

GHOST IN THE SHELL

by

Jamie Moss

Revisions by Laeta Kalogridis

Revisions by William Wheeler

Current Revisions by

Jay Rodan

Based on the Japanese comic books

GHOST IN THE SHELL

07-25-2015

TITLE: THE PAST

1 INT. HANKA TOWERS - HANKA LABORATORY - DAY 1

A TRACTION COCOON closes around THE BADLY WOUNDED BODY OF A YOUNG GIRL. 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 the YOUNG GIRL'S BRAIN.

The YOUNG GIRL'S soulful, frightened eyes disappear into the pinkish solution. Her immersion erases all SOUND.

DISSOLVE TO:

MICROSCOPIC VIDEO

Scores of NANO-BOTS repair thousands of surface injuries to the YOUNG GIRL'S BRAIN as they detach 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 the YOUNG GIRL'S destroyed body SLOUGH OFF her bones into the nutrient bath.

Her HUMAN HEART DISSOLVES into 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.

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

Her NEW ADULT BODY is suspended above a pool of white liquid. This is the luminous, beautiful body of MAJOR.

1 CONTINUED: 1

TITLE: "GHOST IN THE SHELL"

TITLE: THE PRESENT

2 INT. ABSTRACT SPACE 2

A YOUNG WOMAN lies asleep in a spartan apartment, cables all around her. We push in, seeing her eyes shifting urgently beneath closed lids - tighter as -

Her eyes JOLT OPEN. They are extraordinary eyes: fierce, driven ... TROUBLED.

3 INT. MIRA HOTEL - NIGHT 3

We're looking down a long, seemingly abstract hallway with RED, LACQUERED walls. Silhouettes appear at the end of it.

As the silhouettes move toward us, they begin to materialize into TWELVE BUSINESSMEN. They wear DETACHABLE FACES of different RACES.

As they come closer, a HANKA SECURITY MAN steps into view. Holds up his hand.

HANKA SECURITY MAN

This area is restricted.

The first of the 'businessmen' raises a silenced PISTOL and pumps two muzzled rounds into him.

Suddenly their briefcases FALL AWAY, revealing hidden MACHINE PISTOLS. The businessmen are GUNMEN in DISGUISE. They move into position - taking control of the floor.

4 INT. MIRA HOTEL - BANQUET ROOM - NIGHT 4

A Banquet Room. GEISHAS serve hand-towels to slick DONORS who sit along a large, sunken table. Bulky HANKA SECURITY AGENTS stand watch.

Dr. GILLES OUELET, (40's, dynamic) is among those present. So is Dr. Lanfall (50's, thoughtful.) PAUL OSMOND (30's, driven) waxes lyrical to the DONORS at the table.

OSMOND

The Hanka Robotics Foundation would like to thank you all for your support allowing us to continue to help victims of disasters across the globe.

Behind him a SCREEN shows a HANKA ROBOTICS team helping people at scenes of NATURAL DISASTERS. On one screen: a

4 CONTINUED:

4

huge EARTHQUAKE in CHINA. A HANKA helicopter hovers above it as HANKA BOTS pull a WOUNDED CHILD from wreckage.

OSMOND (CONT'D)

Please welcome our Chairman, Dr. Gilles Ouelet.

OUELET

Thank you, Dr. Osmond.

Dr. Ouelet stands. Behind him, the screen shows a HANKA helicopter lifting the victims of a PLANE CRASH from an ASH GRAY FOREST.

OUELET (CONT'D)

When Albert Kisana and I founded Hanka, twenty years ago, we aimed to be at the forefront of robotic engineering. Albert would be proud that the foundation set up to honor his name is now also at the forefront of humanitarian rescue.

But he's cut off by the sound of GUNFIRE. Ouelet looks over, startled. The DONORS react. Osmond stands up again.

OSMOND

Stay calm. Security will handle this.

More gunfire, closer now. CLOSE ON A Hanka Security Agent who presses a button on his comms.

HANKA SECURITY AGENT

Shots fired. Repeat, shots fired.

In the ensuing confusion a RED-ROBED GEISHA grabs Osmond from behind. Tight around his neck, dropping him to the floor. He GASPS for AIR.

Another BLACK-ROBED GEISHA grabs Ouelet from behind. The other Geishas take the remaining guests in CHOKE-HOLDS, including Dr. Lanfall. Security are distracted when -

The GUNMEN burst in. Gunfire and screaming as -

5 EXT. TUNNEL - THE CITY - NIGHT

5

A KAWASAKI BLADE BIKE roars through a tunnel - reflections glinting down it like LIQUID.

We are locked to the front of the bike. The female rider's visor is black. We see no face, only hear various police voices IN HER HEAD.

5 CONTINUED:

5

POLICE VOICES (O.S.)

Unit 56 - 407 in progress - Mira Hotel -
all units, over - *Unit 78, 35 responding* -
Section 9 inbound - *scene command.*

ARAMAKI (O.S.)

Major, hostages are Hanka employees.
Section Nine is in transit.

MAJOR (O.S.)

Two minutes out, Chief. Section proceed
to ground floor. I will infil roof
level.

6 EXT. STREETS - THE CITY - NIGHT

6

The bike RIPS out into the LURID COLORS of the street and
then we break away from the rider and start to CLIMB high
above her.

We follow her from above as the bike SLALOMS through
traffic.

The city is VIVID, bursting with bright-colored SOLOGRAMS -
three dimensional, corporate logos and looping animations
that blink and glitch, hanging in space all around us.

We climb higher - different colors bloom in the mist as we
move through them. We float above the city - gliding
towards a distinct glass skyscraper on the horizon: THE MIRA
HOTEL.

We climb up its GLISTENING FACADE where we meet the 'rider'
who now walks fearlessly across the VERTIGO-INDUCING EDGE of
the hotel.

7 EXT. MIRA HOTEL - ROOFTOP - NIGHT

7

She stands at the corner of the building, hundreds of
stories up, the vast city laid out before her.

We push towards the 'rider's' silhouette - move around her
to reveal - THE MAJOR (20's) - fierce but composed. She
wears TACTICAL ARMOR.

She concentrates as she MIND COMMUNICATES with the rest of
her team. (Mind communication allows people to communicate
through thought alone via cyber brain implants.)

MAJOR (V.O.)

Batou, location?

7 CONTINUED:

7

BATOUE (V.O.)

Three minutes out. You on scene?

Major pulls on VISION GOGGLES - similar to VR goggles - which allow her to witness what is taking place inside the hotel by accessing local SURVEILLANCE CAMS. The VISION GOGGLES create a first person experience she can 'navigate.'

MAJOR (V.O.)

Affirmative. Acquiring visuals now.

8 INT. MIRA HOTEL - VISION SCREEN - CONTINUOUS

8

We quickly push through PHOTOGRAPHIC CLAD WIREFRAMES -
IN THE HALLWAY

Past the fallen bodyguards, back into -
THE BANQUET HALL

Ouelet's face reddens as he struggles against the vice-like grip of the Geisha. His shoes slip on the marble floor.

Target-triangles appear over each of the hostage-taking Geishas and the GUNMEN.

MAJOR (V.O.)

Permission to infil.

ARAMAKI (V.O.)

Permission denied. Hold for unit 2.

MAJOR (V.O.)

Too slow. Ouelet is compromised. I'm going in.

ARAMAKI (V.O.)

Negative. Orders are to hold, Major.

BATOUE (V.O.)

Ninety seconds out.

HALLWAY

TWO GUNMEN stand at the end of a long hallway, near the window.

9 EXT. MIRA HOTEL - ROOFTOP - NIGHT

9

Major raises her Vision Goggles and pulls out her sidearm.

9 CONTINUED:

9

MAJOR
(urgent)
Ouelet is compromised.

ARAMAKI
Major. Do you copy? Major!

She yanks the MIND COMMS TRANSMITTER from the back of her head. The communication goes silent.

Major steps up to the edge and DROPS SILENTLY, twisting as she FALLS INTO THE VOID...

She plummets, head first down the side of the glass building.

10 INT. MIRA HOTEL - HALLWAY - CONTINUOUS

10

Several Hanka Security Men lie DEAD in the hallway. The TWO GUNMEN stand by them, brandishing UZIS.

Sensing a form flashing by the window they TURN to see the MAJOR - falling past the window -

As she falls, Major FIRES through the glass, putting TWO BULLETS into each man. The Gunmen drop like puppets with their strings cut.

ON THE TERRACE - 19th FLOOR

She drops HARD, leaving an IMPACT CRATER. Leaping to her feet, she climbs back up to the 20th floor.

11 EXT. MIRA HOTEL - GROUND FLOOR - CONTINUOUS

11

An APC pulls up in front of the Mira Hotel. It is ushered through the security cordon. A City Police Sergeant approaches, flanked by his Officers.

BATOU (early 40's, hard-boiled, muscular, ex-soldier) - sporting a Jericho handgun - emerges from the APC leading a twelve person SECTION 9 RAPID RESPONSE TEAM toward the front entrance.

CITY POLICE SERGEANT
Back up! This is a secure scene.

Batou turns to the Sergeant.

BATOU
Section 9. Scene command.

11 CONTINUED: 11

The Sergeant bows deferentially, Batou BLOWS PAST THEM, speaking to his UNIT as he goes.

BATOU (CONT'D)
First team, south entrance. Second team, north elevator. Hostages are 20th floor.

His unit follow in formation - weapons ready - ROLLING DEATH.

12 INT. MIRA HOTEL - BANQUET ROOM 20TH FLOOR - CONTINUOUS 12

A Gunman speaks into his comms.

GUNMAN
(into his comm)
Hostages secure. Stand by for exfil.

13 INT. MIRA HOTEL - GROUND FLOOR 13

Lobby gunman watches as Batou's team move towards the lobby.

LOBBY GUNMAN
No, hold! We have incoming. Hold, over!

He lowers comms and calls to his two other gunmen.

LOBBY GUNMAN (CONT'D)
Prepare for contact!

The men raise their weapons.

14 INT. MIRA HOTEL - LOBBY - CONTINUOUS 14

Batou's unit moves through the Hotel door. Two Gunmen step out of hiding and OPEN FIRE. Batou 'double taps' them without stopping.

The marble floored lobby is full of smoke - the cacophony of ensuing gunfire is HELLISH as they clear the lobby - move towards the ELEVATORS.

One gunman lies on the floor - blood pools around him. They step over him - into the ELEVATOR. But, he's NOT DEAD - he PULLS THE PIN on a GRENADE.

From INSIDE THE ELEVATOR - Batou steps out and onto his hand - hard - stopping the lever from flipping up - he replaces the pin - SHOOTS the man in the HEAD - steps back into the elevator as the harmless grenade rolls away. Door closes.

15 INT. MIRA HOTEL - ELEVATOR - CONTINUOUS 15

'KENNY G' plays through the elevator speakers as these BLACK-CLAD ASSASSINS head up to BATTLE.

16 INT. MIRA HOTEL - CORRIDOR - 20TH FLOOR - CONTINUOUS 16

The Major moves down the corridor, weapon drawn. A THIRD GUNMAN steps forward to fire. KRAK-KRAK. She shoots him. Ice-cold and deadly.

Now outside the banquet room, Major places her laser TARGET EYE in the crack of the DOOR -

17 INT. MIRA HOTEL - BANQUET ROOM - CONTINUOUS 17

TARGET EYE POV: In the corner, GEISHAS hold their donors hostage. Among these, the Red-Robed Geisha still restrains Paul Osmond. Black-Robed Geisha holds OUELET. Another holds LANFALL. The room is silent save for the GURGLING of the hostages.

IN THE HALLWAY: Major eyes a SECOND ENTRANCE to the banquet room down the hall. She pulls a GLITCH GRENADE from her belt.

18 INT. MIRA HOTEL - BANQUET ROOM - CONTINUOUS 18

The Black-Robed Geisha - seeing their perimeter has been breached - drags Ouelet toward the entrance as if to ESCAPE with him as her CAPTIVE.

She NODS at a GUNMAN to open the banquet room's door. The GUNMAN, in a sweat, shakes his head -

GUNMAN

No, not clear! Stay back!

The Geisha pulls Ouelet back inside. The GUNMAN, furious, storms over and grabs two DONOR HOSTAGES. He raises his gun to them and calls out to whoever is behind the wall (Major.)

GUNMAN (CONT'D)

(calling out)

You think we're playing?

He SHOOTS the two Donor hostages dead -

At that moment, Major's Glitch Grenade rolls into the room and FLASHES.

The GUNMEN'S POV - now GLITCHES and DISTORTS - leaving them DISORIENTATED.

19 INT. MIRA HOTEL - ELEVATOR - CONTINUOUS 19

The SECTION 9 TEAM, led by Batou, pours out of the elevator. Batou raises his arm. They SLOW. Batou scans the hallway, bemused: broken glass and two dead Gunmen.

He motions the others to proceed.

20 INT. MIRA HOTEL - BANQUET ROOM - CONTINUOUS 20

Recovering from the Grenade, the Gunmen fire their Uzis, unleashing hell on the doorway. THE DOOR FALLS OPEN - They see NO ONE.

On the other side of the banquet room, the SECOND ENTRANCE is KICKED OPEN. The men turn - with eerie speed and accuracy, The Major SHOTS all the Gunmen - dropping them all nearly SIMULTANEOUSLY.

Realizing they won't escape with their hostages, Black-Robed Geisha's FACE opens mechanically.

A SILVER-TIPPED JACK snakes out of her open face - Ouelet PANICS as the DEADLY SPIKE heads towards the base of his SKULL.

Suddenly - MAJOR BLOWS HER HEAD APART in a pool of white liquid and silicate. Ouelet crawls to safety.

Red-Robed Geisha has done the same. She crawls into hiding and PIERCES the back of Paul Osmond's SKULL. SHE IS HACKING HIM.

REAMS of CODE flow in her eyes. Her features go slack as the material is UPLOADED - thousands of TERABYTES from the drives inside his CYBER BRAIN IMPLANTS.

His eyes go BLACK as blood invades them. Major rolls through the room and - SHOTS THE GEISHA BOTS with ruthless efficiency.

She does the same with the Geisha who is about to hack Dr. Lanfall.

Major shoots RED-ROBED GEISHA, hitting her twice in the shoulder. She falls - the blood-flecked silver-tipped jack receding back into her face.

The terrified donors crawl free of the hissing Geisha. Some are injured. Major rushes forward to Ouelet.

20 CONTINUED:

20

OUELET
 (to the donors)
 Go...Go!

Suddenly - an eerie, CHILD-LIKE VOICE comes forth from the Red-Robed Geisha. The Major turns towards it.

RED-ROBED GEISHA
 Help...I'm dying...please
 intervene...help...

Major moves towards the Geisha. It's hard not to be affected by her pathetic cries. Major studies its face.

RED-ROBED GEISHA (CONT'D)
 I'm dying, please intervene...
 (suddenly in a digitized MAN'S VOICE)
 If you own, work or invest in Hanka
 Robotics, you won't ever find a place
 that's nice and peaceful.

The Geisha begins to shudder...

RED-ROBED GEISHA (CONT'D)
 I will come for you.

The Geisha's face then SPRINGS OPEN like BROKEN CLOCKWORK. This shocks the Major, who reflexively FIRES several ROUNDS into its chest. The Geisha quiets.

21 INT. MURKY ROOM - CONTINUOUS

21

The image of the MAJOR, weapon FIRING, freezes - GLITCHES.

A DEFORMED SILHOUETTE sits in front of a curved DATA WALL - studying the image of the MAJOR. The screens suddenly SHUT DOWN. The man calmly pulls the cables out of the back of his neck and drops them to the floor.

22 INT. MIRA HOTEL - BANQUET ROOM - CONTINUOUS

22

Batou SMASHES through the Banquet Room Door, gun raised, followed by the others. Seeing the Gunmen and Geishas dead, they lower their weapons. Major has started STOMPING on the Geisha Bot, apparently intent on destroying it -

BATOU
 Major.

She ignores him.

BATOU (CONT'D) (CONT'D)
 Major!

22 CONTINUED:

22

He tries to grab her arm. She flicks it off and the two square up to each other. He towers over her.

BATOU (CONT'D) (CONT'D)
What are you doing?

MAJOR
Back off.

Something about the Geisha's death has affected Major. She seems lost. She stares at Batou, her expression HAUNTED.

23 EXT. MIRA HOTEL - GROUND FLOOR - DAY

23

Major stands beside Ouelet and COLONEL DAISUKE ARAMAKI. Awkward silence. Aramaki has an expressionless face, carved out of war and hard choices. Grey hair. Black eyes.

OUELET
(angered)
How can he have come this close?
Section Nine is responsible for Hanka security. Tonight was a massive failing.

ARAMAKI
We take your security very seriously, Sir, and have moved your family to a safe location.

OUELET
(imploring)
How long will we have to endure this?

ARAMAKI
As long as it takes.

Aramaki isn't big on bedside manner. A two-man SECURITY DETAIL approach.

ARAMAKI (CONT'D)
Your ride is here, Sir.

Ouelet walks past the Major, puts his hand on her shoulder, almost proudly.

OUELET
You saved my life, Major.

He holds her stare - then gets into his car.

ARAMAKI
My office.

23 CONTINUED: 23

Now Aramaki GLITCHES, begins to disappear. He was a HOLOGRAM.

24 INT. ARAMAKI'S OFFICE - SECTION 9 - NIGHT 24

Aramaki sits behind his desk. Facing away - he gazes into the DIGITIZED WALL depicting an ANCIENT FOREST. Major enters.

He doesn't turn around.

Aramaki knows the men and women under his command well. He knows when to go gentle, and when to go hard. This situation calls for the latter.

ARAMAKI

You defied a direct order.

MAJOR

If I hadn't got there -

ARAMAKI

That isn't the point.

MAJOR

What is the point?

ARAMAKI

You defied a direct order, and two hostages were killed.

MAJOR

(indignant)

Dr. Ouelet's security was compromised.

ARAMAKI

Your mission focus is impressive, as always. But there was a specific battle plan. As always.

Silence as Major looks out the window. She knows he's right.

ARAMAKI (CONT'D) (CONT'D)

Hanka sequestered you to this team because of your unique abilities. But it is a team.

(Beat. He lowers his voice.)

What happened to you makes you highly motivated to catch the Laughing Man. Just don't let your motivation become an obsession.

24 CONTINUED: 24

He looks to the digitized forest wall.

ARAMAKI (CONT'D) (CONT'D)

Beware that when fighting monsters you don't become one. When you gaze long enough into the abyss, the abyss gazes into you.

