation. He smiles widely.

He GIFTS the Origami Crane to Motoko who happily accepts.

TWO MASKED TECHNICIANS enter the room.

Approaching Motoko's gurney, the Techs flip up the stoppers attached to its wheels.

They WHEEL Motoko out of the room. Aoi LUNGES from his bed, falling heavily on the floor.

The door is locked behind them before he can move. He can hear Motoko's fearful CRIES as they wheel her away. Stricken, Aoi uses his one good hand to POUND on the locked door.

The Origami Crane sits on the tiled floor where Motoko's bed used to be.

120 **INT. HANKA BIO-MIMETICS - GRAY ROOM - MEMORY - NIGHT** 120

Aoi waits for the lights to go out. He steals a HINGE from a cabinet door and shoves it next to the lock-plate. Fiddling for a while, he jimmyes OPEN the room door...

121 **IN THE CORRIDOR** 121

The laboratory is SILENT. Seeing a WHEELCHAIR, Aoi pulls himself onto it, and maneuvers the chair down the hall.

He enters a wing with a stencilled door plate that reads: "M.D.S. WING - RESTRICTED".

122 **INT. M.D.S. WING - MEMORY - NIGHT** 122

Rolling his chair past distracted guards, Aoi approaches a TREATMENT ROOM marked "HAZARD". Entering the room, he sees:

A CASK-LIKE INTEGUMENT. Motoko's gown lies on the floor. Her body has been placed inside this "Sheller".

On a HOLO-SCREEN are collaged digital images of a NEW NEURAL HISTORY for Motoko as they are uploaded:

(CONTINUED)

Images of the fictional KISANA family... Maddy's POV of her "parents" at a lake house ...her "brother" Niall riding his bike out a second story window ...reading Shakespeare with her "father" ...riding in a limousine as perspective images merge with news footage of the Four Powers Summit attack...

Aoi doesn't understand the images.

Inside the Sheller only PINK FLUID can be seen. Aoi SCREAMS Motoko's name as he approaches the sheller, alerting two HANKA TECHNICIANS standing across the lab.

As they run toward him, Aoi notices a SECOND "Sheller" inside which grows a larval PROSTHETIC FORM. This will be the new casing for Motoko's brain and spinal cord.

The prosthetic body bears the features of "THE MAJOR", MADDY KISANA.

Aoi FLEES from the Technicians and runs back toward his room. His eyes afire with fear and hatred...

Awakening on the SOFA, Major peers up at the CAT which is now perched on the credenza. A HAND reaches in and strokes the cat's coat.

She looks up and sees PUPPET-MASTER, frail and pale, standing before her.

MAJOR

We ...we were there together?

Puppet-Master doesn't quite make eye contact when he speaks.

PUPPET-MASTER

I looked for you for a long time. I want you to know that.

The Cat lies down.

PUPPET-MASTER (CONTINUED)

I wasn't good enough to shell. So they put me in a Boys' Home. Then prison. Years of bad things. But inside I met a friend. A comrade. He was already part of "Hand of God". They hated Hanka, I hated Hanka. Seemed like a good match.

Major tries to fathom the depth of her loss.

MAJOR

My mother and my father...were never alive? Every memory of my life before...was just...invented?

(CONTINUED)

Puppet-Master looks down.

MAJOR (CONTINUED)
The lake house ... reading "Henry V"
... the specificity ... why?

PUPPET-MASTER
Ouelet won enormous contracts to
produce MDS Soldiers because his
products were superior. Better
because he used actual human nervous
systems. So he needed human bio-
matter, lots of it. His "charity"
bought him the access he needed.

Major stares at Puppet-Master.

PUPPET-MASTER (CONTINUED)
Defense was worried their new "Super-
Soldiers" might have low morale. So
Ouelet's coders wrote "motivation
programs" to make them more
effective. Your program emphasized
revenge. Memories that would make
you driven, dedicated, loyal.

MAJOR
They did.

PUPPET-MASTER
Ouelet needed a personal guard. He
talked to his friends in defense,
and they created Section Nine. You
were the M.D.S. prototype, therefore
the obvious choice to lead it.

Puppet-Master looks up.

MAJOR
You kill innocents too. What makes
you different from him?

PUPPET-MASTER
We were the innocents. We were
children. We didn't choose this.
You kill parasites by bleeding them
out.

Something occurs to Major.

MAJOR
Wait...the derailment in Canton...

She pulls up STREAMS of the accident. *Two MEDI-MOBILE
HELICOPTERS are already on site in Canton.*

(CONTINUED)

MAJOR (CONTINUED)
Where do the helicopters take the
new "candidates"? You must know!

Puppet-Master walks to her and takes her hand.

PUPPET-MASTER
This is the moment to be hard. To
do what needs doing, and not to
flinch. Can you do that?

Major stares at Puppet-Master, resolute.

INT. BASEMENT SAFE HOUSE - NIGHT

Aramaki and Togusa sit in front of their holo-screens inside
the Safe House. Aramaki CRUNCHES a fistful of aspirin.

Togusa watches as STEEL BARS protecting the Safe House BEND
before his eyes.

TOGUSA
Uh...Chief?

The Major climbs inside and flickers into visibility.
Aramaki breathes a sigh of relief.

ARAMAKI
We thought we'd lost you.

The Major pulls her WEAPON, pointing it directly at Aramaki's
face. Togusa counters by drawing his Seburo, pointing it at
The Major.

MAJOR
Did you know? About "motivation
programs"? False identities? Or
did you "ignore" all that because it
was too "disruptive"?

TOGUSA
Major, we're on the same team!

BATOU enters the safe house a tray of COFFEES in his hand.
DROPPING them, he draws his Jericho...

BATOU
What the ... put the damn guns down!

He points at TOGUSA.

TOGUSA
What the hell are you pointing it at
me for?! She's the rogue!

Batou switches the Zatsava to the Major. She KICKS a chair
over. Aramaki doesn't budge.

(CONTINUED)

ARAMAKI

Major, I am your commanding officer.
If you wish to speak with me, then
put that weapon down.

BATOU

He's right. Put it down, Maddy.

TOGUSA

C'mon Maddy.

The Major wavers.

ARAMAKI

Have a cup of tea with me, Madeline.

She tightens her grip on her weapon. But she's very tired.

A CUP OF TEA

Is served to Maddy, who simply holds the warm cup in her hands.

ARAMAKI

I'm realizing that in all the
excitement I forgot you don't
consume either food or water.

They look at each other.

MAJOR

What did you know about me when I
came to you as a trainee?

ARAMAKI

I was told you were a new kind of
enhanced soldier that would "change
my squad overnight."

MAJOR

Did you know what they did to me?

Aramaki looks down, burdened.

ARAMAKI

Hand of God had just murdered eighty
engineers in their beds in
Guangzhou. I didn't ask questions!
I'm a soldier, not a moralist.

Aramaki speaks with passion.

ARAMAKI (CONTINUED)

But I did not suspect ... could
never have even imagined what Ouelet
was actually doing.

(CONTINUED)

The Major listens.

ARAMAKI (CONTINUED)

And I swear to you, no matter what
the political repercussions, justice
will be done.

Major turns to Batou. He walks over and embraces her.

BATOU

Don't do that again. Like, just ...
let me know you're okay.

MAJOR

The train derailment in Canton.
Medi-Mobile's already on site,
they're-

BATOU

They're taking a new harvest group
to Hong Kong. Tonight.

The Major can't believe it.

MAJOR

You started looking into this? You
believed me?

BATOU

I trust my chain of command.

Major smiles. Aramaki stands.

INT. ELEVATOR - HANKA'S MOUNTAIN LODGE - HONG KONG - NIGHT 126

Ouelet steps into a private glass elevator stationed in this
refurbished mountain hotel. It sits atop Hong Kong's famous
"Peak" area, a lush forested mountain top.

OUELET

Call Ariel and tell her I'll be
working late. And bring me some
soup.

The elevator OPENS to the lodge's largely deserted third
floor. Photographs from the WWII Japanese occupation line
the walls. Dark wood corridors interweave with terraces that
overlook the city. The place has a ghostly feeling.

Ouelet walks toward a plex-shielded secure area. Section Six
security operatives nod at Ouelet as he enters the lab...

EXT. PARK BENCH - NIGHT

Sitting on a park bench near "The Peak", TOGUSA hacks video
signal from the MEDI-MOBILE TRIAGE HELO as its lights pass
over the city, heading toward the mountain...

(CONTINUED)

127 CONTINUED:

127

He sends a text with an ARRIVAL TIME to Major and Batou...

128 **EXT. SURROUNDING FOREST - DAY**

128

...which reads **10:17 34s**. A light rain falls in the woods.

Major and Batou - both rendered nearly invisible by the darkness and their Thermoptic Cammo - work their way closer to the Lodge's eastern flank.

A tall security fence surrounds the lodge. A HELIPAD sits on the roof of the eastern quadrant of the stately building.

With his monocles, Batou PEERS through the security walls into the courtyard. He sees DOZENS of Section Six special ops agents stationed all over the building. They are armed with MICRO-UZIS, magnetic FIELD VESTS (like the one Bearded Man wore) and their own THERMOPTIC CAMOUFLAGE.

MAJOR'S VISION SCREEN: **Batou: This is brutal.**

Batou transmits visual IMAGES of the interior to Major who studies the layout.