The conversation is over. Major walks out. Aramaki looks up, after her, concerned -

25 EXT. STREET - THE CITY - NIGHT 25

We move GHOST-LIKE above the streets, following the Major on her Kawasaki.

26 INT. MAJOR'S HIGH-RISE APARTMENT - NIGHT 26

Major walks along the hallway of her apartment building - a vast CONCRETE TOWER. A huge CIRCULAR ATRIUM descends beneath her.

27 INT. MAJOR'S HIGH-RISE APARTMENT - NIGHT 27

Major's apartment is spartan. A bed sits at the end of the flesh-colored room. Beyond it a view of The City's dense skyline.

She stands for a moment. Looks around. Every time she comes home it feels like this. Alien, unfamiliar.

Major lays down her weapons. Takes off her armor. She now wears a translucent, skin tone jump-suit. She turns on a digital WORK BUBBLE that blossoms in the room, an ORB of HOLOGRAPHIC IMAGES and DATA.

Her digital workspace is cluttered with THOUSANDS of tabs, most devoted to one subject: "LAUGHING MAN". It seems that Chief Aramaki was right. SHE'S OBSESSED.

TAB ONE: A pixilated 3-D IMAGE. A HOODED MAN - GUN RAISED. Another image appears with two dead men who have fallen outside a LABORATORY. CAPTION - 'TWO HANKA SCIENTISTS KILLED. SUSPECT : LAUGHING MAN.'

TAB TWO: Various pixilated and UNIDENTIFIABLE FACES - LAUGHING MAN SUSPECTS - gathered from various security cameras. Rotate before her.

Major stares at one face in particular.

27 CONTINUED:

27

TAB THREE: - A WIREFRAME WITH FRAGMENTS FROM ALL THE COLLECTED IMAGES built onto it - A THREE DIMENSIONAL DIGITAL COMPOSITE.

IT HAUNTS HER - IS THIS THE LAUGHING MAN?

The FACE rotates slowly in front of her - glitching. She plays the recording from earlier and we hear the DISTORTED voice from the GEISHA.

GEISHA RECORDING

I will come for you... I will come for you... I will come for you.

She stares at the rotating, glitching face, the image REFLECTS in her EYES...

A FLASHBACK -

28 **INT. LIMOUSINE - BRANDENBURG GATE - DAY**

28

A red-headed, young girl, MADDY, 15 sits in the back of a limousine. Her suited FATHER, ALBERT KISANA, sits opposite her - next to her MOTHER, SANDY - a BODYGUARD next to her.

The car drives through a snowy square - security guards and men in suits stand beneath flags of many nations. A POLITICAL SUMMIT. A BATTLE TANK stands guard.

We see outside through LCD screens that cover the entire interior of the vehicle. Albert and Maddy play chess on a holographic board between them. He makes a move - then looks outside to the summit.

FATHER

Fools go into politics, the wise go into science.

Maddy looks up at him. Then checks him - Albert smiles, sits back.

FATHER (CONT'D)

You'll probably run Hanka one day, my darling.

Maddy smiles.

SUDDENLY ALBERT'S CHEST EXPLODES.

He's been SHOT. Bullets puncture the car. THE LCD SCREENS GO TO STATIC - the door flies open - Albert pushes Maddy and Sandy into the street.

29 **EXT. BRANDENBURG GATE - DAY**

29

We now see the source of the gunfire - THE BATTLE TANK - its BARREL now swiveling TOWARD THEM.

BODYGUARD

Get down. They've hacked the tank!

Then - it fires - a TANK ROUND hits the car and as Maddy turns to try and reach her FATHER, he is EVISCERATED in an ORANGE FIREBALL... Maddy SCREAMS - which becomes -

MAJOR'S COMMS CHIME. She shakes herself out of the horrific WAKING NIGHTMARE.

She kills the hologram of the incomplete image of the LAUGHING MAN - stares into space as the comms chimes again. She ignores it -

Taking up a black case with HANKA embossed on the top, she removes a vial of yellow liquid, which she places in a small gun - injecting the MEDS into her thigh. Immediate relief floods her. She stands up, calmer now and -

Opens the door to her Mother, SANDY, 50's. THE SAME MOTHER FROM THE LIMOUSINE EXPLOSION. Well dressed, intellectual, with an intense focus about her. Sandy hugs her. Major detaches herself from the embrace.

MAJOR

(surprised)

Mom, it's the middle of the night.

Sandy walks past her, looking around. Major watches her mother who seems preoccupied, somewhat hyper.

SANDY

I heard about the attack.

Sandy sees the open HANKA MEDS case.

SANDY (CONT'D)

I just wanted to see that you were okay.

Sandy notices a space on a shelf - purposefully HIDDEN at the back of a shelf is a 3-D PHOTOGRAPH. Sandy retrieves it - places it at the front of the shelf.

In it, the FATHER, Albert, teaches his DAUGHTER Maddy how to ride a bike. It loops the action. Father laughs - Maddy laughs - starts to wobble. Over and over again.

29 CONTINUED:

29

SANDY (CONT'D)
Always loved that one of you two. Why
did you put it away?

Sandy searches her daughter's face.

MAJOR
It's not me.

SANDY
It's not who you are *now*. But she was
you, three years ago. And she still *is*
you. Here.

She touches Major's temple. Then looks back to the picture.

MAJOR
I remember the moment and I remember
Dad, but I don't... *feel it*.

SANDY
Our minds deal with trauma in strange
ways, darling.
(Beat)
I see so much of you in him.

MAJOR
(uncomfortable)
You need to sleep, Mom.

Sandy embraces her. Her demeanor hardens, a Roman mother to
her warrior daughter. She whispers in her ear:

SANDY
I am so proud of the work you do. I
know that you will find that monster.
And end this.

That's what was really keeping Sandy up this late. She's
just as obsessed as her daughter. Maybe more so. Sandy
walks out, leaving Major staring at the looping photo. Then
she hides it in a worn copy of CATCHER IN THE RYE.

Major plugs cables into the DATA PORT in the back of her
neck and lies down on her bed. Major closes her eyes.
Liquids move up and down the tubes - 'backing up' her data.

FLASHBACK:

30 INT. HANKA RECOVERY ROOM - MEMORY - DAY

30

MAJOR'S eyes slowly open. She is in a recovery room at Hanka. Hundreds of cables run from the ceiling to her pale body. OUELET approaches. Nurses behind him.

OUELET (O.S.)
Slowly bring her into awareness...

Like a newborn child, sentience moves through her dermal coating. Her skin flushes as sensations hit new sense organs. Her body tenses, arching upwards...

The Major "discovers" her fingers. Struggling, she manages to touch the HYPER-OPTIC CABLES dangling before her. Major finds the cables culminate in JACKS which PLUG IN to her new MECHANIZED SKULL.

Her EYES are suddenly WIDE and AFRAID. They dart around the room as she begins to hyperventilate. Her distress is pure, primal.

OUELET (CONT'D)
Relax, Maddy. Breathe. Go on.

He refers to her by the name of the girl she used to be - Maddy - the one who was injured in the Brandenburg attack.

She tries. After a moment her artificial "lungs" kick into a natural breathing rhythm.

OULET
It's okay ...it's me, Gilles Ouelet.
You are at Hanka Robotics.

OUELET sits in front of her, projecting a calm that he doesn't really feel. Major peers down at her arms. Primal panic.

OUELET
There was an... incident.

Ouelet watches her nervously. With painstaking effort she holds up her hands. Her eyes go wide - but she cannot speak yet.

OUELET (CONT'D)
This is a new body. One we made for you. You were badly injured, Maddy.

She shakes her head, trying to understand if this is a trick, a nightmare, or both.

30 CONTINUED:

30

OUELET (CONT'D)

*It'll get easier. Your brain is intact.
Everything that makes you Maddy - your
mind, your thoughts, that's still you.
The rest of you is the culmination of
your father's work here at Hanka.*

*Major speaks with great effort... learning how to articulate
words for the first time again, as if a child.*

MAJOR

My father. Where's... my...?

Ouelet was dreading this moment.

OUELET

*Maddy, I'm very sorry to tell you that
your father was killed in a terrorist
attack.*

*Behind Ouelet, Major sees SANDY, her mother, WEEPING in the
corridor outside. Her expression curls into one of horror.
Her breathing stiffens. Ouelet puts his hand on her arm.*

*Her ARMS flail wildly, anguish seething through her. Cables
are pulled roughly from machines. Ouelet looks at a nurse,
who begins preparing a sedative.*

OUELET (CONT'D)

*I'm so sorry. Your mother is here,
she's been waiting for you.*

*Walking with the help of a NURSE, an INJURED Sandy enters
the room. TEARS in her eyes. Major chokes back SOBS.*

*Sandy holds Major's new face in her hands, looking deep into
her eyes to find her daughter beneath her NEW FACE. Oulet
nods to the nurse who injects the sedative into Major's I.V.*

*Major's eyes flutter - her pupils dilate - she becomes
INERT.*

31 INT. MAJOR'S HIGH-RISE APARTMENT - NIGHT

31

*Major awakens with a gasp. She sits up. Breathes hard,
steadying herself. She shakes her head and looks out at the
skyline.*

She can't stay here. Sleep - dreams - are her enemy.

32 INT. BUDDHIST TEMPLE - THE CITY - PRESENT DAY - NIGHT 32

Chanting monks lead us slowly through clouds of incense smoke into a dark room, illuminated by shafts of light.

Shaved heads bowed, they chant in unison. An engraved brass prayer orb hovers above them. It emits a low metallic hum.

Among the visiting devotees is Major. She whispers a mantra - DEEP IN MEDITATION.

33 INT. HANKA TOWERS - MAJOR'S ROOM - DAY - FLASHBACK 33

Major sits in her wheelchair. Her newly created skull shows SYNTHETIC HAIR stubble. She's looking at a glass of water. Wheels toward it. Slowly, she grasps it and lifts it to her lips. As she tastes the water she is at first almost delighted, then she SPLUTTERS AND COUGHS.

LATER

A HOLO-IMAGE depicting HAND MOTOR SKILLS floats in front of Major. She stubbornly ignores it. Beside her, Sandy takes her hand, tracing the new lines there. She gestures to the mirror. There is a steely quality to Sandy that betokens a profound sense of purpose.

SANDY

Why won't you look?

Sandy touches Major's face. Searches her eyes.

SANDY (CONT'D) (CONT'D)

You're special. You're a fighter. All the Kisanas are fighters.

MAJOR

(quietly)

That's not what I am.

SANDY

Yes it is. More than ever.

MAJOR

It's not me!

She HURLS the EMPTY GLASS at the mirror, which SMASHES into shards on the ground below.

34 INT. HANKA TOWERS - HALLWAY - DAWN 34

Major struggles down a long hallway towards a glass door.

34 CONTINUED:

34

She starts to smash it with her bare hands, cracking the six inch thick glass - her white blood smears.

Alarms sound. Security guards and nurses run towards her and we cut to the other side of the door. SILENCE.

We see the smashed window and the words RESTRICTED 2571 on the door. Major looks at her smashed hands - ROBOTIC FINGERS are now exposed through the RUPTURED DERMIS - she looks down and silently SCREAMS.

35 INT. HANKA TOWERS - WORKROOM - NIGHT

35

Her BED is empty in the dim light. Major slowly and painfully walks towards the mirror. Stands before it, forcing herself to look. Her mother Sandy is close by her side, soft and insistent.

Major holds her own gaze until it becomes a cold, hard stare.

36 INT. HANKA TOWERS - RECOVERY ROOM - DAY

36

Major looks down at her perfectly repaired hands then up to Ouelet who sits on the window sill. She still speaks with great difficulty.

MAJOR

Who did this to me?

OUELET

A terrorist who calls himself Laughing Man.

The two lock eyes.

MAJOR

What do I have to do? .

A beat. He studies her. As a doctor, it may not be a course he would advocate, but he understands that this is her path.

OUELET

Learn.

She looks at him, questioning.

OUELET (CONT'D)

To walk, talk, run... and fight.

37 INT. BUDDHIST TEMPLE - PRESENT DAY - NIGHT 37

Breathing deep, she slowly opens her eyes. Major lowers her hood and from the back of her neck pulls two cables from small jacks. The jacks close and seal, becoming invisible.

38 EXT. STREET - THE CITY - PRESENT DAY - PRE-DAWN 38

Major walks home through The City's empty, morning streets. A light rain falls as the sun rises higher, gently illumining her fractured reflection in the puddles.

Major looks up. In the office buildings above, unsleeping workers burn the midnight oil at their computers.

In a cubicle of light far above, is a young woman who looks EXACTLY LIKE HER, typing at a virtual computer. Eerie.

She listens to a stream of a JAMAICAN SADHU, named PAZU.

PAZU (V.O.)

Our body is merely the envelope. There is no 'I'. Tell me, when we ask, 'who am I?' Who is it that is asking the question?

Behind a clothing store, a worker hauls out a batch of MANNEQUIN PARTS, leaving them by a dumpster. Major lingers on its disparate parts: broken legs, a torso, an arm.

LATER

Major wanders through the RED LIGHT DISTRICT. She slows as she passes various SYNTHETIC PROSTITUTES, They proffer her - but she moves on.

She sees LIA (20's, exotic), a dazzling French/Hawaiian HUMAN.

She is being kissed around the neck by a JOHN - she locks eyes with Major. LIA takes the man's hand and put his fingers in her mouth. Major is fascinated - then breaks her gaze and walks away.

39 INT. SECTION 9 HQ - MORNING 39

Inside a glass cube within in a larger room, a group of people sit at a table - the rest of SECTION 9. Major walks in. Batou, already seated, studies her.

Also present are GOOSE (20's, Chinese human, wears a vintage REVOLVER). And LADRIYA (20's, mixed-race, piercing gaze).

39 CONTINUED:

39

Ishikawa (40's, hung-over) and Saito (30's, thin and deadly) complete the team.

From inside the glass cube, the group is trying not to stare at the two figures standing outside it, in the larger industrial space: Chief Aramaki and the HOLOGRAM of a CREW-CUT MAN. This is LYLE CUTTER (50's), MINISTER OF DEFENSE.

Cutter is upset, expressing himself forcefully toward Aramaki, whose blank expression is unreadable. Then the hologram of Cutter fades. Aramaki takes a beat, then walks toward the glass cube and -

Enters, running a COMB through his hair. He walks to the table. Gives Major a hard look, then surveys the others.

ARAMAKI

It's escalating. Two senior Hanka engineers were murdered this morning.

The team look at each other. He gesture swipes and the room goes dark - a large orange hologram blooms in front of them.

ARAMAKI (CONT'D)

Using data stolen from Osmond, The Laughing Man has acquired a list of all Hanka Employees and undisclosed locations.

The hologram shows three dimensional images of the crime scene. His rage building.

ARAMAKI (CONT'D)

It's been three years since the Brandenburg Attack. And our so-called elite cyber-terrorism unit is *nowhere* in this fight. Now the gloves are coming off. I have been granted 'extreme prejudice' authority from the highest level.

He looks at Batou, who looks coolly back. Obviously, if anyone doesn't care about constraints, it's Batou.

BATOU

It's about time.

The HOLOGRAM now shows the PARTIAL WIREFRAME of the LAUGHING MAN'S FACE, the one we saw MAJOR looking at in her DATA BUBBLE.

39 CONTINUED: (2)

39

ARAMAKI

Do your damn jobs. I want a target to hit.

Aramaki kills the Hologram. Section 9 file out. Aramaki lights a cigarette. Major stays behind.

MAJOR

Why wasn't Osmond's cyber brain encrypted?

ARAMAKI

It was.

Major shakes her head.

MAJOR

Am I safe? Can he know about me?

Aramaki takes a drag. It's a question that's crossed his mind too, but he'd rather not say what he thinks.

ARAMAKI

You are highest security level, Major. Only myself, Cutter and Ouelet know who you are. Just get to him first.

40 INT. HANKA TOWERS - CORRIDOR - DAY

40

Major and Batou walk down a long corridor.

BATO

(re Aramaki)
You had words?

MAJOR

Sorry.

BATO

Don't be. We've all been there.

Batou opens the door to the lab.

41 INT. HANKA TOWERS - CYBERNETIC MORGUE - DAY

41

Inside is DR. SONJA DAHLIN (30's, a high-wattage Scandinavian). Dahlin bends over the damaged dermal shell of the RED-ROBED GEISHA. Major and Batou enter.

Dahlin instantly recognizes her. Dahlin knows Major intimately, being part of the team that built her. But something else is on her mind at this moment.

41 CONTINUED:

41

DAHLIN

Major.

MAJOR

Dahlin. We need to see the Geisha.

Dahlin nods and leads them over to a white table. The destroyed Geisha lies inert - its mechanics revealed beneath its human shell.

Major gazes at the Geisha. Its similarity to her synthetic shell unsettles her.

DAHLIN

Prototype Hanka Companion Bot. It's been tampered with.

MAJOR

It?

Dahlin shrugs apologetically. Then shows Major a dimensional image of the code.

DAHLIN (CONT'D)

As you can see, her original decision-centers have been bypassed. She's been remotely reprogrammed. This should be impossible.

Beat as they study the graphic depiction of CONTROL.

DAHLIN (CONT'D)

Then there's this.

Dahlin taps a panel. The ROBOTIC ARM hovers over the Geisha Bot and removes its face-plate - revealing the sub-dermal silicate wiring inside the GEISHA'S SKULL.

The ARM touches a slender, wet lobe - and extracts a small snaking cable with a SHARP JACK on the end of it.

MAJOR

Data Jack -

DAHLIN

Armed with a cerebral puncture device. She was given combat programming, but her real function was hacking.

Dahlin steps over to another white table. She gently pulls back a white sheet to reveal the naked corpse of PAUL OSMOND. His blood-filled eyes shine BLACK under the lab's hard light.

41 CONTINUED: (2)

41

DAHLIN (CONT'D)

Osmond's brain had cyber-enhancement.
Thousands of terabytes of information on
its internal drives.

Dahlin rolls the body on its side. She lifts the hair on
the back of Osmond's neck - revealing a PUNCTURE WOUND.

DAHLIN (CONT'D)

We found fragments of data from those
drives in the Geisha's memory. Back-
doors. Internal communications.
Locations of Hanka facilities. Staff
profiles.

(Beat. Dahlin looks away.)
Prototype designs.

MAJOR

We know.

CLOSE ON Major. Concerned that hers was one of the
prototypes. Major gestures at the Geisha Bot.

MAJOR (CONT'D)

I need to do a linked dive.