BATOU'S VISION SCREEN: **Major: We designed it that way.**

MAJOR'S VISION SCREEN: **Batou: Smart weapons rubric inside - so our guns won't work. And the Section Six Techs are wearing Therm, so even if we stole guns, our bullets still couldn't hurt them.**

Maddy swallows hard.

BATOU'S VISION SCREEN: **Major: We secured him well, didn't we?**

The distant ROTORS of the approaching HELICOPTER can be heard.

BATOU'S VISION SCREEN: **Major: How many inside?**

Batou just looks at her. Way too many, his expression says.

BATOU'S VISION SCREEN: **Major: The helo's landing. I have to go in, Bat. I'm not waiting.**

Batou NODS. He shoulders his GRENADE LAUNCHER.

MAJOR'S VISION SCREEN: **Batou: Lab's on the third floor. Secure the patients. I'll keep Section Six from reinforcing up there.**

She NODS. Prepares to climb the security wall.

Batou gestures to Maddy. She turns to him.

(CONTINUED)

128

CONTINUED:

128

MAJOR'S VISION SCREEN: Batou: What was your real name? The one you were born with?

BATOU'S VISION SCREEN: Major: Motoko.

Batou smiles. He likes the name.

MAJOR'S VISION SCREEN: Batou: Stay low, Motoko.

She gives him a quick KISS on the cheek, then LEAPS up the supporting wall...

129

INT. MEDI-MOBILE HELICOPTER - NIGHT

129

Onboard the helo, NINE CHINESE SCHOOL-CHILDREN - all seriously injured - are SEGREGATED from the other patient. The ICE-EYED MAN speaks into his com.

ICE-EYED MAN
(into the com)
Okay. Straight into procedures?

His question is answered. The Ice-Eyed Man turns to the Flat-Nosed Nurse.

ICE-EYED MAN (CONTINUED)
Prep them.

One of the children, TAI (11, big-eyed), frets at this announcement. "Prep them" for what?

130

EXT. HANKA'S MOUNTAIN LODGE - NIGHT

130

LIGHTS in the night sky. The Medi-Mobile transport helo hovers over the Mountain Lodge's helipad.

Medi-Mobile Techs exit the helo, rushing to the open the terrace's bay doors, leading into the third floor lab.

DOWN THE RAMP

The nine injured Chinese children are wheeled down the ramp and into the lodge. TAI is braver than the others. She looks up at the FLAT-NOSED NURSE.

TAI
(in Cantonese, subtitled)
Is this Beijing?

The Flat-Nosed Nurse says nothing.

TAI (CONTINUED)
I wish to contact my grandmother.

Again, no response. Tai becomes uneasy.

(CONTINUED)

130 CONTINUED:

130

The ICE-EYED MAN approaches the Section Six Techs manning the lab's rooftop entrance. They exchange a few words.

The Tech WAVES THROUGH the Medi-Mobile paramedics...

IN THE LODGE

Gurneys are wheeled down the corridors. Tai looks up at the odd photos wondering where the hell these people have taken her...

131 INT. HANKA MOUNTAIN LODGE - GRAY ROOM - NIGHT

131

The Nurse wheels Tai's gurney into a small, windowless room similar to the one that housed young Aoi and Motoko.

The Flat-Nosed Nurse FLIPS on a KIDS NET STREAM. She then closes the door to the room and LOCKS it from outside.

Tai struggles to sit up. Cartoons drone in the background. Her leg is swollen and likely broken.

She looks down at the TAG on her wristband. It reads:

"JANE DOE - DECEASED".

Now very worried, Tai rolls off the gurney and tries to stand. It is IMPOSSIBLE. Gritting her teeth she seats herself in a rolling chair and pushes toward the door.

PULLING at the locked door, she tries to open it.

TAI

Hello? There's a mistake! Hello!

From outside, the sound of her voice is muffled. OTHER MUFFLED VOICES can be heard in adjacent gray rooms.

132 EXT. HANKA MOUNTAIN LODGE - NIGHT

132

Batou holds his Grenade Launcher at the bottom of the hill supporting the lodge. Major stands half-way up the hill in front of a bearing wall. They LOCK EYES and NOD.

Batou LAUNCHES several HV GRENADES over the wall into the front courtyard.

The grenade BLASTS set off a cacophony of alarms. SECTION SIX TECHS POUR down the stairs, responding to the threat. A different setting on Batou's weapon, and the Techs are met by FLASH CONCUSSIONS, blinding them...

AT THE BEARING WALL

At that exact moment, The Major uses the Baton-like BUTTER KNIFE device to soundlessly CUT into the STONE WALL, which melts away under the tool.

(CONTINUED)

132 CONTINUED:

132

PUSHING the mused wall in toward the lodge's exterior basement level, Maddy finds herself standing outside the lodge's UNDERGROUND PARKING LOT.

IN THE COURTYARD

The Section Six Techs SPOT BATOU on the external vid-cams. RIFLE-WIELDING Section Six Techs FIRE at Batou, who takes cover behind a stone outcropping on the hill.

138 SENIOR SECTION SIX TECH
(into the com)
Secure "Arrow"! 138

133 INT. OUELET'S LAB - HANKA MOUNTAIN LODGE - NIGHT 133

Ouelet sits with a cup of coffee. He rubs his neck. It's going to be a long night.

This secret city facility is a a smaller version of his lab at Moon Island. Around him several SHELLERS warm up. Small APM printers prepare holo-models of HUMAN LIMBS that they will print to size as needed.

Ouelet brings up the faces of SANDRA (30's, elegant), his wife, and their SIX YEAR OLD DAUGHTER (curly-haired and stern). The two of them are at an APARTMENT in the CITY.

OUELET
Ready for bed, I see.

As he talks, Ouelet flips on sub-generators that power the shellers.

SANDRA
(from the com stream)
If only you were so lucky, yes? Did you eat?

OUELET
I had some of that carrot puree you made for me.

Distant NOISES. Ouelet puzzles, but chooses to ignore the racket outside.

SANDRA
We've been making beads over here.

Ouelet walks to an adjacent STERILIZATION ROOM, where he proceeds to WASH and put on MEDICAL SCRUBS.

OUELET
The pursuit of beauty is a fundamental human concern. I approve.

(CONTINUED)

133 CONTINUED:

133

SANDRA

Wake me up when you get home. Love
you.

He smiles at his wife's image in the holo-call.

OUELET

I love you, too. Give Maddy a
kiss...

His daughter, MADDY, waves goodbye as the screen blips off.

134 INT. HANKA MOUNTAIN LODGE - GRAY ROOM - NIGHT

134

A MOUTHPIECE is TAPED into Tai's mouth. Terrified, she
stares up at the Flat-Nosed Nurse and two orderlies.

HER HAIR

Is shorn from her head with an electric razor. An IV line is
started with SEDATIVE dripping into her arm.

A single TEAR slides down Tai's face. Oddly, the Flat-Nosed
Nurse WIPES it gently from her face with her sleeve.

A loud BOOM! The Flat-Nosed Nurse JUMPS. A MESSAGE comes in
through her com.

SECTION SIX TECH

(into her com)

External attack in process... lock
the doors, stay on the floor...

The terrified NURSE walks to the door and LOCKS it. She
looks at TAI. There is an unwelcome moment of human
interaction between the two. The Nurse turns off the LIGHT
and sits on the floor...

135 INT. BASEMENT CORRIDOR - LODGE - NIGHT

135

Thermoptically camouflaged, The Major STREAKS down a basement
corridor and runs up a back ATRIUM STAIRWELL.

ATRIUM STAIRWELL

A VOLLEY of FIRE KNOCKS The Major down the steps onto her
back. Six SECTION SIX TECHS reach around the corner, FIRING
as they do. Major ROLLS against a wall.

The operatives wear EYEPIECES that render Major perfectly
visible, even with her Therm camouflage.

The Major looks down at her body - she's been HIT with HV
bullets in her shoulder and neck.

(CONTINUED)

She FIRES her ZASTAVA at the oncoming Section Six Techs - sees her HV bullets drop HARMLESS at their feet - LEAPS instead onto the BANISTER - takes another ROUND to her abdomen.

Two QUICK KICKS and she DISARMS two of the Techs. Holding one of them as cover, she uses his WEAPON to fire at several other Section Six Gun-Men. Two FALL while two others FIRE at close-range. The Major DUCKS the close quarters attacks.

In a RAGE, The Major snarls forward. Disarming, attacking, smashing heads, noses, breaking arms, she FIGHTS her way UP the STAIRS to the second floor.

The Major RIPS a THERM VEST off one Gunmen and holds it in front of her as a SHIELD as she approaches the LANDING.

A CLUSTER of GUNSHOTS strike the Therm Vest. SMOKE rises off of it as the gunshots multiply.

TWO SHOTS from the landing elude the vest and penetrate The Major's upper LEGS.

MAJOR
Unnnhhhhh!

Her knees BUCKLE. The Major uses her tremendous arm strength to HEAVE herself up the stairs into the three gunmen on the landing.

Brutal close-quarters COMBAT.

Vicious PUNCHES. DUCKING pistol fire. A Gunmen CLUBS Major with the BUTT of his RIFLE. The Major HURLS him into another Gun-Man, sending them both tumbling down the stairs.

WHITE silicate BLOOD pours from her WOUNDS. She presses on.

Hearing ALARMS and seeing the ONSLAUGHT in the courtyard, Ouelet pages his Senior Section Six Tech.