Dahlin is alarmed at this thought. Beneath her tough
exterior, the Major is too.

DAHLIN

I would need authorization.

MAJOR

I just gave you authorization.

Major grabs an empty gurney and starts pushing it. Major
grabs the 'Linked Dive' jacks.

DAHLIN

We have no idea of the stability -

MAJOR

I need to locate the hack's point of
origin. It's in there. So I'm going
in.

(to Batou)
You want to give me a hand?

Batou saunters over and takes the wires.

DAHLIN

I really cannot allow -

41 CONTINUED: (3)

41

Major climbs up onto the gurney beside the Geisha.

MAJOR
(to Batou)
Plug me in.

BATOU
You sure?

MAJOR
That's why I said it.

Batou nods, lifts her hair, revealing her neck. Pressing on the soft tissue there, a series of JACK-PORTS slide open.

Batou inserts the jacks into the ports and preps the other ends in front of similar ports in the Geisha's neck.

MAJOR (CONT'D) (CONT'D)
(gritting her teeth)
Strap me down.

Batou looks at her - really? She doesn't break his stare, but we can sense she is nervous - she is about to drop into the UNKNOWN.

Batou STRAPS her down. Lifting the jacks to the Geisha's ports, Batou INSERTS THEM, connecting Major and the Geisha -

42 INT. NETWORKED SYSTEMS - CONTINUOUS

42

BLACKNESS. Major blinks. She FLOATS in a dark MIASMA. Streams of CODE shoot by her like meteorites. The space she moves in is defined as WALLS of LATTICED WEBS -

IN THE LAB

Major violently CONVULSES, her body STRETCHES the straps. Dahlin steps back in fear. Batou watches keenly.

IN THE SYSTEM

Floating in the blackness Major finds NODES on the web. By focusing on a NODE she enters a different compartment inside The Geisha's system.

FRAGMENTED MEMORY IMAGES: of the Geisha's 'birth' on a table - being left in a MURKY ROOM - being programmed by FACELESS men - Being led from a basement room - up some WET STAIRS. Outside a club 'NICE PEOPLE' - In the MIRA HOTEL - MAJOR stands over her - a MUZZLE FLASH - blackness.

42 CONTINUED:

42

THE SAME IMAGE WATCHED BY THE DEFORMED SILHOUETTE DURING THE MIRA ATTACK.

IN THE LAB

Dahlin and a pair of augmentation engineers rush to determine what's causing Major's distress -

BURSTING through her straps, Major SCREAMS. Batou helps the assistants hold her down. She calms, her eyes rabid.

She sits straight up - hyperventilating - PUPILS WIDE. Dahlin stares at her. Major tries to get off the gurney, but stumbles, dizzy. Batou catches her. Helps Major off the gurney. The Engineers move to assist her.

BATOU

(to the engineers)

I got her.

(to Major)

You okay?

MAJOR

(hoarse)

Define okay.

BATOU

What did you see?

MAJOR

I found him.

BATOU

Where?

Batou nods, helps Major out.

Dahlin steps up to the Geisha. A PANEL in her CYBER-ENHANCED upper FACE OPENS. She places a robotic eyepiece into the empty cavity and peers back down into the Geisha.

43 INT. BATOU'S CAR - NIGHT

43

The Major stares straight ahead. Although she won't tell Batou, something about the deep dive profoundly AFFECTED HER. The City swirls by outside.

LADRIYA (O.S.)

Unit 2 in position.

BATOU

(into comms)

Copy that, gorgeous.

43 CONTINUED: 43

Major shoots him an 'oh please' look. He shrugs: 'What?'
They pull up outside a seedy club.

44 EXT. "NICE PEOPLE" HOSTESS BAR - NIGHT 44

CLOSE-UP - Major applies thick red lipstick.

Ladriya and Goose walk up alongside them. Batou gets out of his car, winks to Ladriya. She smiles back. Ladriya straightens as Major addresses her.

MAJOR

Come in hard when it gets noisy in there.

Ladriya nods. Batou goes to his trunk. Pops it. Ladriya and Goose move into the shadows to take up position.

Batou takes off his trench coat. He hefts a weighty, SHOTGUN out of the trunk.

BATOU

You have a plan?

Slips the leather loop over his head. Lets the gun swing to his side. Major is putting lipstick on in the car.

MAJOR

Working on it.

She pulls off her jacket - she wears a sheer, translucent tank top, she gets out - comes to the trunk. Watches Batou as he slips another HANDGUN into his waist holster and shoves a STUN BATON down his pants.

MAJOR (CONT'D)

Tooled up enough?

BATOU

This is a Yakuza spot. Can't be tooled up enough.

He then puts the trench coat back on, turns to look at her - he is obviously shocked - he looks her up and down - from red lips to high heels.

BATOU (CONT'D)

Jeez.

MAJOR

Give me three minutes, then come in.

44 CONTINUED:

44

She walks away, sex on heels.

BATOU

You look good in them, by the way.

Without turning, she 'flips the bird' back at him and continues toward the entrance.

45 INT. "NICE PEOPLE" HOSTESS BAR - NIGHT

45

The Major enters the hostess bar. Hard YAKUZA GANGSTERS sit smoking on vinyl couches. HOSTESSES in cocktail dresses flit back and forth between private tables hidden by screens.

Moments later Batou enters, walks past a darkened round-top near a large table of drunk, fearsome-looking MODDED YAKUZA SOLDIERS. One has a DIAMOND-FACETED FACE with a bulge in his coat in the shape of a sub-machine gun. Another with NO PUPILS rises and heads for the back.

Batou approaches the PIERCED BARKEEP (20's, pony-tailed).

BATOU

Single Malt. Neat.

The Barkeep places a WHISKEY before Batou. Out of the corner of his eye he surveys the bar. He silently COUNTS the number of WEAPONS (poking out of coats, perched under tables) held by the Modded Soldiers.

Meanwhile, at the other end of the bar, The Major affects a "party girl" demeanor. She watches a gyrating CYBORG STRIPPER on a neon pole.

The stripper looks at her - then CHANGES RACES - like a CHAMELEON. Major laughs and approaches the bar.

MAJOR

Powder room?

The Tattooed Barkeep eyes her suspiciously. His tattoos move across his chest and slowly tighten around his arms. He points toward a door near the back.

Major walks as if to head to the door, but then spots the WET STAIRS - the ones she saw during the DIVE.

She's about to walk down them. Someone GRABS her from behind...

It's the Yakuza Soldier with NO PUPILS, he puffs on a cigar.

45 CONTINUED:

45

NO PUPILS
Where you going, cutie?

She adopts a ditzzy girl affect.

MAJOR
(suggestively)
Powder my nose.

He looks at her, suspicious, and pulls her away, back towards the YAKUZA TABLE. They leer at her, smiling.

DIAMOND FACE
(impressed and horny)
Well, well. Dancer?

MAJOR
(seductively)
If you're paying.

She picks a drink up off the table. Downs it. Then another. This is starting to anger the Yakuzas.

MAJOR (CONT'D)
But, judging from the girls here, I bet you ain't paying enough.

She turns to leave, Diamond face grabs her arm.

DIAMOND FACE
Sit.

Under his table, Batou's hand eases towards the butt of his shotgun. Major sits. Diamond Face, apparently the leader, touches her leg. She lets him. He then drops a pile of cash in front of her.

DIAMOND FACE (CONT'D)
Want to go to the back room?

She looks at it with disdain. Then back to him, starts to very slowly gyrate - he looks at her - grimaces - adds to the stack. She coolly slides it off the table.

MAJOR
That's more like it.

'No Pupils' scowls at Diamond Face.

NO PUPILS
She's with me!

45 CONTINUED: (2)

45

The two start to square up when Major STANDS and in her best seductive whisper, says:

MAJOR

Boys. Why don't you both come?

She pulls them both up by their ties. The two Yakuza quickly accede and walk with Major toward the back of the bar. Meanwhile, a THICK YAKUZA confronts Batou.

THICK YAKUZA

Who you with? What crew you with, tough guy. You deaf? What crew?

Batou ignores him.

Neither Major or Batou notice a SILHOUETTE watching from a doorway. The SILHOUETTE wears a NECK-BRACE to support his head. One arm made of BLACK PORCELAIN catches the light. The silhouette turns and walks into the night. His gait is awkward and loping, like a bottled spider.

IN THE BACK ROOM.

The two men sit in a tattered booth, gesture towards a stripper pole, that is surrounded by a red Plexiglas screen. The jukebox plays.

NO PUPILS

Dance.

Major moves towards the pole - hooks a leg around it and starts to slowly spin. She watches the Yakuza, intently, head upside down. She does a spin and steps out towards them leaning over the booth seductively.

The Diamond-Faced Yakuza GROPEs Major. She grabs his hand, brings his fingers to her mouth and sucks them, just like she saw LIA (the prostitute) do.

NO PUPILS (CONT'D)

This is bad guy bar, cutie. We do bad things.

She nods seductively - then BITES his fingers CLEAN OFF. BLOOD spurts all over his shiny pale suit. No Pupils SHRIEKS as Diamond Face pulls out a CURVED KNIFE, SLASHING at the Major's FACE.

She grabs the pole - spins around it - kicks him back into the booth. He comes back at her with the knife - she blocks his arm - TWISTS the knife out.

45 CONTINUED: (3)

45

Diamond Face tries to punch - she parries the blow - slices his bicep - pulls his arm back - slices his shoulder muscle.

MAJOR
I ain't your cutie.

IN THE BAR

At the sound of SCREAMING, the Hostess Girls and Bar Patrons flee out the front door.

The table of YAKUZAS rise with their WEAPONS - head towards the back where their bosses screams are coming.

BATOU stands. Turns to the THICK YAKUZA. He raises his JERICHO to the man's head - then -

BATOU
I'm with Section Nine.

He blasts the man back into the wall shattering the mirror. He calls to the Yakuza.

BATOU (CONT'D)
Hey! You want some?!

They turn and face him - what the fuck? Batou sweeps aside his coat and unleashes his shotgun. He counts the targets he marked earlier.

BATOU (CONT'D)
One. Two. Three...

Ladriya and Goose step into the front door and lay down a deafening CROSS-FIRE as more Yakuza rush in from private rooms -

IN THE BACK ROOM

Major engages in vicious hand to hand combat with Diamond Face. She has CUT all the TENDONS in his right arm - it dangles LIMPLY.

He tries to pistol whip her with his left, but she dodges and SMASHES his face into a chrome jukebox, SHATTERING it.

She moves down the back stairs followed closely by BATOU, who ditches his empty machine gun and pulls out his Jericho. Major pushes past him.

BATOU (CONT'D)
You alright in those heels?

45 CONTINUED: (4) 45

She shoots a 'don't mess with me' look and kicks them off.

46 INT. "NICE PEOPLE" - UNDERGROUND LABYRINTH - NIGHT 46

In this labyrinth of NARROW HALLWAYS, Major leads Batou - they sweep doorways, weapons first. She sees a STEEL DOOR at the end of one hallway. She motions to Batou.

Major steps aside as Batou affixes GEL EXPLOSIVES on the door. They wait and - BOOM! - The door falls inwards.

47 INT. "NICE PEOPLE" HOSTESS BAR - MURKY ROOM - NIGHT 47

Stepping into the dark room, they first see RACKS of burned - out servers against the walls and HUNDREDS OF CUT CABLES hanging from an opening in the CEILING.

BATOU

Server farm?

MAJOR

Too small. Satellite location.

The Major reaches up and touches the FRESHLY-CUT ends of the cables. INFORMATION travels from the cables, through the micro-circuits in her arm into the logic centers in her cyberized brain.

She closes her eyes, "reading" the signal residue.

MAJOR (CONT'D)

He was here.

BATOU

How long ago?

Suddenly a DISTORTED SOUND rips through the Major's ears - she DROPS to her KNEES. Then -

A STUMBLE in the room above. TWO GRENADES tumble down the steps.

Batou pulls Major back and FIRES at both grenades. They EXPLODE, harmlessly destroying only the STAIRS.

As the smoke clears, TWO LEGS appear in the rubble-strewn upstairs doorway. Batou FIRES at them.

A CRY from upstairs. Batou pulls Major's hands off the cables - she comes too. They CLIMB up the damaged stairs and find a MAN in a RATTY SUIT with a COPPER-COLORED, CYBER-ARM clutching his shot lower leg.

47 CONTINUED:

47

RATTY SUIT
I just had that replaced!

Major THROWS the man from the upper floor to the lower. He lands in a CRUMPLED HEAP, still holding his bleeding leg.

RATTY SUIT (CONT'D)
This is brazen police brutality!

BATOU
We're not police. We are brutal though.

He BACK-HANDS Ratty Suit, who writhes in pain. Major drops down, looming over the man.

MAJOR
You rented this room to someone. Who?

He looks at her dumbly.

MAJOR (CONT'D)
Batou, 'extreme prejudice'.

Batou pulls his gun out. Puts the Jericho against Ratty Suit's head. SPUTTERS from Ratty Suit.

RATTY SUIT
You don't know who you're dealing with.

Batou SHOOTS the wall right next to his head.

BATOU
Was about to say the same thing.

Ratty Suit grabs his deafened ears, starts to whimper.

RATTY SUIT
Okay, please. I never saw his face, but he limped. He moved weird. Smelled like vinegar. Rotten.

The look on his face implies the odor and appearance of something truly horrific.

RATTY SUIT (CONT'D)
He brought Geisha companion Bots down here, he worked on them. They left last night with some Chinese Gangsters. Gunmen. Hitters. That's all I know.

Batou raises his Jericho. Shoots him. Major looks at him.

47 CONTINUED: (2)

47

MAJOR
What the f...?

BATOU
(nonchalant)
What? He was done. I told you I don't
like Yakuza.

48 EXT. "NICE PEOPLE" HOSTESS BAR - NIGHT

48

They exit the bar and stop at Batou's car. Major senses something.

MAJOR
He knows we're here.

Batou SCANS the buildings near the club, searching the rooftops.

49 INT. BATOU'S CAR - NIGHT

49

Batou drives, looks over at Major, who is lost in thought.

MAJOR
I'm sick of chasing shadows.

Batou feels it too. He doesn't have anything constructive to add. Major gazes at the passing city.

BATOU
I need a beer.

50 INT. CONVENIENCE STORE - THE CITY - NIGHT

50

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

MAJOR
Whaddya need?

BATOU
Steak, beer... Dog food. Kibbles 'n
salmon.

MAJOR
For you or the dog?

BATOU
(indignant)
He's a growing boy.

She smiles. A sudden PIERCING HEADACHE. Major holds her temples. A brief image of BLACKNESS around her.

50 CONTINUED:

50

After closing her eyes for a moment, she looks up. Batou is looking at her curiously.

MAJOR
Just a headache.

Batou walks on.

In the mirror, Major suddenly sees several, BLACK CLAD GUNMEN - slipping into the convenience store.

The Major slowly draws her Zastava 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
Major!

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

BATOU (CONT'D)
Major. Stop!

A HULKING GUNMAN rounds the corner, rifle poised. Major scope-spots the center of his FOREHEAD -

She SQUINTS at the Hulking Man. His BLACK, TACTICAL UNIFORM HOLO-SHIFTS. Squinting again, she sees that the Hulking Man is actually BATOU, breathing hard.

BATOU (CONT'D)
Put the gun down, Major!

She hesitates.

Turning, Major now sees that the other two GUNMEN have morphed into a YOUNG COUPLE, shopping for diapers. The frantic woman clutches her fiancée, sobbing. Other shoppers stare up at Major, 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... I'm sorry.

50 CONTINUED: (2)

50

Batou relieves her of the Zastava. Taking her arm firmly, Batou shepherds Major toward the exits. She looks back - at the freaked out shoppers - full of remorse.

MAJOR (CONT'D)

I don't want to hurt anyone.

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

MAJOR (CONT'D)

I think he got to me.

Batou helps her escape into the night.

51 INT. HANKA TOWERS - RECEPTION - DAY

51

The Major and Batou walk down a large staircase and into the reception lobby of HANKA ROBOTICS - she approaches reception.

MAJOR

I need to see Dr. Ouelet.

She sits and looks at the large cases that hold various models of previous SENTIENT ROBOTS designed by Hanka.

A shrill noise starts to pound in her ears - she squints, holds her head. Takes a HANKA PILL. The receptionist puts her hand on her shoulder. Major shrugs it off.

The receptionist looks at her askance. Then -

RECEPTIONIST

He's ready for you.

Batou looks on with concern as Major leaves.

52 INT. HANKA TOWERS - BIO-MIMETIC LAB

52

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

In the corner, hidden from Major, sits a small BLACK MONOLITH, around which a stream of consciousness LIVE FEED of MAJOR'S THOUGHTS appears.

OUELET

This is very worrying, Maddy.

A ROBOTIC HAND pulls away a panel in her neck.

52 CONTINUED:

52

OUELET (CONT'D)

You have any recollection of what happened?

The arm removes her chest plate.

MAJOR

I blacked out.

Ouelet presses polymer panels on her torso, causing them to open. The arm removes them. She looks down at him examining her internal workings.

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. Major's eyes begin to droop.

MAJOR'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, Major 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.

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.

Panicking, Major 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...

Then sudden CALM and Major is running along a beach, past a BUDDHIST TEMPLE to a man who stands outside a DISTINCTIVE BLACK COTTAGE - just as she reaches him he TURNS AROUND....it is her father. But just as he turns he is engulfed in a MASSIVE PLUME OF ORANGE FIRE - Major screams.

52 CONTINUED: (2)

52

IN OUELET'S LAB

Major awakens with a GASP. Ouelet hovers over her, concerned. Two BIO-MIMETIC TECHNICIANS stand by. Major looks around the room wildly.

OUELET]

It's okay. You're okay!

MOMENTS LATER

Her breathing begins to stabilize. He sits beside her.

MAJOR

What was it?

OUELET

Invasive, foreign code. It's like a black mist that controlled your actions.

MAJOR

How do you know?

OUELET

Your neural patterns. About an hour ago you were in Delta state. You were asleep during the attack.

(Beat)

I removed it, you're safe now.

He begins to close her panels, giving her a reassuring look.

OUELET (CONT'D)

Have you had any other unusual thoughts or feelings?

Major searches. This topic is deeply unsettling to her, and she prefers not to discuss it. But Ouelet is more than a doctor, he's a confidant.

MAJOR

Sometimes I get these vivid flashes of memory of my father's death. I want to miss him, like my mom does. But it's like something is cut off.

Ouelet NODS. Puts his hand on hers.

OUELET

I can give you medication to stimulate the neural pathways associated with identity. Boost your sense of self, of
(MORE)

52 CONTINUED: (3)

52

OUELET (CONT'D)
security. It can help the thoughts feel
more connected. More -

MAJOR

Real.

Ouelet nods. Major should feel relieved at what he just
said, but she doesn't.

53 EXT. STREETS - THE CITY - NIGHT

53

Major wanders through the RED LIGHT DISTRICT, adrift and
alone. After searching the faces of the prostitutes, she
sees LIA, the human prostitute she saw before. She
approaches, nervously.

MAJOR

You human?

Lia smiles.

54 INT. MAJOR'S HIGH-RISE APARTMENT - LIVING AREA - NIGHT

54

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

DANCING and LIP-SYNCING with slow, sexy gusto, Major
performs the song for LIA, who now sits on Major's
sectional.

Lia smiles as Major moves CLOSER. Lia pulls her in and
kisses her hard, aggressively. Major pulls away.

MAJOR

Not like that.

Lia smiles. Clearly, this is going to be an interesting
evening. With professional curiosity, she asks -

LIA

What do you want?

MAJOR

I want to touch you.

Major traces the wet edge of Lia's eyelids.

Lia unzips her body-suit and takes Major's hand, slipping it
inside. As Major feels the silky, human texture of her
skin, she has a shiver of delight.

54 CONTINUED:

54

MAJOR (CONT'D)

Soft.

She takes Lia's hand, tracing the veins on Lia's arms and neck. Runs her finger along Lia's jaw-line and across her lips. She gently pushes her fingers inside Lia's mouth, Lia opens and lets Major's fingers probe deep.

Major's eyes are wide with wonder. It is breathtakingly subtle - she is touching a woman for the first time, but it is as if she is touching some deep mystery inside herself.

Lia peels out of her body-suit as the Major continues tracing her body, the curve of her ribs, the dips at the top of her buttocks. Lia kisses her neck, realizing that Major's skin is synthetic.

LIA

I thought you were human.

Major looks away, feeling like she has been caught out in a lie.

LATER:

Lia leaves. Major lies down by her window, staring out at the city. She drifts off to sleep.

DREAM: She runs down the pebble beach with the DISTINCT BLACK HOUSE - towards the MAN - but this time as he turns - his FACE IS BLANK - FLAME ENGULFS HIM.

An Origami crane sits on the pebbles of the beach and then suddenly - it too melts to ash as the flames rush towards it. The frame becomes vivid orange - blinding us.

Major wakes. She sits up, a mystery raging inside her.

55 INT. BATOU'S APARTMENT - MORNING

55

Batou is struggling to get out of bed. His CYBERIZED leg is frozen. He grips the sideboard as he moves into the kitchen.

His Basset Hound, Gabriel, waddles behind him.

He opens a cupboard and grabs a black box embossed with the word HANKA. He jabs a vial of pink liquid into his knee. The CYBER LIMB loosens - Batou squints in pain.

BATOU

Damn thing.

55 CONTINUED:

55

He looks down at Gabriel who looks up at him - hungry.

BATOU (CONT'D)
(affectionately)
Greedy boy.

He opens the cupboard. No dog food. He leans down and grabs him by the ears. Massaging them.

BATOU (CONT'D)
I'm sorry, big fella. I'll grab some later.

56 INT. MAJOR'S HIGH-RISE APARTMENT - MORNING

56

A heavy knock at her door. Major opens it. Batou stands there with two coffees.

BATOU
Thought I'd offer you a ride.

Major looks quizzically at the coffee in his hand.

MAJOR
I don't drink coffee.

BATOU
Felt rude to bring just one.

She smiles at the big man's strange sentimentality.

57 INT. TRASH TRUCK/THE CITY STREET - DAY

57

A SKINNY (30's, rail-thin) man sits behind the wheel of TRASH TRUCK, accompanied by a second BEARDED MAN. They appear to be on their break. SKINNY chats incessantly.

SKINNY MAN
She's only eight and my wife's trying to get her to play the violin. You know how hard it is to play the violin?

He looks across at Bearded, who peels an orange with a small knife, clearly not listening. He nods.

SKINNY MAN (CONT'D)
I wanna see her play the piano. Y'know, sounds nice, even when ya don't play too good. The violin, it's a nightmare.

A dark grey LIMOUSINE comes towards them, down the foggy, empty street. Skinny man suddenly goes SILENT.

57 CONTINUED: 57

Bearded calmly lays down the orange and knife gently on the dash. Bearded reaches under the seat. Skinny guns the engine and - accelerates fast into the path of the Limousine -
THE TRASH TRUCK T-BONES THE LIMO INTO A STOREFRONT.

58 INT. LIMOUSINE - THE CITY - MORNING 58

Two men and one woman are flung to the floor - one is pinned by the seat - his legs crushed - he SCREAMS. The other - the BODYGUARD rises - wipes blood from his eyes. Checks the two HANKA SCIENTISTS. He looks out the window and sees the two armed men approach.

BODYGUARD
Shit! Get down!

He hits a PANIC BUTTON beneath his seat - the self driving car is frantically trying to evade the armed men - but it is PINNED to the wall - the WHEELS SPIN - the CAR SHAKES.

59 INT. BATOU'S CAR - DAY 59

Batou sips his coffee as he drives them to SECTION 9. Major sits beside him, he listens to Miles Davis, watches him nodding his head.

MAJOR
You like old music?

BATOU
I like originals. Things with character.

The GUIDANCE HOLOGRAM on the dash - INTERRUPTS them with an ALARM.

SYSTEM
Attack in progress. South precinct.

A little visual map appears showing the location.

MAJOR
Shit. We're close - gun it!

Batou spins the car 180 degrees and hits the gas - the car SCREAMS AWAY in a plume of smoke.

60 EXT. STREET - THE CITY - MORNING 60

Skinny and Bearded nonchalantly walk across the street in silence. Bearded raises his pistol - submachine gun hanging at his side - approaches the car.

60 CONTINUED:

60

The bodyguard pulls his weapon and turns straight into Bearded man's pistol - Bearded shoots Bodyguard. Reaches through the broken window - opens the automatic door. Leans in to see the two doctors cowering.

SKINNY MAN

Dr. Moebius? Dr. Lanfall?

The two doctors are too scared to speak.

SKINNY MAN (CONT'D)

Employees of Hanka Robotics?

The wounded doctors nod. Both Skinny and Bearded raise their weapons and unload into the innocent scientists. When the smoke clears, the doctors are DEAD. Then-

A BLACK JEEPNEY screeches up behind them - they slowly turn.

Skinny lifts his Uzi, calmly reloads and FIRES at the approaching vehicle. The vehicle keeps coming. Bearded ejects his magazine - reloads with HIGH VELOCITY SHELLS.

He sets himself in the street - leans into the weapon - sets his foot in the dirt and unleashes hell on the JEEPNEY.

Massive holes puncture the cab - the vehicle drops to its side, and slides, crashing into a wall.

Ladriya and Goose tumble out of the vehicle as it CAREENS into the sidewalk and EXPLODES.

Batou's car slides to a halt. He leaps out - runs - firing his pistol - toward BEARDED MAN, who takes cover behind a car. Major sprints after Skinny Man.

Goose and Ladriya circle around behind Batou, surrounding Bearded Man.

BATOU

Drop your damn weapon!

Bearded Man drops and rolls under the vehicle. Ladriya CATCHES him on the other side of the car. She DISARMS Bearded Man and holds him down as he STRUGGLES wildly.

Batou runs up to Bearded Man. He points his JERICHO at Bearded Man's head.

BATOU (CONT'D)

Don't move!

60 CONTINUED: (2)

60

Bearded Man looks at Batou. His eyes TWITCH and his pupils dilate.

BATOU (CONT'D)
 (to Ladriya)
 He's hopped up on something.

As Batou leans in. Bearded Man breaks his grip, reaches up, grabs Ladriya's gun from her shoulder holster.

FLASH! The first round shoots Ladriya in the CHEST - she falls backwards - MORTALLY WOUNDED.

FLASH! Second round blinds Batou - who screams and covers his blackened eyes.

FLASH! The third round hits its target. Bearded Man has killed himself with Batou's gun. Goose is SPLATTERED with blood spray.

GOOSE
 Bat, you ok?

BATOU
 (in great pain)
 Aaaah! Get the other one.

Goose turns and RUNS toward the market.

Batou reaches down and grabs for Ladriya's hand. It is covered in warm blood. He holds her small, bloody hand in his - bows his head. She whispers.

LADRIYA
 I'm sorry... I should have seen it coming.

BATOU
 Hey, don't, don't.

She DIES. The blind man holds her body in his arms. Bows his head and cries - BLACK TEARS rolling down his burned face.

61 EXT. OUTDOOR MARKET - DAY

61

Skinny Man collides with shoppers, pushing them to the ground as he runs past dozens of outdoor stalls. He throws glances BACK to see Major gaining on him.

FIRING the machine-pistol behind him, one of Skinny's bullets HITS Major's Seburo handgun, CLANGING it out of her hand. The Major forgets the gun, keeps running.

61 CONTINUED:

61

Skinny pulls up a hood - HE WEARS AN OLDER MODEL THERMOPTIC COAT THAT IS GLITCHING and - he goes THERMOPTIC. Suddenly disappears into the crowd.

The Major pulls up - sees a DISTURBANCE and runs towards it. Skinny Man breaks out of the market and runs into an empty flat area by the river basin.

His FOOTPRINTS are all we see in the MURKY WATER.

Major breaks for the basin.

GOOSE runs through the market some distance behind her.

Major sprints up an APARTMENT COMPLEX - runs along the PRECIPICE of the ROOF - she sees his footprints below.

Skinny's thermoptic falters - glitching in and out of VISIBILITY.

She leaps off the edge of the building - she now goes THERMOPTIC.

Skinny has run out of breath and run into a DEAD END - realizes he's TRAPPED. He turns and looks - NOTHING.

Skinny breathes hard. His Micro-Uzi suddenly FLIES from his HAND. Then, Skinny Man's NOSE FLATTENS, as if PUNCHED.

Several more invisible KICKS to his mid-section knock him to his knees.

He swings wildly, missing INVISIBLE Major. Blood SPURTS from his nose as she CRACKS him in the face. He DROPS his weapon and falls to the ground.

Major turns off her camouflage. Skinny seems confused, as if awakening from a trance.

SKINNY MAN

(mumbling)

What is it? What was that noise?

The Major PUNCHES the now HELPLESS man.

AGAIN. And AGAIN. VICIOUS punches to the FACE. The Major's face becomes VIOLENT, DEAD, MECHANISTIC. FRUSTRATION and VENGEANCE driving her. Goose runs towards them -

GOOSE (CONT'D)

Major, you're going to kill him!

61 CONTINUED: (2)

61

Major keeps punching him - now she leans and speaks, peering into his eyes, almost as if she could look through them to the ghost of the Laughing Man.

MAJOR

I'm gonna find you. And I'm gonna kill you.

The City Police strike teams approach through the market. Skinny Man lies UNCONSCIOUS in the shallow water - blood pooling around him. She hits him one last time -

62 INT. MAJOR'S HIGH-RISE APARTMENT - DAY

62

Major washes her face, then looks at herself in the mirror.

QUICK FLASHES - pummeling Skinny Man - her father engulfed in flame - a GRAY FOREST and the damaged fuselage of a plane as lights flicker on and off.

The Bathroom light flickers on and off.

She breathes deeply, examining her damaged hands. She watches as the dermis slowly knits itself together. Fascinated, like a child watching an insect. Shaking.

She sits back on a bench. Beside her, amongst her clothes, is the black HANKA box. She takes out a yellow vial and shoots it into her thigh. Security, stability floods her.

She breathes deep and begins to dress.

63 INT. HANKA TOWERS - RECOVERY ROOM - DAY

63

Major stands back and looks into the recovery room. Through a translucent curtain she can see Batou's muscular legs.

Batou is in pain. Grumpy. His NEW EYES are mechanized MONOCLES whose micro-movements respond to his thoughts.

BATOU

You can stop hidin' out there. I can see you, you know.

Major comes in and stands against the wall.

MAJOR

How many fingers am I holding up?

Through the curtain Batou can see her middle finger raised.

BATOU

Smartass.

63 CONTINUED:

63

MAJOR
(re his eyes)
They're an improvement.

BATOU
Thanks. War has taken most of me now,
not much left. I guess I see like you.

MAJOR
How's that?

BATOU
More and yet less.

MAJOR
You'll get used to it

She hands him an old book.

MAJOR (CONT'D)
I know you like old things. It's my
favorite.

His new eyes scan the cover. THE CATCHER IN THE RYE.

MAJOR (CONT'D)
You can practice with your new eyes.

Batou opens the book at random - studies the text, his eyes
shift focus - he reads.

BATOU
"You just hold your head high and keep
those fists down. No matter what
anybody says to you, don't you let 'em
get your goat. Try fightin' with your
head for a change." You ever read this?

Major smiles at the obvious irony. He puts the book down, a
HOLOGRAPHIC PHOTOGRAPH falls out. Batou holds it up. It is
of Maddy and her father, learning to ride a bike.

BATOU (CONT'D)
Who's this?

MAJOR
It was me... and my father.

BATOU
You were a cute kid.

63 CONTINUED: (2)

63

Major doesn't feel the compliment. She takes the PHOTOGRAPH. Batou's expression hardens, remorse etched in his face.

BATOU (CONT'D)

Ladriya was a good soldier.

MAJOR

"Life and death come and go like puppets dancing on a table. Once their strings are cut, they easily crumble."

(Beat)

I'll miss her.

There's more to be said, but Batou would never say it. So it will go unsaid. She watches him, then moves to leave.

BATOU

Could you do me a favor?

Major nods.

BATOU (CONT'D)

Swing by and feed Gabriel? I told him I'd be back with food yesterday. He'll be sad. And hungry. He only -

MAJOR

Likes 'kibbles 'n salmon.'

Batou points to the table. Major picks up a heavy set of keys, and lingers a moment, not sure whether he wants her to leave. Then she goes.

64 INT. BATOU'S BUNGALOW - NIGHT

64

Sixteen door locks slide open in quick succession, one after the other. Major enters Batou's fortress - looks back at the locks - bemused.

She takes in his apartment. So different from hers. PICTURES on the wall show his past as a SOLDIER. With a SPECIAL FORCES group in the desert. A three man team in the JUNGLE - faces painted - machetes sharpened.

She sees his SHAPE in the ARMCHAIR. His BED SLEPT in only ONE SIDE.

His full ashtray, fishing rod and dried-out bait on the balcony over the canal.

64 CONTINUED:

64

Batou's BASSET HOUND patters over from the couch. Tail wagging like crazy. Major leans down. She fills his bowl with food.

MAJOR

You must be Gabriel.

Major sits on the floor of the kitchen. She scratches the dog's head as he eats. She looks at a picture on the wall - a teenage Batou with a model airplane. His smile is innocent - so much trauma ahead that this young man is oblivious to.

Gabriel watches Major close the door. The series of bolts are locked, her footsteps disappear. He whines after her.

65 INT. INTERVIEW ROOM - SECTION NINE HQ - DAY

65

Major enters. Aramaki watches Goose interrogate a BATTERED SKINNY MAN. He is separated from them by one huge LCD screen, it allows them to 'WALK INTO' the actual interview - WITHOUT PHYSICALLY going into the room.

IN THE INTERVIEW ROOM

Goose gesture-spins a holographic monitor toward his interview subject. It is surveillance cam video of Skinny and Bearded FIRING into the HANKA LIMOUSINE.

GOOSE

Look, that's you, bro!

SKINNY MAN

I swear to God, I went to pick up my daughter from violin.

The Major watches.

GOOSE

You killed three people. Do you understand? You killed three people!

Skinny Man becomes animated, like a stuck record.

SKINNY MAN

She plays the violin.

GOOSE

What's your daughter's name?

Skinny looks at Goose, confused.

65 CONTINUED:

65

SKINNY MAN

Uh...it's....uh...

GOOSE

Where do you live?

SKINNY MAN

I can't... it's tall, I think... A tall place?

Goose SLAPS the Skinny Man whose face crumples.

GOOSE

You don't have a child!

SKINNY MAN

I do...she's...she plays the violin -

GOOSE

You live alone. No wife. No girlfriend. No daughter.

SKINNY MAN

No...it's...she...

Skinny man begins to cry. From the other side of the 'GLASS'. Major looks to Aramaki.

MAJOR

The hack fried his brain.

Aramaki nods, and studies the lost man impassively. Goose walks through the wall and appears beside them.

GOOSE

Ghost hacked through cyber implants to carry out the attack without knowing. He's clueless.

MAJOR

Wait.

In the Interview Room, the Skinny Man has stopped crying. He stands walks towards the HOLLOWALL that separates them, suddenly wearing a faintly idiotic smile. Even though he CAN'T SEE THROUGH THE WALL, HIS EYES TRACK THE MAJOR.

He picks up a chair SMASHES it against the floor. Goose goes to intervene - Major grabs him

MAJOR (CONT'D)

No!

65 CONTINUED: (2)

65

Skinny man takes the broken chair leg and starts to SCRATCH into the wall, where these WORDS appear.

MAJOR...KISANA...WE...NEED...TO...SPEAK...GRAND...EMPEROR...CASINO...ALONE...ALONE...ALONE...

Skinny grins insanely, inches from her behind the glass, blood pooling in his eyes. Then he savagely SMASHES his head into the GLASS, again and again. Goose rushes in but before he can stop him Skinny man slumps to the floor, DEAD. Blood pools around him.

66 EXT. AIRCRAFT LAUNCH PAD - THE CITY HARBOR - NIGHT

66

SECTION 9 in full TACTICAL gear stand on the flight deck - a BURNING OIL drum before them. Inside, bundles of INCENSE and gold printed paper are burned to honor the spirit of the dead: LADRIYA.

Batou looks the most SULLEN - his new eyes still scarred.

Accompanying the team as Ladriya's replacement is BORMA, 30's, bald.

MAJOR (O.S.)

The Casino is in a lawless zone, an ideal haven for criminal elements. We have no back up. We know he can hack brain implants. Everyone turn off unnecessary cyber.

All the faces of section 9 are sullen - thinking about their fallen comrade and also the operation ahead, which they know is highly dangerous. They might well be the next to die.

Major looks around at her comrades and we sense that for maybe the first time, her obsessive mission focus is beginning to shift into something else. Something like responsibility for the members of the unit who are starting to look to her as a leader.