SENIOR SECTION SIX TECH
(in the com)
Sir! "Arrow"! We're under fire!

Ouelet is very worried.

OUELET
Where do I go?

SENIOR SECTION SIX TECH
Shelter in place! We're coming for you!

136 CONTINUED:

136

Ouelet snatches up a HUNTING KNIFE he keeps in a drawer. Finds a corner. Slides down into a seated position, holding the knife. He is afraid.

137 INT. UNKNOWN LOCATION - NIGHT

137

Two PALE HANDS gesture-manipulate a coding screen. Someone works with great speed and attention on a piece of code.

The hands work slowly but carefully...

138 EXT. COURTYARD - HANKA MOUNTAIN LODGE - NIGHT

138

Batou sits under his outcropping. His face is BLOODY. Shards of stone and divots of dirt scatter around him.

He FIRES more GRENADES at the courtyard's BACK ENTRANCE connecting it to the main lodge. With each EXPLOSION, he drives the dozen Techs BACK to the outer corner of the courtyard, PREVENTING them from getting inside and up to assist the fight against The Major.

139 INT. SECOND FLOOR CORRIDOR - HANKA MOUNTAIN LODGE - NIGHT 139

The Major's physical grace has evaporated with her WOUNDS. She is now driven forward only by raw, murderous WILL...

She rounds the final corner, heading up toward Ouelet's LAB. She sees the WHITE DOORS at the top of the stairs.

Her gait is UNCERTAIN as she climbs the stairs, one foot at a time...

The SENIOR SECTION SIX TECH stands as a final bulwark in front of his employer's door. He takes what looks like a HANDFUL of BALL-BEARINGS and tosses them down the stairs...

SLOW MOTION: The Major WATCHES the metallic balls BOUNCE wildly on the polished wood, caroming just as they...

...EXPLODE at The Major's mid-section...

SHRAPNEL tears OFF part of her left arm and SHREDS the outer coating of her left leg.

Staggering backward, the Major's polymer shell CRUMPLES, disfiguring much of her prosthetic body.

She lands as a STEAMING pile of SILICATE on the second floor corridor floor.

The Major's senses are ALERT as she lies on the floor. The SOUND of distant grenade fire floats through the window.

Through a skylight, Major can see TOGUSA shepherding at GUNPOINT the GURNEYS of eight Chinese children back on to the helicopter. She SMILES at this sight.

(CONTINUED)

139

CONTINUED:

139

The Senior Tech steps fearfully down the stairs, watching The Major for signs of life. She eyes him back, though her open eyes appear lifeless.

RAISING his MICRO-UZI to finish her, the Senior Tech sees The Major pull out her "Butter Knife" BATON. *She switches it on...*

She HURLS it, end over end, at the Senior Tech.

The "Butter Knife" cleanly CUTS OFF the Tech's ARM at the SHOULDER, perfectly cauterizing the WOUND as it does.

The Senior Sec-Tech DROPS to the ground, trembling in white shock as he bleeds on the stained wood stairs.

140

INT. OUELET'S LAB - HANKA MOUNTAIN LODGE - NIGHT

140

There is sudden SILENCE outside his door. Ouelet - holding his hunting knife CLOSE - walks to the lab entrance.

The DOOR SPLINTERS. The Major staggers inside the doorway.

Silicate OZZES from nano-tendrils in the stump of her arm. Half of her outer dermis has MELTED from the explosion.

She reaches up and SHOOTS OUT the lead-shielded SKY LIGHT. The sky is now visible.

Ouelet backs up against the prepped SHELLERS. They each contain the same pinkish fluid that housed Motoko Kusunagi years earlier.

OUELET

Madeline. Madeline!

MAJOR

That's not my name!

He leans against the sheller. The Major slowly walks toward him.

OUELET

Hold on, hold on now! Your body was torn apart in that plane crash! With standard medical care you would have died on the ground. I made you a perfect...perfect new shell to house your soul...

She LAUGHS.

MAJOR

Which soul is that?

Ouelet chooses to ignore the Major's eerie affect.

(CONTINUED)

OUELET
I've done the same for the children
we've brought here... saved their
lives. Do you understand? Saved
their lives!

She tracks his movements slowly. Ouelet retreats backward.
His voice gets HIGHER as he becomes more DESPERATE.

OUELET (CONTINUED)
Evolution is ugly. It's blood and
shit and predators ripping open the
necks of their prey. Our progress
as a species doesn't have to look
that way any more.

MAJOR
That's easy for the predator to say.

OUELET
Wait...

MAJOR
Tonight? You're prey.

Ouelet blinks, terrified. Sweat blurs his vision. Major
circles slowly around him.

OUELET
We can discuss this, Maddy, we
can...