67 EXT. STEALTH HYCOP - NIGHT

67

The STEALTH HYCOP rises into the night. Its dark SILHOUETTE thumps across the NEON CITY below and then into the darkness of the outlands on the way to the forbidden LAWLESS ZONE.

68 INT. STEALTH HYCOP - NIGHT

68

The crew sit by the open door - wind blasts in.

68 CONTINUED:

68

MAJOR

We will have no mind comms. Sonar imaging and visual signals are undetectable. I will only be able to acquire targets visually.

BATO

Anything'll be able to creep up on you in there.

MAJOR

We are going in dark.

BATO

I'll keep an eye on you.

The unit turns off various CYBERNETIC IMPLANTS.

BATO (CONT'D)

(to himself)

Just like the good old days.

Ghostly lights illuminate Lawless Zone beneath. A GREEN LIGHT blinks over the cabin door - which opens - wind rushes in as the Hycop lowers in altitude. The MAJOR looks at Batou - she smiles - crosses her arms and drops into the void.

Batou shouts to Ishikawa, who flies the HYCOP.

BATO (CONT'D)

Get us down there, Ish.

69 EXT. GRAND EMPEROR CASINO - LAWLESS ZONE - NIGHT

69

The Major LANDS HARD on a filthy beach. A neon sign flickers on the dunes.

Across the Street is the looming structure of the ABANDONED GRAND EMPEROR CASINO. It is GAWDY, CARNIVALESQUE, a lurid dome glimmers with colored neons.

Walking quickly, the 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.

70 EXT. GRAND EMPEROR CASINO - LAWLESS ZONE - NIGHT

70

Rotors churning, the HYCOP HOT LANDS DISCREETLY a few blocks from the abandoned CASINO bathed in eerie fog. The team drop to the ground - form a DEFENSIVE POSITION.

70 CONTINUED:

70

When the HYCOP leaves - they are left in SILENCE.

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.

BATOU SIGNALS: FORM UP, FOLLOW ME. They move down the street in UNISON - weapons ready.

71 EXT. CASINO ENTRANCE - NIGHT

71

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.

TEAM POSITION

Batou's team sets up position opposite the CASINO ENTRANCE - stays low.

ON THE ROOF

SAITO, CONNECTED BY cables to his RIFLE'S SCOPE, watches the Major standing under the awning.

TEAM POSITION

Goose monitors a multi-dimensional image of Major as she steps into the doorway of the abandoned casino. Batou whispers into his comms.

BATOU

Borma, she's going in. You breach ready?

GRAND EMPEROR LOADING DOCK

Borma carefully defuses a BOOBY TRAP near a back entrance, clearing the way for the Sec. Nine squad group to cluster. They press themselves against a wall and wait.

BORMA

Roger that. In position.

TEAM POSITION

Batou glances back at Goose.

BATOU

She so much as clears her throat and I'm lighting the place up.

71 CONTINUED:

71

Goose nods.

CASINO ENTRANCE

Major moves down the dark, mirrored hallway of the casino. She sees a shadow move at the end. She moves towards it.

OUTSIDE

Goose watches Major's multi-dimensional FORM as she moves through the darkened hotel hallways. Goose monitors her heart rate, respiration, body temperature.

CASINO LOBBY

Major's sensors pick up the shapes of MOVING WRAITHS inside the pitch-black lobby.

Then at the top of a grand staircase - a FRAIL SKELETAL form with a DOLL-LIKE PORCELAIN MASK steps out - gestures to Major - she follows.

OUTSIDE

Goose looks at the forms converging around Major as she approaches a CORRIDOR. He whispers into his comms.

GOOSE

Borm, it's a freak show in there, over.

HOTEL LOADING DOCK

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

BORMA

(whispering)

Nasty black-market shit.

TEAM POSITION

Batou, weapons ready, looks to his THREE-MAN team. The unit prime their weapons, wait for his SIGNAL.

HOTEL CORRIDOR

Putting one foot in front of the other, Major walks slowly along the darkened hotel corridor. Following the shadowy form of the DOLL MASK.

Suddenly, with her SENSES DIMMED a spider droid is able to flank her - It SMASHES through the WALL - Major turns -

71 CONTINUED: (2)

71

CAUGHT BY SURPRISE - she is SMASHED REPEATEDLY by different legs of the spider - it thrusts her into the ceiling - then both walls - like a rag doll.

It then pulls her up towards its abdomen. A jack slides into her DATA PORT. The spider smashes back through the wall and is GONE.

OUTSIDE

The image of the Major VANISHES from the screens. Goose looks up. Shouts into his comms.

GOOSE

Lost her!

TEAM POSITION

Batou and his group step out towards the Hotel.

BATOU

Move! Move! Move!

KRAK-KRAK-KRAK - gun positions high in the Hotel open fire. MERCENARY GUNMEN from the same CHINESE GANG who attacked the MIRA HOTEL fire down with UZI'S.

BATOU (CONT'D)

Borm, go to extraction.

ON THE ROOF

Saito squeezes the trigger - SILENCES the rooftop GUN POSITIONS

HOTEL LOADING DOCK

BORMA

Roger. Breaching now!

BORMA BLOWS THE DOOR - Bursts into the HOTEL KITCHEN. LAUGHING MAN'S GUNMEN open fire.

Borma drops to the floor, firing back - two of his unit go down.

IN THE HOTEL HALLWAY

The spider runs down the black, reflective hallways of the casino - it moves up the walls on to the ceiling.

IN THE GRAND EMPEROR BALLROOM

71 CONTINUED: (3) 71

The SPIDER has disabled the Major - she hangs limply from its JAWS - HER neck locked in its INCISORS.

72 INT. GRAND EMPEROR CASINO - HALLWAY - AFTERNOON 72

Goose and Borma meet in the hallway and fight into the GRAND STAIRCASE where we just followed Major.

They clear the STAIRWELL in a final gun battle - dead GUNMEN lie at their feet - silenced.

They breathe heavily, backs pressed against the wall, senses alert. Batou arrives with the survivors of his team.

BATOU

Tell me what I want to hear, Goose!

GOOSE

No sigs, boss, she's up there.

BATOU

Shit!

Batou punches the stairwell wall in frustration. He YELLS up the grand staircase.

BATOU (CONT'D)

Major!

(No response. Louder:)

Major!

Only echoes. Off Batou as the SAMURAI BOT swings round the corner - slashing at him. Batou blocks the swords with the barrel of his shotgun. Goose unloads his revolver into it's torso - it drops to floor - smoldering. Batou looks to Goose, drops his crumpled shotgun.

73 INT. EXT. GRAND EMPEROR CASINO - BALLROOM - NIGHT 73

Blinking her eyes moments later, The Major looks around. She hangs like a MARIONETTE from the SPIDER.

She is in a vast, DERELICT BALLROOM - the walls are tiled with black mirror, disabled GEISHA and other FABRICATED ROBOTS - stand frozen around the room.

A massive, fallen CRYSTAL CHANDELIER lies in a puddle of water on the black floor - water drips into it - distorting it's reflection - in this we see a BROKEN FORM - a man sitting at a chair - a woman leans over him - this is - **THE LAUGHING MAN.**

73 CONTINUED:

73

LAUGHING MAN (O.S.)
(from the shadows)
Are you looking for me?

Major FREEZES. She looks around - glimpses his form in the broken black mirror. She still can't make out exactly where or what he is. She shouts out into the room.

MAJOR
Laughing Man.

His broken VOICE echoes around the ballroom.

LAUGHING MAN (O.S.)
And who are you?

MAJOR
Major Kisana of Section Nine.

Major searches the shadows - squinting into the darkness - she gets glimpses of him in shards of mirror and builds a mental, metaphorical picture of this BROKEN MAN.

A GEISHA sits beside him, painting his CERAMIC torso with a bamboo brush - a traditional fishing painting in blue ink, like a Japanese plate.

He celebrates his deformity and adorns it creatively.

We see the brush in extreme close-up as it drags blue ink over the white porcelain.

Laughing Man has one woman's hand, dark skinned with the white fingers of a man.

A hand rolled cigarette moves up to the shadows around his face - as he inhales we see a glimpse of his BROKEN FACE. He flicks the cigarette away - gets up.

He starts to walk towards her. He is still only glimpsed in broken reflection. He laughs.

LAUGHING MAN (O.S.)
Humans. Love their little titles. Um,
are you sure?

Major sees his silhouette as he walks towards her. His gait is awkward. He wraps a length of material around his torso - which is just a mechanical spine - as he wraps he builds a waist. He steps through the puddles on the wet floor.

He steps out of darkness. The Major gasps.

73 CONTINUED: (2)

73

His face was ONCE HANDSOME - but now it has been patched and DISTORTED - he wears a NECK-BRACE to support his head. One arm is made of BLACK PORCELAIN - his hand a DELICATE SYNTHETIC. His hair is dyed ORANGE and his face is PALE with plates missing that reveal his mechanical skull beneath. His chest is covered in beautiful, traditional painting.

MAJOR

You're human, too.

LAUGHING MAN

Do I look human?

He raises his SYNTHETIC HAND to her face. Major struggles. But the jack in her neck restricts her movement.

LAUGHING MAN (CONT'D)

(petulant)

Well, and what of it? We all have our little cross to bear.

She clenches her jaw, wanting nothing else but to KILL THIS MAN. He TRACES HER FACE, her neck and over her collarbones.

He is close to her and she can sense the STENCH OF VINEGAR that 'ratty suit' described. There is a deep sadness in his mis-matched eyes.

LAUGHING MAN (CONT'D)

You are beautiful. A work of art.

His hand goes back to her face. She tries to recoil, but - suspended by the skull - she is powerless, hanging limply.

LAUGHING MAN (CONT'D) (CONT'D)

D'you know me? I know you.

MAJOR

You don't know me. You got my name when you hacked the Geisha.

He lowers his hand.

LAUGHING MAN

Oh, I got a lot more than that.

(Beat)

I did not kill your father.

(Beat)

Don't believe me?

MAJOR

No, I don't.

73 CONTINUED: (3)

73

He pushes her feet and she starts to slowly swing.

LAUGHING MAN

We all have our little stories that we tell ourselves. But we're victims of these stories, too. The danger is when others write those stories for us. Then we live in a fiction.

OUTSIDE, with her enhanced hearing, Major can discern the POPS and FOOTSTEPS of SECTION 9 preparing to storm the room. Her people are close. He leans in and whispers:

LAUGHING MAN (CONT'D)

Truth doesn't need to be discovered. It just appears when you remove falsehood. Write your own story.

With great effort and speed Major's hand whips it up to the CRANIAL JACK and YANKS OUT - she REGAINS her CONTROL.

Her OTHER HAND drops to her back and she pulls out a SECRETED HAND GUN - then KICKS LAUGHING MAN in the CHEST - he STUMBLES BACK and she FIRES two shots into his CHEST. He FALLS -

The spider starts to THRASH AROUND - Major kicks it's legs - it runs up the wall. She FIRES the rest of her magazine into it's ABDOMEN - It JOLTS to a STOP and its JAW'S OPEN - Major DROPS to the floor.

She moves to LAUGHING MAN. He wheezes. Feebly beckons to her. She lowers herself to him and listens as he WHISPERS.

LAUGHING MAN (CONT'D)

Don't take the medication they give you. Don't do any more dives. Question everything.

She looks down at Laughing Man. Pulls out her gun and puts it to his head.

MAJOR

I've waited a long time for this.

Her finger tightens on the trigger.

LAUGHING MAN

I know about the plane.

This stops her cold. She lowers the gun.

73 CONTINUED: (4)

73

LAUGHING MAN (CONT'D)

(whispering)

I know about your dreams. I know about
the black house by the sea.

Suddenly afraid, the Major simply stares at him.

LAUGHING MAN (CONT'D)

Hanka made your shell. But not your
ghost. Not your ghost.

Too late - The limping SPIDER GRABS the Major - a MASSIVE
FLASH at the back of her head knocks her unconscious - it
forces the JACK BACK INTO HER DATA PORT. Major's EYES roll
back in her head.

The Spider droid smashes back into the top of the wall and
is gone - plaster and dust falls to the floor.

74 INT. EXT. GRAND EMPEROR CASINO - STAIRCASE - NIGHT

74

The remaining team - Batou, Borma, Goose and Saito - FIRE on
LAUGHING MAN GUNMEN positioned on the staircase.

The soldiers retreat up the stairs. Slowly, Section Nine
gains the advantage, working their way up.

75 INT. EXT. GRAND EMPEROR CASINO - BALLROOM - NIGHT

75

An EERIE SILENCE greets them. Lying in pool of water beyond
the FALLEN CHANDELIER, Batou sees THE LAUGHING MAN is gone.

No Major. No Spider. Just eerie, empty space.

BATOU (CONT'D)

He's edgin' us, Goose. He's fuckin'
edgin' us!

76 INT. INDUSTRIAL SPACE - NIGHT

76

ARAMAKI paces his operations room.

ARAMAKI

Expand the search. Shut down shipping
corridors. Find her!

Aramaki ends the communication. Frustrated, he throws his
comm on the desk.

77 INT. HANKA TOWERS - BIO-MIMETIC LAB - NIGHT

77

Defense Minister CUTTER stands, arms folded. Ouelet's face
is etched with concern. Cutter's face is like thunder.

77 CONTINUED:

77

OUELET

Still no word from Aramaki?

CUTTER

No. If we cannot locate her, I'm afraid to say we will have to 'cease' her.

Ouelet looks saddened.

OUELET

They were supposed to protect her...how could she end up compromised?

Cutter ignores him.

CUTTER

Is there a way to do this remotely?

OUELET

No. She is sentient, in 'dark mode'.

CUTTER

You better pray that he doesn't have her.

Cutter leaves. Alone, Ouelet contemplates the hole he has dug himself into. He wearily opens a drawer takes out some pills - swallows them - exhales - puts his head in his hands.

78 INT. BLACK SPACE - INDETERMINATE TIME

78

Major blinks her eyes, trying to orient herself. There is only BLACKNESS around her. The blackness seems to have texture.

She tries to speak, but finds she is drowned in SILENCE. She looks around sees that she is on...

79 EXT. PEBBLE BEACH - DAWN

79

A BEACH OF BLACK PEBBLES. Mist. In the distance, a Buddhist Temple.

Through the mist comes a TEENAGE COUPLE - they hold hands as the mist swirls around them.

MAJOR

(weakly)

Help...help..

79 CONTINUED:

79

The couple keep walking towards her - OBLIVIOUS to her cries - mist obscures them - then as the mist clears they are gone - it was an HALLUCINATION.

A sudden BRIGHT LIGHT invades the darkness.

She looks back - searching for the YOUNG COUPLE.

The HyCop looms into the air above her.

The BRIGHT LIGHT is now accompanied by the ROAR OF HELICOPTER ROTORS - and then the BLAST of the ROTOR WASH.

80 EXT. HYCOP - DAWN

80

Batou looks down from the HYCOP at the figure in the spotlight on the black pebble beach. The beaten up form of Major.

BATOU
(mind comms)
Chief, I got her.

ARAMAKI (O.S.)
(mind comms)
Bring her home.

81 INT. STEALTH HYCOP - DAWN

81

Batou hovers over Major. Her eyes flutter. She AWAKENS.

BATOU
Get a mineral drip running here!

Major BLINKS. Looks around. Sits up and tries to look out at the receding BLACK PEBBLE BEACH.

BATOU (CONT'D)
Why did he leave you there?

MAJOR
I don't know.

She searches her memory - nothing comes. Batou and Goose share a look of concern. A tiny ALARM PINGS in a holo-screen in Major's peripheral vision. The alarm says: "MEDICATION".

From a small panel in Major's pocket, Batou removes two HANKA CAPSULES. Batou puts them in her hand.

81 CONTINUED:

81

BATOUE

Keep you stable 'til you been checked
out.

She HESITATES, staring at the pills. Remembering what the
Laughing Man said - his voice echoes in her head.

LAUGHING MAN (O.S.)

Don't take the medication they give you.

Then when Batou looks away to check her drip - she THROWS
THEM.

C/U Two HANKA CAPSULES tumble into the misted DARKNESS.

82 INT. INDUSTRIAL SPACE - CONFERENCE ROOM - DAY

82

Aramaki and Section Nine wait in a large conference room.
Cutter and Dahlin and a team of Hanka Techs are also
present. No one speaks.

Major enters. She seems to have returned to normal
functioning. More or less. Aramaki rises and approaches
her. He takes a moment to study her eyes - not much gets
past this man.

ARAMAKI

Welcome back.

Aramaki hides his relief. Major shares a knowing look with
him, hidden from the others.

MAJOR

Thanks.

ARAMAKI

Sit.

The room is oriented so that Major is positioned opposite
her fellow operatives and Cutter - who she doesn't
recognize.

ARAMAKI (CONT'D)

(off her look)

This is Defense Minister Cutter.

Major looks straight at him.

CUTTER

It's good to finally meet you, Major.

MAJOR'S POV: CUTTER seems to GLITCH, SURREAL.

82 CONTINUED:

82

BACK ON

Major, blinking the weird impression away.

CUTTER (CONT'D)

Do you know how long we lost you for?

MAJOR

Two hours.

CUTTER

It's a long time.

Major notices that her Section Nine colleagues are FULLY ARMED and have taken positions to prohibit exit from the room. Batou shifts, uncomfortable.

MAJOR

I understand your obvious concern, Sir, but I have run full system analytics and nothing is compromised.

DAHLIN

Major, if he had access to your software architecture, he could easily have planted a sleeper virus that you would be unaware of.

Major shoots a look at Dahlin.

CUTTER

You could be a surveillance device right now. Or worse.

MAJOR

I would know.

DAHLIN

You didn't know you had been compromised after your Geisha dive.

Aramaki watches Major. He doesn't like having to hand his soldier over to Hanka, but he believes it to be for the best.

ARAMAKI

Go with Dr. Dahlin and her team. Submit to an extended analysis.

Major seeks out Batou's gaze. This is her worst nightmare. MAJOR'S POV: Once again, ARAMAKI seems to GLITCH SURREALLY.

82 CONTINUED: (2)

82

MAJOR
It's not necessary.

ARAMAKI
It's an order.

The Major heads for the door. The others stand quickly and block her path. Not Batou.

MAJOR (CONT'D)
What are you gonna do, shoot me?

She stands staring at Batou. Aramaki NODS for Batou and the operatives to let Major pass. They do. She walks out of the room and heads for the street.

ARAMAKI
(To Batou)
Watch her.

83 EXT. THE CITY - STREET - DAY

83

Major walks through the drizzle as street life swirls around her. DROID POLICE pull ILLEGAL CYBERIZERS out of storefronts.

CYBERLESS BEGGARS jangle cups of change. Groups of CYBERIZED SKINHEADS stand outside HOLOSTORES.

The street life is an eclectic mix of tribal - MUSLIM HIJABS - SAFFRON ROBED MONKS.

Major observes the ephemeral lives on the faces of those who pass - she seems to SWIM AGAINST THE FLOW.

Batou FOLLOWS at a distance, he loves the drizzle, puts up the collar on his trench.

84 EXT. BRIDGE - DAY

84

The suspension bridge hovers over the Channel. Major's bike pulls up. She dismounts.

Batou's car arrives at a safe distance behind.

85 INT. BATOU'S CAR - DAY

85

Batou watches her approach the railing.

BATOU
(to himself)
What the hell are you doin', Major?

86 EXT. BRIDGE - DAY 86

The Major climbs up onto the RAILING, stares down at the water, hundreds of feet below.

87 INT. BATOU'S CAR - AFTERNOON 87

Batou quickly opens the door, and he's running -

BATOU

Shit!

88 EXT. BRIDGE - DAY 88

She DROPS.

Plummeting through the air, Major STRIKES the water at terminal velocity -

89 EXT. CHANNEL - UNDERWATER - DUSK 89

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

PHOSPHORESCENT JELLYFISH hover suspended around her -

ON THE CHANNEL FLOOR

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

PAZU (O.S.)

Identity is like ice in the ocean. As it melts, the 'I' dissolves into the waters of pure consciousness.

After a moment she slips into another REVERIE -

Young Maddy sits in the back of the limousine. Looking up, she sees OXYGEN MASKS fall from the roof of the limo.

Is she in a plane or a limousine?

AN ORANGE TABBY CAT sits opposite her, licking it's paws.

Maddy reaches forward to STROKE it - but the cat SUDDENLY turns into a ball of EXPLOSIVE ORANGE FLAME - it BLASTS her out of the limousine.

Maddy's eyes widen in horror.

89 CONTINUED:

89

She lands BLACKENED, BLOODIED and surrounded in SMOKE - she gets up - starts to walk through the dense smoke. She is now in a GRAY FOREST. Everything is layered in a fine gray ash.

BLACK SMOKE billows over a rise and beyond that great mountains tower up to the grey sky. She start to run...now the forest floor has become pebbles..

Maddy is running along a beach, to a man who stands outside a DISTINCTIVE BLACK COTTAGE - just as she reaches him he TURNS AROUND. It is a MAN she DOESN'T RECOGNIZE - he has a WEATHERED face and BLACK BEARD.

Bubbles start to fill the sky...

90 EXT. CHANNEL FLOOR - DUSK

90

...BUBBLES escape Major's artificial lungs. She SWIMS to the surface.

91 EXT. BATOU'S BOAT - CHANNEL - DUSK

91

Rising with a GASP, Major surfaces right next to a boat. With his back to her, Batou is peeing off the side. Without turning around he says:

BATOU
Took you long enough.

He finishes, straightens up, and comes over. She climbs aboard. Batou sits. Opens a BEER. Takes a sip. Many empty, crushed beer cans lie at his feet.

BATOU (CONT'D)
If you're trying to convince 'em you're not crazy - jumping off a bridge is a bad move.

He offers her a beer, then remembers. Puts it back at his feet.

MAJOR
You following me?

BATOU
Nah, just out here doing a spot of fishing. I'll go if you want.

MAJOR
I didn't say that.

Major sips her beer. They sit in silence a minute.

91 CONTINUED:

91

BATOUE

Fishing relaxes me. What do you do to relax?

MAJOR

I read a lot.

She looks over and sees that he's used his copy of Catcher in the Rye to prop open the ICE BOX. He follows her gaze, and puts his hands up in a 'guilty' gesture.

BATOUE

Don't shoot.

MAJOR

(smiles)

You think I'm crazy?

BATOUE

Yeah. Like all of us. Except Gabriel.

MAJOR

Where is he?

BATOUE

He don't like the water. Never has.

MAJOR

How long have you had him?

BATOUE

Six years. Since I got back from the war.

MAJOR

That where you met Aramaki?

BATOUE

He was my Colonel, until I got injured. Lost a leg and an arm. First shrapnel. Then infection.

He pulls up his pant leg, showing his CYBER LIMB.

BATOUE (CONT'D)

Seems that every time I lose a bit of my body, a part of me goes with it. Pretty soon, there'll be nothing left of me.

(catching himself)

Sorry.

91 CONTINUED: (2)

91

MAJOR

I understand, I am a cyborg, with a human brain.

BATOUE

Do you feel human?

MAJOR (O.S.)

(softly)

I think so.

He looks out at the city, shrouded in fog.

BATOUE

What did he tell you? Laughing Man?

Major is uncertain how much to tell him.

MAJOR

He told me to question everything.

BATOUE

That what you're doing?

MAJOR

Maybe.

BATOUE

He wants inside your head. Don't let him in. Come back to Hanka with me and they'll make sure you're ok.

(beat)

You trust me?

Major steps into the cabin - starts to peel off her wet suit.

MAJOR

Yeah. I don't like it.

Batou tries not to look, can't help himself.

BATOUE

I feel the same way. I don't like it, either.

She zips up her jump-suit and catches him looking.

The big man blushes, turns away, and starts the boat.

92 INT. HANKA TOWERS - OUELET'S OFFICE - DAY

92

Cutter stands over Ouelet who sits at his desk.

92 CONTINUED:

92

CUTTER

You convinced me the human brain could be reprogrammed.

OUELET

It's more complex than that.

CUTTER

Your failure rate is now at one hundred percent.

Ouelet looks at the floor, chastened.

CUTTER (CONT'D)

The government has risked its credibility on this project and it's time to end it.

Ouelet is growing desperate, defensive.

OUELET

But I know what went wrong. The brain is - it's just electrons. I just need more time to understand. The human ability to remember previous patterns has taken us all by surprise -

CUTTER

(cutting him off)

It seems the human element is just not reliable. You've had long enough.

93 INT. HANKA TOWERS - BIO-MIMETIC LAB - DAY

93

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

MAJOR'S POV: Ouelet sits with Dr. Dahlin, looking at screens that display Major's LIVE CODE as she rests. They 'GLITCH' with the same surreal effect that she experienced before.

Ouelet and Dahlin share looks of concern as the code unspools in front of them.

The BLACK MONOLITH that usually swirls with her stream-of-consciousness thoughts now lies dormant. Her thoughts obscured.

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

OUELET

The Laughing Man implanted some kind of malware while you were unconscious. We don't know what's going on inside your systems. We can't see your thoughts or decisions. He may be able to control them.

The Major is bothered by this.

MAJOR

My *private thoughts* are visible to you?

Ouelet is slightly defensive.

OUELET

Of course. We have very strict rules governing our use of the information.

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

OUELET (CONT'D)

We must remove it.

She breathes deeply and sits.

MAJOR

And if I refuse?

OUELET

Major, this is going to put you back in control.

Major shakes her head. It is impossible for her not to recall the Laughing Man's words at this moment. She doesn't know who to trust - what to believe - but she knows there is something deeply wrong with her.

Ouelet gives what is supposed to be a reassuring smile and leaves. It is as though he cannot bear to stay. As he leaves Major looks out of the door and sees CUTTER unfold his arms.

Defeated, Major lies back on the table.

A FRIENDLY BIO-MIMETIC NURSE (50's, dyed red hair) enters.

Through the closing door, she sees another DOOR at the end of the corridor marked: "RESTRICTED - 2571".

A MENTAL FLASH: Major escaping in her gown. Strengthening step by step. She reaches a door marked RESTRICTED 2571.

93 CONTINUED: (2)

93

BACK ON

Major, her mind racing.

FRIENDLY NURSE

Can I bring up a screen while you wait?

The nurse's personalized news holo-screen appears and hovers over her.

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

NET ANCHOR

A train derailment in Canton this morning left 23 dead and many more wounded...

Major watches intently as A HANKA HELICOPTER helps airlift injured CHILDREN.

FRIENDLY NURSE

This is just a light sedative.

The nurse raises the head of the bed. She turns a knob, introducing the drug. Almost immediately, the Major's POV softens at the edges.

ON STREAM: Children are pulled from TWISTED WRECKAGE - bloodied faces and screaming parents. A HANKA HELICOPTER LIFTS OFF INTO THE NIGHT

IN THE ROOM

A HANKA TECH enters, passing MEDICINE to the friendly nurse.

To Major, everything appears UNREAL. Choreographed and weird. A sense of paranoia begins to creep over her.

The nurse reaches for the MEDICINE and fills the SYRINGE.

Major is now clearly tripping and suddenly highly suspicious.

The medicine is hitting hard.

A MENTAL FLASH: a HANKA helicopter. Burning forest. Night. Not the scene she just witnessed. Something else. Somewhere else. The same place in her dreams. A TEENAGE GIRL is pulled up towards the belly of a helicopter from an ASH GRAY FOREST.

BACK TO ROOM

93 CONTINUED: (3)

93

Something is NOT RIGHT. The nurse is SWEATING. Her hands tremble slightly.

Major scans the name on the label - TETRACHEM - she runs it through her systems. FRANTIC.

The nurse leans in - holding the SYRINGE. Her face suddenly GLITCHES and becomes the face of the LAUGHING MAN.

NURSE

I have to inject directly into your brain in order to protect cellular integrity during the surgery. It's not as bad as it sounds, I promise.

Major doesn't buy that. Nurse opens a PANEL at the top of Major's SPINE, revealing her BRAIN MEMBRANE. Major's internal screens bring up the name of the MEDICINE -

TETRACHEM CHEMICAL LOBOTOMY - WILL ERASE ALL MEMORY AND THOUGHT FROM HUMAN BRAIN - CEASE BRAIN FUNCTION.

Major suddenly realizes what is about to happen to her and she grabs the syringe and twists it into the Nurse - the nurse drops to the floor - EYES FLUTTERING. Major reaches behind her head and CLOSES the PANEL.

94 INT. HANKA TOWERS - CORRIDOR - DAY

94

Still wearing only her hospital gown, Major slips out of her room - looking for the EXIT.

THE BIAXIALLY LOCKED DOOR - RESTRICTED 2571 - THE SAME DOOR THAT SHE TRIED TO ESCAPE THROUGH YEARS AGO.

Discreetly, Major draws up a cluster of floating NANO-DECRYPTORS. She cracks the pass-code and opens the door.

95 INT. HANKA TOWERS - WING 2571 - DAY

95

The Major heads into a large room full of smaller CUBE ROOMS. IN EACH CUBE is a barely recognizable HUMAN SHAPE on LIFE SUPPORT.

Two security guards appear at the end of the hallway - Major's vision is distorted from the sedative - the perspective of the hallway SHIFTS and MELTS.

SECURITY GUARD

They're prepping for incoming. ETA twelve minutes.

She OPENS a door and slips in - as the SECURITY GUARDS PASS.

96 INT. HANKA TOWERS - GRAY ROOM - WING 2571 - DAY

96

The Major heads into a large room full of stacked CUBE ROOMS.

She looks through the windows and sees SOLDIERS. They are many races and genders. Some SLEEP, others are awake and undergoing TESTS on their robotic limbs. The place seems like a high-tech Walter Reed Hospital

These are other SHELLS. Part of the secret project 2571, the same one that created Major.

She OPENS a door and slips into: ROOM SIXTEEN.

Major turns. The patient on the bed has half a head - steel rods stick out of it - he has no arm on his right side . He turns his head toward the Major. BLINKING and MUTTERING.

When he speaks it is with a teenage girl's voice.

PATIENT

(muttering)

Sergeant Mike Leavenworth of 101st
Airborne....Sergeant M-m-m-m-
Mike...Sergeant M-m-m-m-m-ike...

Suddenly, the Patient's face fills with animal FEAR. He looks at her weakly - tries to plead -

Out of his mouth comes the distinct voice of a LITTLE BOY. The boy's high-pitched voice speaks THAI, which Major instantly translates -

PATIENT (CONT'D)

(in Thai)

The water's coming the water's coming
higher! Please I can't breathe! The
wave took Mama! It took Mama!

Major stares at him. The door opens and a nurse enters. She presses herself back against the wall. Then slips out into an adjoining larger room.

IN THE HALLWAY

Major WALKS QUICKLY toward the EXIT. A confusion turning to TERROR taking shape in her eyes as ALERT SIRENS SOUND.

Major HUGS the WALL as HANKA SECURITY TEAMS rush to the surgical prep room.

96 CONTINUED:

96

BATOUE

Major.

She turns and finds BATOUE blocking her path.

BATOUE (CONT'D)

Where are you going? They're setting up your surgery.

MAJOR

Step away from me, Batou. I mean it.

Batou quickly draws his JERICHO. They stare each other down.

BATOUE

You can't do this, Major.

A HANKA SECURITY TEAM notices the confrontation from the other end of the corridor.

MAJOR

They tried to terminate me. Trust me, Batou. Please?

She gestures toward ROOM SIXTEEN. Batou watches her a second, then looks in. He sees patient 'Mike Leavenworth'.

PATIENT

(muttering)

Sergeant Mike Leavenworth of 101st Airborne...

Batou turns and sees the Security Team en route. He makes a decision.

BATOUE

(quietly, to Major)

Go Thermoptic. Now. I'll draw them.

Major nods - activates her THERMOPTIC CAMOUFLAGE. Batou slips into the shadows.

HANKA SECURITY TECH

She's gone Thermoptic! Signals only!

The group now glances at hand-held TRACKERS. As they pass his hiding place Batou steps out and SMASHES his fist into the first. As the second turns toward him he drives his elbow into his jaw, breaking it. Then moves.

IN THE CORRIDOR

96 CONTINUED: (2) 96

More Hanka Security study hand-held trackers. Though the Major is invisible, a BLUE BLIP representing her INTERNAL GPS signal now travels at high speed down the stairs.

97 EXT. HANKA TOWERS - DAY 97

Hanka Security teams POUR OUTSIDE onto the streets of The City in pursuit of her.

In the confusion Batou SLIPS OUT INTO THE STREET.

98 EXT. HANKA TOWERS - STREET - DAY 98

Now outside the building, Major kills thermoptic. Visible, she uses her finger to PUNCTURE the polymer skin around her neck. Digs her finger knuckle-deep inside her shoulder, and pulls out a nickel-sized TRANSMITTER.

FROM A BACK ENTRANCE

Hanka Security team members rush toward the BLUE BLIP -

Only to find The Major's tiny, silicate TRANSMITTER lying on the ground.

THE MAJOR HAS ESCAPED.

99 INT. HANKA TOWERS - SECURITY OFFICE - DAY 99

Ouelet stares at the floor while Defense Minister Cutter looms over him.

CUTTER

What the hell happened?

OUELET

(distracted)

She saw everything. She knows.

CUTTER

And now Section Nine know too. 2571 is over.

Cutter raises his hand and speaks into his comms.

CUTTER (CONT'D) (CONT'D)

Get me a Hunter Unit.

100 EXT. HONG KONG STREETS - DAY 100

Major screaming through the streets on a stolen SECURITY BLADE BIKE, still wearing only her HOSPITAL GOWN.

*

100 CONTINUED: 100

Two HUNTERS fall into PURSUIT. FAST. Street lights STREAK around her - still tripping from the SEDATIVE. *

She takes a CORNER HARD - her BARE KNEE scrapes against the pavement - grinding down her OUTER DERMIS. SPARKS FLY. *

She speeds into a TUNNEL - SLIDES THE BIKE to a 180 DEGREE STOP, SMOKE pluming from the tires - *

101 INT. TUNNEL - DAY 101

The first HUNTER enters the tunnel and HITS the WALL of SMOKE. Major LEAPS - HANGS SIDEWAYS in the AIR and kicks him CLEAN OFF the BIKE.

She moves towards him as he RISES. She KICKS him again - his HELMET SMASHES - he REACHES for his WEAPON she KICKS it away.

She grabs TWO STUN BATONS from his BIKE - JAMS them into the TOP of his SPINE like a ROMAN EXECUTIONER. He's done.

The other Hunter SCREECHES to a halt and flies into ATTACK. He too has GLOWING BATONS - fights MAJOR amidst swirls of light TRAILS that hang in the air around them.

She VAULTS up the WALL - SMASHING the baton down on the shoulder of HUNTER 2 - she RAINS blows on his FACE - SWEEPS his LEGS and jams the two BATONS deep into his EYES-SOCKETS.

His SKULL ILLUMINATES like a LIGHT BULB and he CEASES.

102 EXT. HANKA TOWERS - NIGHT 102

THE HANKA HELICOPTER (the same one that was at the train derailment - that Major saw on the news) hovers over the dark tower. A medical unit waits as it lands. The door slides open to reveal: GURNEYS upon which lie the badly mutilated YOUNG VICTIMS of the TRAIN DERAILMENT IN CANTON.

103 EXT. HANKA TOWERS - DAY 103

Batou walks away from Hanka Towers with his hood up.

BATOU
(thought alone)
Colonel, this is Batou, copy?

104 EXT. SECTION NINE HQ - PARKING AREA - NIGHT 104

Pulling a BRIEFCASE out of his self-driving car, Aramaki locks his vehicle and walks toward the INDUSTRIAL SPACE that houses the secret SECTION NINE building.

104 CONTINUED:

104

ARAMAKI
 (thought alone)
 Copy, Captain. What's your twenty?

Intercut between the two.

BATOU
 (thought alone)
 I'm at Hanka. I saw something I wasn't
 supposed to.

ARAMAKI
 (thought alone)
 You have to bring Major in.

105 EXT. HANKA TOWERS - STREET - NIGHT

105

A pair of HUNTERS - a shadowy governmental clean-up
 department - the type who wear rubber gloves - are now
 trying to be INCOGNITO, strolling toward BATOU.

BATOU
 (thought alone)
 Negative, Colonel. Hanka were going to
 terminate her. They lied to us.

106 EXT. SECTION NINE HQ - PARKING AREA - NIGHT

106

Close on Aramaki. Aramaki looks up. BLACK VEHICLES loaded
 with HUNTER OPERATIVES are pulling up outside.

ARAMAKI
 (thought alone, urgent)
 Are you defying a direct order?

BATOU
 (thought alone)
 Colonel, I trust her. I'm asking you to
 trust me. I got a bad feeling.

Aramaki watches OPERATIVES approach a long agonizing beat.
 He makes the decision he will always make under pressure:
 he's going to trust his soldier.

He grabs his BRIEFCASE and heads for the elevator.

ARAMAKI
 (thought alone)
 All units. Section Nine is burned.
 Repeat, we are burned. Activate fall
 back procedure. Confirm.

106 CONTINUED:

106

ISHIKAWA/GOOSE (O.S.)
 (thought alone)
 Affirmative.

SAITO/BATOU (O.S.)
 (thought alone)
 Copy.

107 EXT. SECTION NINE HQ - PARKING AREA - NIGHT

107

A CAR speeds up a ramp and SKIDS to a halt. Two GUNMEN step out of the back seat. Hunters are coming for him too.

ARAMAKI
 (thought alone)
 They're coming for us. Watch yourself.

BATOU (O.S.)
 (thought alone)
 I see 'em. Good luck.

Aramaki calmly closes his comms. Turns towards the two men - who raise MINI UZIS. He raises his BRIEFCASE and charges at them - reaching for his own SIDEARM as he moves.

Bullets deflect off his BULLET-PROOF CASE. He shoots the first man in both KNEE CAPS - DROPS to the floor and SLIDES towards the SECOND GUNMAN - who STILL FIRES FORWARD.

Aramaki slides UNDERNEATH him - the man LOOKS DOWN -UH-OH!- Aramaki shoots him twice through the SAME EYE.

He then moves towards the other man - who SCREAMS in pain - he SMASHES his briefcase into his NECK.

The man PLEADS for his life. Aramaki stares hard at him - SMASHES him AGAIN.

ARAMAKI
 Who sent you?

The man stares back at him defiantly. Aramaki raises his briefcase again and as his lazy eye stares rage - he BATTERS him to DEATH with his briefcase.

108 EXT. HANKA TOWERS - STREET - NIGHT

108

Batou clocks the two HANKA MEN as he moves through a CROWDED STREET.

They move towards him. Tense moments as oblivious passersby watch 3-D tablets - completely unaware of the threat.

108 CONTINUED:

108

Batou sees the SILENCED sidearms in the MEN'S hands.

They are both close now. Disarming them with a smile - he DROPS his hand HARD onto one of the GUNMEN as he raises his weapon - TOO SLOW - Batou SLIPS his arm into his ARMPIT and TURNS THE MAN - to take TWO SILENCED SHOTS in the chest from his COLLEAGUE - Batou SNAPS HIS ARM and DROPS HIM GENTLY to the concrete pavement.

He kneels - puts the silenced weapon to the MAN'S THIGH and PUMPS IT - the man's SCREAM is SILENCED. Batou stands and walks into the crowd - PEDESTRIANS gasp in SILENCE - FEAR and SHOCK etched in their faces. Batou smiles APOLOGETICALLY and disappears into the crowd.

109 EXT. MAJOR'S HIGH-RISE APARTMENT - NIGHT

109

Major glides to a SILENT STOP across the street from her apartment. Her TARGET SYSTEM overlays the buildings. She scans - sees HEAT SIGNATURES - lurking in the shadows.

HUNTER OPERATIVES. She pulls away.

110 EXT. SAFE HOUSE - NIGHT

110

Batou walks along the edge of the Harbor. Rusted ships sit in the water. He looks around - crosses a GANTRY. Boards the VESSEL. He opens the HOLD and drops down.

He lands inside -

111 INT. SAFE HOUSE - BOAT - NIGHT

111

The LARGE HOLD, VACUUM SEALED from within with thick, black plastic.

A GUN presses against his head from BEHIND. Batou catches the shape of a REVOLVER out of the corner of his eye.

BATOU

You're the only man I know stupid enough
to carry a revolver, Goose.

GOOSE

It's saved your life a coupla times.

Goose lowers his REVOLVER.

LATER

BATOU projects HOLO-IMAGES that his eyes recorded from WING 2571 to the other members of the unit.

111 CONTINUED:

111

BATOU

This is why they're after us.

GOOSE

Who are the bodies in the ICU's?

BATOU

Check this out.

He flashes up images of the BROKEN SOLDIERS. Aramaki looks on, furious that this was withheld from him by Hanka.

BATOU (CONT'D) (CONT'D)

Major is part of a secret program that's somehow tied to these victims.

ISHIKAWA

So because we found this out Cutter ordered Hunters to eliminate us? Must be a pretty big secret.

BATOU

We won't know what it is until we find Major. Colonel?

Aramaki studies the shells, his face unreadable. What he's really thinking is: Cutter used me. Very dangerous.

ARAMAKI

She'll come to us. We wait.

Batou looks to Aramaki.

BATOU

Will you go to the Prime Minister?

ARAMAKI

I'll try, but she may not represent a safe haven for us.

Aramaki looks at the team.

ARAMAKI (CONT'D)

We should assume that, for now, we are on our own.

112 INT. SANDY'S APARTMENT - NIGHT

112

Opening her front door, the Major sees Sandy, sitting alone in the near darkness. Major turns on the light.

MAJOR

They tried to kill me.

112 CONTINUED:

112

Sandy gets up, comes close to her.

SANDY

What do you mean, Maddy? Slow down.
Have you been taking your meds?

MAJOR

(manic)

The meds are part of the problem, mom.
They're trying to control my thoughts.
They're all out to get me - my unit,
Hanka, the Laughing Man. Everybody.

She regards her daughter sadly. Tries to hold her.

SANDY

Oh, Maddy, dear...

Major pushes her away gently. Looks into her eyes.

SANDY (CONT'D)

Okay.

MAJOR

You believe me, don't you?

SANDY

Of course. Your father -

At the mention of her father, Major grows distraught again.

MAJOR

That's all you ever want to talk about.
Dad. Why don't I miss him? Why don't I
remember more?

SANDY

Dr. Ouelet warned us this would happen.
Depersonalization. A feeling you don't
belong -

MAJOR

It's more than that. I see images of
other things, of other lives. I see him
on a beach, by a black cottage. I smell
incense from a temple, but I've never
been there, and as I run near him, he
turns and it's not him. It's someone
else.

112 CONTINUED: (2)

112

SANDY

I can understand that you are confused, Maddy. You've been through so much. We both have.

Major resents what she hears as a patronizing tone.

MAJOR

You never took any time after dad left. All you do is sit here thinking about him. You tell me how dad's honor needs to be upheld. 'Dad was strong. Dad made an empire.' But you never talk to me about how you feel. Not once since dad died have I ever seen you cry.

Sandy is at a loss.

SANDY

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 I know Albert had company in those hotel rooms, but we loved you, we loved you!

Major's expression shifts. She becomes less certain.

SANDY (CONT'D)

I cannot lose the last member of my family, Maddy. I can't.

Sandy breaks down and SOBS. Major relents and embraces her.

MAJOR

I'm worried I'm losing my mind. We're not safe here.

SANDY

I'll pack a bag. Get dressed. We'll leave in five minutes.

Major can't even argue with Sandy as she moves to her handset and dials a number.

113 INT. SANDY'S APARTMENT - BATHROOM - NIGHT

113

Major looks at her face in the mirror - she is LOST - confused - exhausted. She splashes cold water on her face. Runs a COLD SHOWER.

113 CONTINUED:

113

Major steps into the shower, removes her wet clothes. She places her face under the water. Breathes, gathering herself.

Through the MISTED GLASS of the shower door, Major sees a SHADOWY FIGURE move quickly down the hall.

MAJOR

Mom?

The SILHOUETTED FIGURE doesn't respond. The figure lifts one HAND - which holds a PISTOL.

MAJOR (CONT'D)

(yelling)

Mom, run!

Major pulls the SIDEARM from her PILE of STOLEN CLOTHES. The SILHOUETTED FIGURE lifts the PISTOL and OPENS FIRE.

The GLASS SHOWER DOOR SMASHES splintering glass all over the bathroom floor.

Major FALLS BACKWARD into the BATHTUB, UNLOADING her own pistol on the way down.

Major has been hit TWICE - minor injuries to her shoulder and neck. Crawling up, she sees her BULLETS have found their MARK. Major's face curls in horror.

MAJOR (CONT'D)

Mom?

Sandy lies deathly still on the bathroom floor, a steaming BULLET HOLE in her HEAD. In her hand, a SEBURO PISTOL.

Major climbs out to try to help her mother.

WHITE BLOOD seeps from the hole in Sandy's head.

Her mother is an ANDROID.

Major begins to TREMBLE all over.

114 INT. SAFE HOUSE - EARLY MORNING

114

Batou and the rest of Section 9 are sleeping. Batou's comms chime. He answers wearily.

BATOU

(thought alone)

Yeah?

114 CONTINUED:

114

MAJOR (O.S.)
 (thought alone)
 Batou, you up?

BATOU
 (thought alone, smiles)
 Always.

115 EXT. THE CITY HARBOR - DAWN

115

Major waits on Batou's boat. She's been crying. Batou approaches and jumps on deck.

BATOU
 Where to?

MAJOR
 The beach where you found me.

116 EXT. THE CITY HARBOR - DAY

116

Batou's BOAT, shrouded in fog, moves out under the vast Bridge. Haunting fog horns wail. Major stands, looking back as the GHOST of The City recedes into WHITE.

They search the rocky coastline. Major scans the inlets - searching.

A FEW HOURS LATER - THROUGH THE WHITE VOID:

Comes a ROCKY HEADLAND, fishermen haul nets from the dark sea. As they round the headland a BUDDHIST TEMPLE appears. On stilts, lacquered red - plumes of pungent INCENSE SMOKE wind up out of the roof. Batou turns to MAJOR. She nods.

117 EXT. PEBBLE BEACH - DAY

117

Major walks along the beach. We recognize it as the same beach she was found on after the Laughing Man abduction. Past the Buddhist temple. It's the beach from her DREAMS. And there before us - where her father stood in the dream, is the DISTINCTIVE BLACK COTTAGE.

FLASHBACK: The beach is now clear of all fog, as though the memory too is clear. A man walks ahead.

She freezes the scene so she can enter it. Birds hang in the air. Waves suspended mid-break.

She approaches the man, who is frozen mid-step. As she walks around the front of him, she sees that it is the MAN WITH THE BLACK BEARD.

117 CONTINUED:

117

Behind him - the TEENAGE COUPLE. They run down the beach arm in arm towards the BEARDED MAN. Smiles frozen on their faces.

118 EXT. BLACK COTTAGE - DAY

118

She's going on intuition, without a clear idea why she's here. But SOMETHING has led her - something from before. She knocks on the door.

HAIRI (50's, pale) opens the door. She wears a cocktail dress and heavy make-up.

HAIRI

Yes?

Major studies her. Then holds up her badge.

MAJOR

I'm with the police. D'you mind if I ask you a few questions?

119 INT. HAIRI'S COTTAGE - DAY

119

Hairi gathers up some sheet music in the simple cottage.

HAIRI

I'm sorry, it's such a mess. I don't get many visitors.

MAJOR

You're a singer?

Hairi laughs, self-deprecating. Major looks at a photograph of Hairi and her daughter. A fifteen-year old girl with dark, soulful eyes. IT'S THE TEENAGE GIRL FROM HER BEACH FLASHBACK.

HAIRI

That was the year she died. There isn't a day goes by that I don't think of her. I miss her terribly.

Major looks back at the picture. Strangely emotional too. Has Hairi affected her? Or the photograph?

MAJOR

Do you mind if I ask what happened?

HAIRI

It was a plane crash.

119 CONTINUED:

119

MAJOR
 Could I see her room?

120 INT. GIRL'S BEDROOM - DAY

120

The bedroom of a fifteen-year old girl, frozen in time. A picture of teen rebellion. Posters for various hard-core bands line her walls. Manga drawings by Tsuchida Seiki, Sculpture by H.R. Giger. Hairi glances at Major.

HAIRI
 She was a spirited child. Always in trouble, always challenging the rules.

See looks at a PHOTO of the young Motoko FREE DIVING with her FATHER. Her father has a THICK BLACK BEARD, deep smiling eyes. THE MAN FROM MAJOR'S DREAMS? A rugged outdoor man whose love for his daughter beams from him.

MAJOR
 Her father?

HAIRI
 She loved to dive with him. He died shortly after she did, diving the oil rig. The company said it was an accident. But I knew.

MAJOR
 Knew what?

HAIRI
 Grief took him.

That catches Major. To hide her reaction, she wanders the room. A headache strikes. She rubs the pain away, trying to concentrate.

MAJOR
 She was, I'm sorry, you said she was in a plane crash?

HAIRI
 She ran away with her boyfriend. Hideo. *He* convinced her to leave our village, promised to take her to America. He was older. Controlling. She was in love. Things were difficult here between me and my husband.

For Major, everything sounds familiar, the approach of once-distant truths. She leafs through some books and finds a

120 CONTINUED:

120

well worn copy of CATCHER IN THE RYE. She opens it - inside a simple dedication: 'Forever - Hideo'

HAIRI (CONT'D)

The last time I saw her I was so angry,
I didn't even kiss her goodbye.

At this last confession of guilt and loss, Hairi loses all composure and starts to shake with tears.

At this moment onto Major's lap jumps a GINGER TABBY CAT. Is it the cat from her dreams? Major looks at the cat, which snuggles into her lap, licking Major's hand fondly. Hairi looks up, in shock.

HAIRI (CONT'D)

She never does that.

Hairi composes herself.

HAIRI (CONT'D)

I had to fight them to get her back. To bury her properly.

MAJOR

Who?

HAIRI

Hanka.

CLOSE ON Major.

MAJOR

Why Hanka?

HAIRI

They led the rescue operation at crash site.

Hairi looks away to a HOLO-IMAGE of her on the wall. A little girl plays with a doll - combing her hair. The clip loops.

HAIRI (CONT'D)

I visit her every week at the cemetery.
(beat)
May I ask what this is in connection with?

Major looks at the little girl and the DOLL. In the background and OUT OF FOCUS is a SMALL BOY.

120 CONTINUED: (2) 120

MAJOR

Thank you. Thank you for everything.

The rattled Major STUMBLES as she heads for the door. Hairi looks after her, curious and puzzled.

121 EXT. PUBLIC CEMETERY - MORNING 121

PURPLE CLOUDS canopy this hilltop cemetery overlooking the city. Major climbs the hill searching for the family name.

Her sensors read all the headstones within range of vision. Finally, she locates a small MAUSOLEUM on the hilltop. A light rain begins to fall as she enters the crypt.

122 INT. CRYPT - MORNING 122

Inside, Major sees an unembellished bier. The engraving reads:

Motoko Kusanagi 2038 - 2053

Suddenly compelled, Major PUSHES the stone lid off the bier.

Inside is MOTOKO'S SKELETON. It has an OVAL-SHAPED HOLE in its CRANIUM.

Major sees a PICTURE has been placed in the skeleton's hand by her mother. Her beloved pet: the orange cat from MAJOR'S DREAMS.

Major takes the skeleton in her arms as tears form in her eyes. She holds the skull that she now realizes WAS ORIGINALLY HER OWN.

Rain POURS down. She drops to her knees.

A soul-crushing CRY escapes Major's throat as she cradles in her arms ... HER OWN EARTHLY REMAINS.

Batou, who has followed, watches from amongst the HEADSTONES.

123 EXT. PUBLIC CEMETERY - MORNING 123

Major walks out of the cemetery - head hung - in a state of utter SHOCK. Batou approaches. He HOLDS her.

124 INT. HANKA TOWERS - WING 2571 - DAY 124

FOUR CHILDREN and TEENAGERS, all injured, are having their vital signs STABILIZED. An ICE-EYED MAN speaks into his comms, then turns to a Flat-Nosed Nurse.

124 CONTINUED:

124

ICE-EYED MAN

Prep them.

One of the children, TAI (11, big-eyed), frets at this announcement. "Prep them" for what?

The nurse reaches over and places a bracelet on Tai's wrist. The nurse then pulls a curtain, enclosing Tai.

Tai struggles to sit up. Her face badly bruised and bloodied, both legs are broken. She looks down at the TAG on her wristband. It reads: **"JANE DOE - DECEASED"**

Now very worried, Tai tries to sit up. It is IMPOSSIBLE. Gritting her teeth she yells toward the curtain -

125 EXT. BATOU'S BOAT - CHANNEL - DAY

125

Major stands at the back of the boat as the coastline disappears into the night.

MAJOR

How do I know that my thoughts are anything other than the hum of a machine?

BATOU (CONT'D)

You can choose to give up or stand up and fight for who you are.

MAJOR

What is that?

BATOU

An original.

(Beat)

You're the one person I know who always does what she feels. Follow your ghost.

Major is touched by Batou's simple, unshakable conviction. She opens her COMMS and speaks into it:

MAJOR

Ouelet.

126 INT. HANKA TOWERS - OUELET'S OFFICE - DAY

126

Ouelet is surprised to hear from her. He looks around nervously and closes his office door.

OUELET

Maddy, I am so relieved to hear from you.

126 CONTINUED:

126

We intercut between the two as she interrupts him -

MAJOR

(into comms)

My name is Motoko Kusanagi. I'm 18 years old. Three years ago I almost died in a plane crash. I was put into a shell. My identity was taken from me. I was given false memories, made to believe I was someone I never was. I was made to live a lie.

OUELET

I saved your life.

MAJOR

Albert Kisana's daughter died in that limousine, I was never there. That was never me. You tried to make me her.

Ouelet feels the burden of what he has done, his voice starts to falter.

OUELET

I can restore your memories. Make you who you were... Motoko.

MAJOR

I don't want that. I will never be who I was. I am who I am now and no one will ever take that from me again. I need to see you.

OUELET

It's not safe. Cutter is watching.

MAJOR

7th Precinct Subway station. One hour.

Major ends the comms.

INT - GRAND EMPEROR CASINO - NIGHT

The ballroom seems empty - but we hear a DISTORTED voice - it glitches and echoes around the cavernous space.

OUELET (O.S.)

It's not safe. Cutter is watching.

MAJOR (O.S.)

7th Precinct Subway station. One hour.

127 INT. ARAMAKI'S OFFICE - NIGHT

127

Aramaki talks to a HOLOGRAM of PRIME MINISTER KENDA, 50's.
An elegant, genteel woman with a spine of iron.

PRIME MINISTER KENDA

Yes, Chief, you have my full
authorization to act. I needn't say how
important it is that this remains
strictly confidential.

ARAMAKI

Thank you, Prime Minister. I will use
utmost discretion.

The PRIME MINISTER's hologram disintegrates as the holo-
conference ends.

128 INT. SUBWAY - STATION - NIGHT

128

Ouelet stands beneath a circle of light in an orange tiled
subway station. It is empty. Dark. He hears someone
coming towards him - he brightens - then PALES.

LAUGHING MAN (O.S.)

You sent your Eve to kill your Adam.
Very clever.

OUELET

Please, no!

We turn to see Laughing Man, limping across the concrete
floor. Ouelet looks around for a WAY OUT. Shadows of men
with guns block the exits.

LAUGHING MAN

But she needed to find out for herself.
To learn what you'd done to us. Just
like I did.

(Approaching)

See, I don't know whether it's worse to
find out that you are not who you
thought you were, or to have it all
ripped away from you, like you did to
me. You ripped it all away. You took
her. My love, my face, my hands, my
eyes, my heart and you put me in *this*.

He gestures to his broken body

128 CONTINUED:

128

LAUGHING MAN (CONT'D)

This fuck up. This mistake. But I escaped before you could snuff out my brain like a candle. And I knew that one day I would stand in front of you - master of my un-creation - and write your ending. Trust me, Ouelet, it doesn't end well.

He steps forward - in his hand he holds a wire saw. It unspools and hangs loosely glinting in the light. Ouelet is white with fear - he pisses himself. Laughing Man smiles.

LAUGHING MAN (CONT'D)

Human to the end. I haven't pissed in four years. Imagine feeling like you need a piss everyday for four years, but having *nothing to piss with*.

He steps up to Ouelet who is shivering. He gently loops the steel wire around Ouelet's forehead, and slowly starts to saw. A CURTAIN OF BLOOD falls over Ouelet's eyes - his final act - and he screams - but we are saved from the gore.

Laughing Man's eyes are deranged. He is deathly silent. All we can hear now as we pull-back, out of the subway tunnel is the TERRIBLE ECHO of BONE BEING SAWED.

129 EXT. SUBWAY - STATION - NIGHT

129

Batou's car pulls up. Major rides shotgun. Batou gets out - scans the street. Nods to her.

Major gets out and heads down into the subway station.

130 INT. SUBWAY - STATION - NIGHT

130

We hear her feet echo through the tunnels as she approaches. Then her footsteps stop. She takes off her jacket and drops it over Ouelet's head - again saving us from the gore.

Major stands over him, reflected in his congealing blood.

MAJOR

(to herself)

He finally found you.

She circles. Leans down beside him. She closes his eyes. She is about to leave when she sees something glinting beside him. She pries it open. A SMALL METAL CYLINDER. On it - the name MOTOKO KUSANAGI.

The Major contemplates the Cylinder containing her MEMORIES.

131 INT. HANKA TOWERS - HALLWAYS - SHELLING FACILITY - NIGHT 131

Aramaki walks down the Hallways flanked by Section Nine and SWAT operatives. The whole facility has become a crime scene. Nurse, technicians and doctors stand facing the wall in PLASTIC HANDCUFFS.

132 INT. BUDDHIST TEMPLE - NIGHT 132

Batou waits outside while Major sits alone in the Buddhist temple. She removes the portal from the back of her neck and slides in the METAL CYLINDER. Her eyes go white as she DIVES, into the past -

133 **FLASHBACK - OVER DARKNESS:** 133

A plane. We hear the sound of screaming - a plane's engines wailing. MOTOKO, 15, sits beside HIDEO, 18. She is crying. The plane lurches. On her lap, THE CATCHER IN THE RYE.

HIDEO

(urgently)

We will always be together. I love you, Toks. You know that, right?

MOTOKO

Yes.

HIDEO

(suddenly intense)

You mean everything to me. I'd die for you. I can't share you.

Motoko's eyes open revealing - the PLANE'S WING IS SPEWING FIRE - BLACK SMOKE rips past the other windows. A forest looms below - the plane starts hitting the top of trees -

SILENCE

The passengers SCREAM - but no SOUND emerges from their mouths -

Oxygen masks DROP in front of MOTOKO'S face. The plane goes into a SHUDDERING DIVE - AND THEN IT HITS -

BLACKNESS

134 INT. HANKA TOWERS - GRAY ROOM - WING 2571 - MEMORY - DAY 134

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. Motoko looks down at her wrist sees a wristband -

134 CONTINUED:

134

It reads: JANE DOE/ DECEASED.

HIDEO lies in the gurney next to her. He has a broken jaw and has LOST an ARM. His legs are casted. Tubes emerge from the casts.

MOTOKO

Everyone thinks we're dead.

HIDEO

We're not dead Toks, we're not dead.

She reaches out her HAND to HIDEO. He reaches back. The two sets of fingers touch in the darkened room.

135 *INT. HANKA TOWERS - GRAY ROOM - WING 2571 - MEMORY - DAY*

135

Motoko watches Hideo trying to FOLD AN ORIGAMI CRANE. The room is FILLED with crumpled balls from his previous failed attempts. Hideo 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.

HIDEO

You are mine forever now, Toks.

TWO MASKED TECHNICIANS enter the room.

Approaching Hideo's gurney, the Techs flip up the stoppers attached to its wheels. They begin to WHEEL him out of the room.

HIDEO (CONT'D) (CONT'D)

No. No! Motoko!

He LUNGES back toward her. But he is dragged from the room. The last 'friend' Motoko had in the world.

LATER

She can hear HIDEO'S SCREAMS. The Origami Crane sits on the tiled floor where Hideo's bed used to be.

MONTHS LATER

Nurses enter and lift her onto a GURNEY. Motoko screams and fights the nurses who are strapping her down.

MOTOKO

No. Get off me. No. Mother!

A nurse injects her with sedative. She quiets.

135 CONTINUED:

135

MOTOKO'S POV: neon strip lights distort above her as she is wheeled down a LONG ANEMIC CORRIDOR.

MOTOKO'S POV: a bright light and Dr. Ouelet in a mask looking down at her.

OUELET

Cease organ functions.

END FLASHBACK

136 INT. HANKA TOWERS - SHELLING ROOM - NIGHT

136

Goose bursts in as HANKA technicians are preparing to shell TAI.

GOOSE

Everyone step away. Stop what you are doing!

The shelling procedure is stopped. Goose approaches the GURNEY where a young girl lies, sedated. It is TAI. He smiles to her.

GOOSE (CONT'D)

Hello.

Tai smiles back weakly. An EMT team comes in behind him and starts to check her vitals. Goose turns to leave. Tai's grip tightens.

TAI

(groggy)
Stay with me.

Goose nods. Smiles.

137 EXT. GRAND EMPEROR CASINO - LAWLESS ZONE - NIGHT

137

Batou pulls to a halt on the empty streets of the GHOST CITY.

She stands before the looming GRAND EMPEROR CASINO. Its lonely lights BLINK above the darkness.

MAJOR

I have to do this alone.

BATOU

I know you do. Major?

137 CONTINUED:

137

She looks at him. He bites his tongue. A beat, and she nods. Slings her assault rifle over her shoulder, then walks away - stops, looks back at him. She smiles.

Major approaches the building's ENTRANCE LOBBY - pulls her HANDGUN. She enters the lobby.

138 INT. GRAND EMPEROR CASINO - CENTER STAIRCASE - NIGHT

138

The Major walks carefully up the stairs. Gun by her side.

139 INT. GRAND EMPEROR CASINO - DESTROYED BALLROOM - NIGHT

139

She climbs the stairs. Water drips. Animals scuttle in the shadows. Through the smashed-in ROOF, STARS are visible.

She looks up and sees LAUGHING MAN, frail and pale, standing before her. He plays with something in his hand. Paper.

MAJOR

I remember you. Hideo.

Laughing Man smiles. He keeps folding. Laughing Man doesn't quite make eye contact when he speaks.

MAJOR (CONT'D)

We were always together. Always in trouble. The unwanted ones. Inseparable in the eye of *their* storm. I couldn't live without you.

LAUGHING MAN

When I lost you, I wanted to die. But then rage blinded me and I... forgot you.

He folds faster now.

LAUGHING MAN (CONT'D)

When I found you again, everything changed. My Motoko had survived. Buried in a list of scientists and secrets.

He steps towards her.

LAUGHING MAN (CONT'D)

I realized that they had deceived you. Turned you against me. Blamed me for the lies they had poisoned you with.

MAJOR

I understand now. And it is over. We stopped it. 2571 is finished.

LAUGHING MAN

It's not finished. We can be free together. How we were supposed to be. Hideo and Motoko. Liberated. Infinite.

MAJOR

(softly)

You have to come with me. You know that, don't you? The killing is finished.

He pauses - hands her what he has been making - AN ORIGAMI CRANE. She takes it in her open palm, smiles gently.

LAUGHING MAN

We can merge our ghosts. Leave these shells forever. We'll be rulers in a world of pure thought.

(Sings softly)

"I'll stop the world and melt with you."

(Smiles)

It's written.

Major looks at him - starting to understand what he is implying - but also really seeing the madness in his eyes. She shakes her head.

MAJOR

Nothing is written.

He steps towards her.

LAUGHING MAN

I know you don't want it right now, but it is the only way for us to be who we were.

MAJOR

There is no going back.

She raises her weapon to his head and stares at him.

MAJOR (CONT'D)

I am arresting you for the murder of Maddy Kisana and her father, Albert Kisana. For Doctors Paul Osmond, Gilles Ouelet, Moebius and Lanfall -

139 CONTINUED: (2)

139

He SUDDENLY SLAPS her GUN AWAY, she drops to the floor and takes his LEGS OUT from under him - he FALLS HARD.

She grabs her PISTOL from the ground - stands over him.

LAUGHING MAN
2571 isn't over, until we are.

Suddenly, GUNFIRE HITS HER - she drops - FIRES BACK - kills one of Laughing Man's 'gunmen'.

She's HIT in the SHOULDER. 'FLIK FLAKS' back down the stairs. Swings over her ASSAULT RIFLE from her back.

She creeps back up the stairs - TARGETS - tracks signals - finds the Second Gunman - moves fast, up the stairs - fires a salvo - DROPS HIM like a sack of potatoes.

She walks over to where Laughing Man fell. There is no one there. HE IS GONE.

Suddenly the WALL behind her EXPLODES and disintegrates to the floor.

When the smoke and dust clear - through the huge hole - we see a MASSIVE TANK.

Its GUNS ROTATE and fire another MASSIVE VOLLEY at the Major - who TUMBLES out of the line of fire.

When the volley has finished - she steps forward - OPENS FIRE - then runs out into the courtyard to FACE THE TANK.

140 EXT. GRAND EMPEROR CASINO - LAWLESS ZONE - NIGHT

140

Batou hears the CACOPHONY of HEAVY GUNFIRE.

BATOU
Major!

He rushes to the trunk of the car and brings out a massive HEAVY CALIBER WEAPON of his own.

141 EXT. GRAND EMPEROR CASINO - COURTYARD - NIGHT

141

Major runs in 'zig-zags' across the FLOODED COURTYARD. The tank UNLEASHES HELL. More CHUNKS of wall are PUNCHED AWAY.

Whatever the Major hides behind is DESTROYED.

She pushes out from behind destroyed pillars and unloads MAGAZINE after MAGAZINE - but the TANK IS INDESTRUCTIBLE.

141 CONTINUED:

141

She goes THERMOPTIC and invisibly sprints towards the tank. Her footprints appear as splashes in the water - the tank speculatively UNLEASHES at nothing until one gun SPINS EMPTY.

She tries to dodge the other GUN, but is hit in the KNEE - her LEG BUCKLES under her. She drags her DANGLING LEG.

She slides UNDER the TANK. Then she CLAMBERS on top of it. Her THERMOPTIC burns out and while the tank tries to SPIN HER OFF, she rides atop it.

She SCREAMS out as she tries to prize open the DRIVER'S HATCH.

Her arms RIPPLE and BULGE. Her BACK looks like it will BREAK - her FINGERS start to DISLOCATE one by one - but she doesn't relent - the THICK ARMOR BENDS and then -

One of her arms is RIPPED OUT of its SOCKET.

Her SKIN and FLESH tear revealing her HANKA SKELETON beneath, the severed arm DROPS to the floor.

The HATCH finally WRENCHES OPEN.

With her one REMAINING ARM she aims her pistol at the LAUGHING MAN and FIRES into HIM - DISABLING his SHELL.

She DRAGS him out of the hatch - CABLES that connected him to the TANK rip out. They DANGLE from his NECK as he LANDS hard in the shallow water.

Major ROLLS herself off and lands NEXT to him.

FROM ABOVE, TWO MANGLED BODIES lie NEXT to EACH OTHER.

Their white blood leeches out and melds together in the dark water.

Batou FIRES shell after shell through the ARMOR of the tank - soon the inside of the tank is a SULFUROUS FURNACE.

Laughing Man slowly turns his head - looks at Major. He raises the JACK that snakes to the back of his NECK and he weakly pushes it towards the DATA PORT in her neck.

Barely able to move she haltingly takes the JACK - pulls it toward her. For a moment it seems she MIGHT PLUG IT IN. And then - she YANKS it from him. Throws it into the darkness. Utterly exhausted from the effort, she says, softly -

141 CONTINUED: (2)

141

MAJOR

No.

And closes her eyes. Just then - BATOU UNLEASHES WITH HIS BELT FED MACHINE GUN, OBLITERATING the LAUGHING MAN. THE SMOKE wafts clear. The Major's eyes are still closed.

Gently, Batou crouches down and picks up her battered, broken body.

FLASH

A NAKED FORM is falling through water. As we approach it we see it is Major, her body PRISTINE. Her eyes closed. Falling. Is she dead? Is this a dream?

PAZU (V.O.)

*(softly)**You are infinite.*

BACK ON

Batou carries the impossibly broken body of Major through the EMPTY BALLROOM.

FLASH

Major's pristine body falls into the blackest, deepest part of the ocean. Falling away from us and being swallowed by DARKNESS.

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

Be still. Silent in the vast ocean of self.

BACK ON

Batou walks out of the casino with the Major's body. A HYCOP circles, shadows shift in its BEAM of LIGHT. The Major's eyes flutter.

BATOU

What was your name?

MAJOR

(weakly)

What.. D.. Do you.. Mean?

BATOU

From before.

MAJOR

M...Mo...Motoko.

141 CONTINUED: (3)

141

BATOU
Hold on, Motoko.

FADE TO BLACK:

142 EXT. CUTTER'S HOUSE - THE CITY ISLAND - DAY

142

A SKIMMER touches the surface of a sparkling turquoise pool. Cutter, puffing away on a fat cigar in his bathrobe, is skimming leaves to relax. He looks up. His face changes.

CUTTER
I didn't expect it to be you.

ANGLE ON: ARAMAKI stands with a GUN at his side.

He calmly raises his gun - SHOOTS Cutter in the LEG. Cutter drops to one knee - SHOCKED.

Aramaki casually steps closer.

ARAMAKI
That was your mistake.

He raises his gun again - shoots him in the OTHER LEG. Cutter slumps to the floor. Blood pooling. He steps closer.

ARAMAKI (CONT'D)
You tried to kill me.

CUTTER
This needn't -

ARAMAKI
You used me.

Aramaki shoots him" in the left SHOULDER.

ARAMAKI (CONT'D)
And my team.

He FLIPS his pistol around - so the BUTT faces Cutter. Offers it to him - with his only intact ARM - Cutter hesitantly reaches for the weapon, his beady eyes searching Aramaki.

Just as he is about to GRASP the BUTT.

ARAMAKI (CONT'D)
No one gets to do that.

- 142 CONTINUED: 142
- Aramaki WHIPS the gun away - SMASHES him in the FACE with the gun, then again, again and again.
- Then he STOPS. Cutter is spluttering tears and blood.
- Aramaki looks at him with disdain - puts his FOOT on his CHEST and GENTLY pushes him INTO THE POOL.
- Cutter helplessly SINKS to the BOTTOM. Aramaki watches blankly as his LAST AIR ESCAPES.
- 143 EXT. BLACK COTTAGE - DAY 143
- HAIRI opens the door to her cottage. There is no one there. She looks down and sees a GHOST OFFERING of paper money, a candle, incense. Attached to it is - a LETTER.
- 144 INT. BLACK COTTAGE - KITCHEN - DAY 144
- Sitting at her small kitchen table, she puts down the GHOST OFFERING. Then opens the letter.
- MAJOR (V.O.)
Mom, as hard as it is, I believe that
all this has happened for a reason. In
this body I've found my purpose.
- 145 INT. BATOU'S PLACE - NIGHT 145
- Batou enters. Greets Gabriel.
- He feeds Gabriel, gets a beer and sits on his chair, staring at the ceiling.
- Then he leans over and picks up THE CATCHER IN THE RYE.
- MAJOR (V.O.)
I can help people.
- 146 EXT. HANKA TOWERS - THE CITY - NIGHT 146
- The Major stands outside the building. A fire roars at her feet.
- THE BLACK MONOLITH that had exposed her thoughts - BURNS.
- She has taken back CONTROL.
- 147 EXT. GLASS SKYSCRAPER - THE CITY - NIGHT 147
- The Major stands high above the city on the vertigo-inducing ledge of a huge high-rise, she is buffeted by the wind.

147 CONTINUED: 147

MAJOR (V.O.)
I can do things no one else can.

The city sparkles beneath.

148 EXT. STREETS THE CITY - NIGHT 148

Far down, below the Major, a group of SINISTER LOOKING MEN in suits leave a Black Escalade. They enter a building, eyes glancing.

MAJOR (V.O.)
I will make you proud of the ghost you gave me.

149 INT. BLACK COTTAGE - DAY 149

Tears form in Hairi's eyes.

150 EXT. GLASS SKYSCRAPER - THE CITY - NIGHT 150

Major, now wearing her Vision Goggles, scans the building.

Her POV: Inside the building, Target Triangles cluster on the SINISTER LOOKING MEN, armed members of INDIVIDUAL ELEVEN who are busy cutting through a vault to steal SERVERS.

She raises the goggles.

151 EXT. GLASS SKYSCRAPER - STREET LEVEL - CONTINUOUS 151

Way below, BATOU and Goose sit in Batou's car adjacent to the glass skyscraper. Goose loads his revolver.

MAJOR
Because at the end of the day -

Through the windshield, Batou looks up at the figure far, far above him. He smiles to himself.

152 EXT. GLASS SKYSCRAPER - THE CITY - CONTINUOUS 152

And Major STEPS BACKWARD off the ledge of the building. She arcs into a GRACEFUL DIVE through a fog bank...

MAJOR (V.O.)
It's who I am.

...INTO THE VOID.

THE END