Glancing at the entrance, Ouelet sees BORMA enter the room.
His bald head glistens with sweat. His face is tight with
fury. He NODS to someone outside.

SANDRA - Ouelet's wife - and MADELINE - his daughter are
shepherded into the room.

OUELET (CONTINUED)
Are you insane? Get them out of
here they have nothing to do with
this. They're...

MAJOR
They're what? They're "innocent"?
Like I was? Like the children of
Mount Wuyi? Like their parents?

Ouelet falls to his knees. He starts to CRY. Sandra's face
is puffy from crying. Ouelet's daughter Madeline is stoic.

LITTLE MADELINE
Leave my father alone! Do you hear
me? Leave him alone!

(CONTINUED)

Borma pulls out his JERICHO PISTOL and POINTS it at the little girl's HEAD.

MAJOR
Every thought I ever had. Every
memory of the people I loved. Every
memory I could have made with the
people I loved...

The Major nods toward Borma who COCKS his pistol. Her face is a mask of RAGE. Dark, murderous revenge.

OUELET
Jesus Christ, don't do it!

MAJOR
You flushed all of it down the
fucking drain, didn't you?

OUELET
I will make it right! For God's
sake, I will do anything you say!

MAJOR
*You will eat the meal you made,
Gilles.*

Major looks at Borma. She NODS.

Borma turns and EXECUTES Sandra with TWO GUNSHOTS from his pistol. Ouelet SCREAMS.

Borma then turns and SHOOTS the child, Madeline, in the back. She falls heavily beside her mother.

Gilles Ouelet comes completely undone. He LEAPS to his wife, holding her bloodied body. Holding his daughter's limp hand.

OUELET
You monsters! You fucking animals!

EXT. UNKNOWN LOCATION - NIGHT

The pale hands type faster. Atop the screen are two words:
REVENGE MODULE // :: ...

INT. OUELET'S LAB - MOUNTAIN LODGE - NIGHT

Ouelet peers up at Major. Trembling in shock. Her eyes are absolutely remorseless.

MAJOR
Why are you so surprised? You made
me this way. Didn't you?

OUELET
God, no...

(CONTINUED)

CONTINUED:

MAJOR
You programmed me for revenge and
I'm taking it! First you took my
family and then you took my body.
Didn't you?

Ouelet looks down.

Somehow, his body is now immersed in PINKISH FLUID. He loses his footing, splashing down into the solution.

He is now completely immersed. Drowning in pink fluid. A CASING closes over him. He wriggles wildly, trying to get out of the sheller...

MAJOR'S POV: ...as the wounded Major watches Ouelet writhe on the wood floor of his lab. No liquid anywhere.

OUelet'S POV: The fluid RISES. He looks down. The FLESH starts to slough off his BODY, slipping down onto the lower half of the encasement.

MAJOR'S POV: Ouelet's wife and child are nowhere to be seen. Their "execution" was a mirage. It is only the wounded Major and flailing Ouelet in the lab.

Ouelet has been "ghost-hacked".

In his frantic struggling, Ouelet suddenly realizes he has a KNIFE in his hand.

He lifts his HUNTING KNIFE and moves to SLIT his own THROAT.

IN THE EMPTY LAB

The Major GRABS Ouelet's WRIST, preventing him from cutting himself. She tosses the knife across the room.

MAJOR (CONTINUED)
Sorry. I didn't have that option.

She sits beside the helpless Ouelet. He trembles, staring vacantly at the invisible horrors conjured for him.

The Major's injuries have weakened her. Her breathing is labored. She touches her hand to her grievous injuries. She closes her eyes.

DISSOLVE TO:

145

INT. OUelet'S LAB - HANKA MOUNTAIN LODGE - NIGHT

145

Minutes later, The Mountain Lodge has been secured by Section Nine.

(CONTINUED)

The "actual" Borma guides the catatonic Dr. Gilles Ouelet onto a gurney, wheeling him out the doors. Borma glances back, worried, at the sight behind him.

PICKING UP the Major's broken form, Batou stares at her dismembered prosthetic body. The aqua glow behind her eyes is GONE. He doesn't rush as he carries her up to the roof.

His soldier's FACE is tight with quiet sorrow.

He steps on the stair leading to the roof when he hears a SCRATCHING from behind a door...

...light at first. Then LOUD. A MUFFLED VOICE, calling for help. Batou peers at an unguarded gray DOOR.

Walking toward it, he KICKS the door OPEN.

IN THE GRAY ROOM

TAI, the little girl from the plane, sits on the floor. She looks up at Batou.

TAI
Can I go home, please?

Leaning down, Batou gathers up Tai in one arm. The fallen Major rests in the other arm.

EXT. HELIPAD - HANKA MOUNTAIN LODGE - NIGHT

Batou stares up at the sky. In one arm he holds the broken body of The Major. In the other he holds Tai, the child hurt in the train crash.

Heavy wind from the approaching rotors of a helicopter engulfs Batou in a cloud of DUST.

FADE TO:

EXT. HANKA BIO-MIMETIC LAB - MOON ISLAND - MORNING

A school of DOLPHINS swims off the island's southern beaches.

A fleet of FOUR POWERS MILITARY GUNSHIPS approaches the site's dock.

REED, Ouelet's second in command, PALES at the massive show of force. The military is landing on the island to take over the facility.

He lifts his hand to the Hanka Security Team: Stand down.

148 **INT. HANKA BIO-MIMETIC FACILITY - MOON ISLAND - DAY** 148

Two casket-sized SHELLERS sit in a facility. Dr. BRITT DAHLIN - under the sharp eye of Aramaki - monitors the NEW SHELLING of Motoko Kusunagi.

The shellers GLOW with peach-hued light as the process begins again. Pinkish fluid now passes over Maddy's new, ARTIFICIAL IRISES. A glimmer of aqua-blue LIGHT inside them.

The Major is being reborn.

149 **INT. HANKA BIO-MIMETIC LAB - MOON ISLAND - POST-OP - DAY** 149

In her TRACTION COCOON, The Major - hair close-cropped and limbs weak - awakens to find Batou at her side.

A tattoo of a FELINE EYE now marks her right cheek. An indelible mark from her travels.

The Major's FACE is BLANK, like that of a new-born child. She looks at the unfamiliar faces around her.

BATOU
Your name is Motoko Kusunagi.

She blinks her eyes and smiles at the kind man at her bedside.

150 **INT. HANKA BIO-MIMETIC LAB - KINETIC WORKROOM - DAY** 150

A physical training room. The Major stares across the room at BATOU. His face is becoming more familiar.

She WALKS on a TREADMILL. Each slow step is painful. As she walks, her face becomes more DISTRAUGHT.

Batou walks over to her.

BATOU
What is it?

She looks at him.

MAJOR
I remember you.

She turns her attention back to the treadmill. Batou smiles to himself, deeply happy.

151 **EXT. MOON ISLAND - PICNIC TABLE - DAY** 151

HAIRI KUSUNAGI - mother of the former Motoko Kusanagi - sits expectantly at a picnic table, waiting.

On a groomed pathway, The Major - with Batou's help - walks toward the table.

(CONTINUED)

151 CONTINUED:

151

Hairi stands. Tears stream down her cheeks.

She rushes out to EMBRACE her daughter.

Motoko submits to her mother's embrace, trying to match the intensity of her emotion.

The two sit together at the picnic table. Hairi caresses shy Motoko's hand and looks at her face.

152 INT. HANKA BIO-MIMETIC LAB - "GRIEF ROOM" - NIGHT

152

A windowless room. A layered HOLO-SCREEN holds video and audio streams of the fictional KISANA family.

ALBERT and SANDY and NIALL. Swimming in the lake. Fishing together. Reading Shakespeare. Sandy chasing her son around the back yard. Maddy touching her father's face.

Seated in the midst of these streams is the former Maddy Kisana (now Motoko Kusanagi). Her hair has grown out a bit.

Deep, wracking SOBS shake her body.

She reaches her hand out to touch the beloved images of family members who never existed. She is recovering.

153 INT. HANKA DORMITORY - MOON ISLAND - NIGHT

153

The Major watches NETS covering the RETIREMENT of GILLES OUELET. She fumes, furious, as she watches.

NET ANCHOR

(on the Holo-Screen)

In a written statement, Gilles Ouelet has announced his retirement from the post of CEO of Hanka Technology. The legendary entrepreneur announced that he plans to enjoy more time with his family.

Aramaki stands with his hands in his pockets. The Major looks at Aramaki. Deeply offended.

She STALKS out of the room.

154 INT. SECTION NINE HQ - CONFERENCE ROOM - DAY

154

Aramaki, Batou, Togusa and The Major - now fully recovered - sit across the table from a small group of LAWYERS from the Four Powers Unity Government.

The lawyers are represented by lead attorney LORNA RICE (30's, articulate and cunning).

(CONTINUED)

LORNA
First of all, thank you for being
here. You've all obviously been
through quite an ordeal.

Lorna turns to her associates. Whispers to them. Agreement.

LORNA (CONTINUED)
On your screens you'll find the text
of the agreement. We don't have to
read it out loud ... why don't I
just summarize?

The Major GLARES at Lorna, openly hostile. Aramaki looks at
his team. Concerned.

LORNA (CONTINUED)
We're requesting the four of you
sign a non-disclosure agreement
pertaining to all events, persons
and operational details regarding
the "Medi-Mobile" scandal.

RINKO, her assistant passes her a note.

LORNA (CONTINUED)
In exchange, we've prepared this
document outlining the actions we've
taken to dismantle the non-profit
known as "Medi-Mobile", our plan to
restructure Hanka to prevent future
illegal use of bio-matter, and
detailing our settlement proposal.

MAJOR
Where is Gilles Ouelet?

LORNA
He's in a secure location undergoing
treatment.

MAJOR
Somewhere comfortable, I'm sure.

Lorna consults with Rinko.

LORNA
On screen nine you'll see the amount
of restitution we're offering to
each of you individually in exchange
for your agreement.

MAJOR
Fuck your money.

A PALL comes over the room.

(CONTINUED)

LORNA

We would need you to sign this
agreement in order to continue on
here at Section Nine.

The Major gets up and WALKS toward the door. Aramaki, Batou
and Togusa don't get up. Major stops and looks at them.

MAJOR

You're not considering this?

ARAMAKI

Hanka's collapse would cause an
economic upheaval that would
destabilize the unity government.

The Major can't believe what she's hearing.

MAJOR

Bat?

BATOU

I'm a soldier, Major. It's the
chain of command.

The Major shakes her head and leaves.

INT. HANKA BIO-MIMETIC LAB - MOON ISLAND - DAY

Major walks into the Bio-Mimetic Lab where Britt Dahlin sits
working with a prosthetic body.

MAJOR

Pull them up.

DAHLIN

I'm sorry, Major?

MAJOR

Pull up my logs.

Dahlin looks quite nervous at this command. She gestures
open the holographic CODE-STREAM that contains live logs of
the Major's THOUGHTS, MEMORIES and DECISIONS.

DAHLIN

We'd almost never consult those,
Major. It's only for your safety
that we even...

Major lifts her hand and WIPES the entire module, deleting
it. She walks close to Dahlin.

MAJOR

If you ever try to look inside my
head again? Then I will look inside
yours.

(CONTINUED)

CONTINUED:

Dahlin realizes the Major refers to her LITERAL "head". She GULPS and nods her assent. The Major leaves.

155 **INT. HANKA DORMITORY - MOON ISLAND - NIGHT** 155

Lying in her military bunk, The Major listens to a STREAM as she tries to fall asleep.

PAZU
(from the stream)
Is "I" my name? My memories? Or
perhaps my loved ones?...

Her eyes close.

FADE OUT:

156 **INT. MOTOKU'S NEW APARTMENT - NIGHT** 156

A HIGH PITCH in her inner ear awakens Motoko from sleep. She rises from her bed. There is A MESSAGE in her vision field.

"Mira Hotel. One hour. It's time." The Major considers.

157 **EXT. MIRA HOTEL - DAY** 157

The seasons have changed in Hong Kong. The rainy season has ended. The air is cold but clear. Major Motoko Kusanagi once again stands on a roof top.

PUPPET-MASTER walks through the rooftop's stairway door and joins The Major on the roof. His orange hair hangs over his forehead. He looks at Motoko.

PUPPET-MASTER
You resigned from Section Nine.
That was the right decision.

She says nothing.

PUPPET-MASTER (CONTINUED)
It's time for us to begin a new
phase of operations. Hanka's stock
is higher today than it was six
months ago. No one knows what
happened. No one was arrested. I
know that's not acceptable to you.

MAJOR
It isn't.

PUPPET-MASTER
Side by side on the battlefield.
That sounds right to me. But first
I have a present for you.

The orange-haired man SMILES. He's quite excited.

(CONTINUED)

PUPPET-MASTER (CONTINUED)
I wrote an erasure program. Those
lies they forced into your brain
about your family, and London? I
can wipe it for you.

Puppet-Master speaks with pride.

PUPPET-MASTER (CONTINUED)
You'll be Motoko again. Just like
when it was the two of us alone
together in that room. I'd like ...
for it to be that way again.

He pulls out - and hands to her - an ORIGAMI CRANE.

The Major looks at him. Her voice is clear.

MAJOR
Whatever you remember? Whoever you
want back? That's not me.

Puppet-Master's face falls. He's shocked.

MAJOR (CONTINUED)
Those "false" memories you want to
take away? That's part of me. It's
my "ghost". I want to remember
every damned thing that's ever
happened to me, real and unreal.

She stands straighter.

MAJOR (CONTINUED)
And I will never let you - or anyone
else - take away that part of me.
Ever again.

Puppet Master's face SOFTENS in unexpected sadness.

She STEPS BACKWARD off the ledge of the building. The Crane
slips from her grasp as she arcs into a GRACEFUL DIVE through
a fog bank.

Somewhere beyond the mist, MOTOKO takes quiet flight toward
parts unknown.

The ORIGAMI CRANE, its paper wings seem to flutter in her
wake as it tumbles into the darkness.

FADE TO BLACK: