

FUTURE CERTAIN

Episodes 1-4

An original Web series screenplay
written by
Greg Kerr & Mariessa Portelance

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Full Brain Films
12375 Mount Jefferson Terrace 10M
Lake Oswego, OR 97035

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Terms

Ganges (or Ganga as many Indians refer to it)

A major river in India. The section of the Ganges that flows through the city of Varanasi is considered the most sacred part of the river by Hindus. It is said that those who bathe in the river are cleansed physically, mentally and spiritually.

Ghat

An open area of stone steps that lead down to the river. Some ghats in Varanasi are areas where the dead are cremated and their family and friends gather to see them off. Their ashes are then cast into the Ganges.

Gali

A narrow walking street of the type one would find in Varanasi.

EPISODE 1: Future Certain

FADE IN

DREAM SEQUENCE BEGINS

This dream sequence contains no sound component. It is murky.

1. EXT. PORTLAND DOWNTOWN SIDEWALK - DAY

ANGELA FOSTER, a woman in her 60s, walks toward an intersection. She's talking on her cell phone. She's holding a small shopping bag. It contains craft supplies and a fake lotus flower.

As she picks it up, a car jumps the curb and veers into Angela striking her and both her body and the car fly OS.

The flower is knocked to the ground nearby.

The image fades to black and a dull, echoing void replaces it.

DREAM SEQUENCE ENDS

2. INT. BRYNNE'S HOUSE - BEDROOM - DAY

BRYNNE VANESS, a woman about 30 years old, small in stature, with a very youthful appearance, lies in bed sleeping.

Brynne wakes up from the dream. She's pale and looks disturbed. She's nauseous and about to vomit. She gets out of bed and runs out the bedroom door.

3. EXT. PORTLAND DOWNTOWN SIDEWALK - DAY

Brynne walks up to the street corner Angela was struck on.

She notices the lotus flower against a curb. It looks like it may have been driven over by a car, but it is definitely the one from her dream.

She picks up the flower.

She looks very disturbed.

4. EXT. CEMETERY - DAY

It's a rainy day at the cemetery in Portland. A car is parked on a road in the cemetery. Inside the car are Brynne and LAUREN CANELLA, a woman close to Brynne's age and Brynne's best friend.

5. INT. LAUREN'S CAR - DAY

Brynne is in the passenger's seat. Lauren is leaning over the divider and holding Brynne. Brynne is very distraught.

BRYNNE

I went there - to that
street corner where Angela-

LAUREN

Oh no, Brynne -

BRYNNE

It was exactly as I saw it
in my dream - vision -
whatever - two days before
it happened -

LAUREN

We've walked down there
before - maybe -

BRYNNE

Lauren - Lauren - that
flower was still on the
ground where she dropped it
-

Brynne breaks down crying. Lauren holds her tighter.

LAUREN

No, hey...

Brynne sobs.

LAUREN

What do you think it means?

BRYNNE

I could have warned her - I
-

Brynne sobs again.

Lauren holds her and looks concerned.

6. EXT. OCEAN BEACH - DAY

Brynne is being interviewed as she stands on the beach.

BRYNNE
I just happened to be in
the right place at the
right time, I guess. I
heard her out on the rocks
on that outcropping.

Brynne points over toward a cliff side.

The scene dialogue merges into the next scene.

7. INT. BRYNNE'S HOUSE - LIVING ROOM - DAY

Brynne and Lauren sit on her sofa watching TV. Brynne's interview plays on the TV and Brynne can be heard talking in recorded VO.

BRYNNE (VO)
I mean, I don't consider
myself a hero. I just did
what anybody would do.

FEMALE ANNOUNCER (VO)
Up next, be prepared for
zombies ... on bikes! It's
the annual zombie bike
ride.

Lauren mutes the TV.

LAUREN
Why don't you want to tell
people it was a vision?

BRYNNE

I didn't even want to be interviewed.

LAUREN

You have a special ability - why do you keep hiding it?

BRYNNE

One, I don't want everyone thinking I'm crazy -

LAUREN

Ship has sailed..

BRYNNE

And two, I don't know if I'd believe it if somebody said it to me -

LAUREN

You should write the Brynne Vaness memoirs -

Brynne gives Lauren a skeptical look.

8. INT. NEW AGE BOOKSTORE - DAY

Brynne sits at a table signing copies of a book. It's titled: Future Certain, by Brynne Vaness. On the cover is a picture of the flower that Brynne saw in her earlier vision of Angela. There are unsold copies of the book on her table.

FIVE CUSTOMERS, of different ages and genders, including MARGIE, a woman in her 20s and similar stature to Brynne, wait in a line in front of Brynne's table to get a signed copy or to have their copy signed.

Margie places her book in front of Brynne. As Brynne opens the page, Margie speaks:

MARGIE

Could you sign it "To Margie"? I absolutely loved the book!

Brynne begins to sign the book on the first page which is mostly blank page with two words that read "For Angela".

BRYNNE

Sure.

9. TITLING BEGINS

The dialogue and images from the following scenes overlap.

- A. Newscast showing burning bus.
- B. Local newscast interview with child and cat.
- C. Images from India.
- D. Names of main 5 actors
- E. Names of Producers, Writers, Director, major Crew (these continue into following scenes)
- F. Episode name

TITLING ENDS

INTERCUT SCENES

10. INT. STAR HARMONY CHANNEL HOUSE - LIVING ROOM - DAY

STAR and HARMONY sit looking at a computer monitor. On the monitor is Brynne talking with them through a voice-over-IP system. Both Star and Harmony have keyboards on their laps that enable them to control various animations viewers see.

11. INT. BRYNNE'S HOUSE - KITCHEN - DAY

(INTERCUT with previous) Brynne is in her kitchen sitting in front of her laptop talking on a voice-over-IP system. Lauren sits next to her looking at her own laptop. Lauren is clicking through pictures on a social media site.

Lauren gives Brynne sarcastic looks as Brynne talks to the caller.

STAR

So you called your friend
who was in South Korea at
the time and warned her
away from the bus just in
time -

HARMONY

Amazing.

BRYNNE

She thought I was nuts at first, but I was freaking out. I had nothing specific to tell her, but I knew the bus was going to be blown up and she had to stay off it.

HARMONY

She's your best friend now, though, huh?

BRYNNE

Well, she named her parakeet after me -

They laugh.

STAR

So do you think most people believe in your visions?

BRYNNE

No, not at all. I wouldn't if someone just told me out-of-the-blue.

HARMONY

We have one more caller we can take - caller you're on with Brynne Vaness.

Coming on the channel is JASPER, a journalist from the Psychic Monthly Reporter, appears on the screen suddenly in an animated bubble.

JASPER

Hi Brynne - I'm so happy I can talk with you.

BRYNNE

Hi caller, and thank you.

JASPER

I'm Jasper with the Psychic
Monthly Reporter - some
prophets and shaman have
been known to enter a
trance before they have
visions and sometimes their
trances can last for hours
or even days.

Lauren quietly but very dramatically mimics smoking pot and getting
high out of Brynne's webcam, but very much where Brynne can see her.
She's trying to make Brynne laugh.

Brynne's expression doesn't change, but Brynne holds her hand out of
view of her webcam and points it angrily at Lauren.

Lauren plays innocent.

JASPER

Can your precognition
happen when you're awake
and do you enter a trance?

BRYNNE

No, no - I see things in my
dreams when I'm having a
migraine in my sleep - I
can't control it - it -
just happens.

JASPER

So you can't direct your
visions?

BRYNNE

Nope - the visions just
come to me, then they
eventually happen, and
usually within days after I
have them.

Brynne's computer screen has a split view on it of both herself and
the Star, Harmony and Jasper.

STAR

So the visions always
happen just as you see
them?

BRYNNE

Exactly.

HARMONY

You haven't been able to
change what you see?

BRYNNE

They are often disjointed
images. It's very hard to -
I don't - I wish - I don't
seem to be able to change
them.

STAR

This brings up an
interesting philosophical
question.

HARMONY

Yes, many... At least one.

STAR

These would seem to
indicate we have a destiny
instead of free will or the
ability to control our
fate.

HARMONY

Ooo. The free will
conundrum.

BRYNNE

I didn't say that - what I
see happens, but I don't
see everything - I don't
always understand the
context of what I'm seeing
-

STAR

It's definitely worth
consideration later. Sadly,
we are out of time today.

HARMONY

Oh no.

STAR

Yes, but, Brynne, please
join us again in the future

-

BRYNNE

That's certain. (she
emphasizes the word
"certain")

The interviewers laugh.

Lauren rolls her eyes at Brynne's gratuitous plug of her book title.

STAR

And speaking of, you can
read all about her visions
in her new book, Future
Certain, including her
predictions, from helping
her neighbors find their
missing cat to most
famously warning her friend
off a bus that would
eventually explode killing
13 people. Thanks for your
time, Brynne.

BRYNNE

Thank you so much.

HARMONY

Thanks for communing with
us today.

STAR

This is Star -

HARMONY

And Harmony, wishing you
love and light.

Brynne clicks off her voice-over-IP. She looks at Lauren.

BRYNNE

And no thanks to you.

Lauren doesn't look at Brynne. She's reading the social media site.

LAUREN

Just funnin'. Someone who was listening to you commented on your page - wants to know if you can find out where his wife is.

BRYNNE

I need to be very clear that it doesn't work like that.

LAUREN

Oh my. Another person wrote that she wants to know if her son is still alive.

BRYNNE

Those are so depressing.

LAUREN

I'll say.

Lauren clicks around on the social media site.

LAUREN

Here's something more upbeat -

She turns the monitor to Brynne.

There's a picture of a woman, EMILY, wearing sunglasses and a hoody holding a sign that reads "Brynne Knows" and looking very enthusiastic. She's in a crowd of about 15 FOLLOWERS. There are other signs visible in the picture that people are holding including ones that read "The End Times Come", "Revelation 1:3 / Jeremiah 23:28"

LAUREN

Is this Emily?

BRYNNE

It was from the book signing in Ashland.

LAUREN

Your shill?

BRYNNE

Her idea, not mine. She
camped out in front all
night to get some buzz
going.

LAUREN

That loyal nutjob.

Lauren flips to the next picture.

LAUREN

Some scary looking folks
behind her.

BRYNNE

There were many different
people there - when they
heard that it was something
about prophecies, they
thought there might be some
kind of religious
significance. I think I
ended up selling one book.

LAUREN

Good - stop doing those.
Stay home for a while and
keep me entertained.
Totally sucks when you're
gone.

BRYNNE

Oh Lauren, nobody else
could flatter me and wish
ill on me at the same time.
You give my life meaning.

LAUREN

That's it, bay-bee - me me
me.

DREAM MONTAGE BEGINS

No sound component. Still murky and disconnected and brief POV images of the following appear:

12. EXT. VARANASI - TULSI GHAT - DAY

Across the Ganges River is a barren desert.

13. EXT. VARANASI - GANGES EAST BANK - DAY

On the bank of the Ganges River, there is a great sand dune. Wild dogs trot along the sand.

14. EXT. VARANASI - GATED GALI - DAY

Monkeys chatter menacingly on the other side of the gate.

15. EXT. VARANASI - OUTSIDE GANPATI TEMPLE - DAY

The door to the temple is open and it is dark inside. Flowers lie on the steps.

16. EXT. VARANASI - TULSI GHAT - DAY

ECU: The hand of Brynne takes a silver necklace with a figure of Ganesha from the hand of SANDESH, an Indian man over 60 years of age.

17. EXT. BEACHHEAD ISLAND - DAY

Brynne's POV: The necklace is in Brynne's hand. She looks up and sees what appears to be a shimmering building in the distance down from the sandy beach and tree line. This vision is extremely brief.

DREAM MONTAGE ENDS

18. INT. BRYNNE'S HOUSE - LIVING ROOM - NIGHT

Brynne is flipping through images of India on her laptop. She's sitting on the sofa with her legs across Lauren's lap, and Lauren has

her own laptop resting on Brynne's legs. Lauren is reading about the Middle East.

They are in the middle of a minor argument. They casually argue as they look at their respective laptops.

LAUREN

I just don't think this is safe at all.

BRYNNE

I don't let fear rule my life.

LAUREN

You're a crazy person.

BRYNNE

It's just something I need to do - I can't explain it to you.

Lauren is distracted by a picture she sees. It's of unrest in the Middle East.

LAUREN

Oh, fricken geez - I hope your vision wasn't of this place. Do NOT go here alone.

Lauren turns her computer to show Brynne a picture of violence in the Middle East.

BRYNNE

Are you being helpful there?

Lauren turns her computer back.

BRYNNE

In my vision, I was with someone part of the time.

Lauren gets interested.

LAUREN

Oh - a someone... special?

BRYNNE

It's not a singles' cruise.
It was - a pilgrimage -
some kind of spiritual -

Brynne sees something and gets excited.

BRYNNE

Look, look, look -

She refers to a picture of Varanasi, India.

Lauren tugs at Brynne's laptop.

LAUREN

Me see, me see.

Brynne spins it around. The image of the Ganges River in Varanasi can be seen.

BRYNNE

This is it - Varanasi, if
I'm saying it right.

19. INT. AIRPLANE - DAY

Brynne sits by herself reading a slightly worn travel book. She flips through the pages that describe the Indian city Varanasi.

She's still enthralled by what she reads.

20. EXT. NEW DELHI AIRPORT - TAXI STAND - NIGHT

Brynne stands near the taxi stand. She seems confused.

An INDIAN TRAVELER, a man 40 years or older, approaches her.

INDIAN TRAVELER

Ma'am, are you going into
the city to get a hotel?

BRYNNE

Uh... yes, I think -

INDIAN TRAVELER
Shall we share a cab?

BRYNNE
Yes, yes.

He holds out his hand to wave at a cab driver.

INDIAN TRAVELER
Taxi!

21. INT. TAXI CAB - NIGHT

Brynne and Indian Traveler sit in the back of the taxi.

INDIAN TRAVELER
Cab drivers can be
ruthless.

BRYNNE
I read about that.

22. EXT. TAXI CAB - NIGHT

The cab speeds through traffic, including cars, trucks, motorized rickshaws, cycle rickshaws, bicycles, cows and carts all clogged together and moving at different speeds on the major streets. It is chaos.

23. INT. TAXI CAB - NIGHT

Indian Traveler speaks to the cab driver. Brynne sits quietly mesmerized by the spectacle they cruise by. She is both frightened by the recklessness of the driving and excited by the sights.

INDIAN TRAVELER
Please slow down.

He turns to Brynne.

INDIAN TRAVELER
It's been a while since
I've been here. I am not
used to their driving.

Brynnne gives a nervous smile.

24. INT. NEW DELHI HOTEL ROOM - NIGHT

Brynnne enters through the door of the room. She looks around. The room is rustic, but clean enough.

She closes the door, drops her suitcase, and walks over to the bed.

She drops into the bed and closes her eyes, exhausted, as her head hits the pillow.

CU: She rolls over, eyes closed and grips the pillow. She smiles.

25. INT. TRAIN STATION - DAY

Brynnne stands in a large group of Indian people waiting for a train. They are crowded very close together. She very much stands out in the group.

Some of the people stare at her.

26. EXT. AGRA - TAJ MAHAL - ENTRANCE - DAY

Brynnne steps through the tourist gate.

She gets her first glimpse of the Taj Mahal. It is overwhelming. It's larger than she imagined it would be based on pictures of it. It is very prominent and the white stone almost glows in the sun. The garden surrounding it is brimming with life and the flowers are stunning.

She is amazed.

FS: She stands facing the Taj Mahal.

LS: She stands facing the Taj Mahal. She appears dwarfed by its size and scale.

27. EXT. VARANASI - TULSI GHAT - DAY

Brynnne walks down the steps of the stone staircase that makes up the ghat. She walks toward the river Ganges.

She looks upriver and can see people washing their clothes, swimming and bathing in the river.

She takes off her shoes and steps in the water.

She moves out deeper into the water.

She scoops up some water with her hands and puts it on her face.

28. EXT. VARANASI - TULSI GHAT - DAY

The water has small fish swimming in it.

Brynne stands on the stone steps looking out across the river to the barren desert on the other side.

Sitting near her closer to the river and in front of her is a comparatively well-dressed man, Sandesh. He looks a bit out of place.

She recognizes this view from her dream.

She walks closer to Sandesh and looks across the river intently.

She looks at Sandesh. He seems to just be staring across the river, too.

BRYNNE
What's over there?

Sandesh turns to her. He's a bit surprised.

BRYNNE
I'm sorry. I didn't mean to
frighten you.

SANDESH
No - no problem.

BRYNNE
I haven't seen anything
like this.

SANDESH
This is a special city and
this is a special place.

BRYNNE

Do you mind if I sit?

SANDESH
Please do.

BRYNNE
I'm Brynne.

She puts her hands together.

BRYNNE
Namaste -

At the same time, he puts out his hand to shake hers.

SANDESH
Sandesh - oh - Namaste -

She puts out her hand as he puts his hands together in the Namaste gesture.

SANDESH
We can do both.

She laughs.

He shakes her hand.

SANDESH
My name is Sandesh. Are you from America?

BRYNNE
Yes, I am.

SANDESH
I lived in New York for a number of years.

BRYNNE
I'm from Oregon - Portland.

SANDESH
I have not been there. I've been to Seattle a few times for business.

BRYNNE
Are you from Varanasi?

SANDESH

No, I am originally from Lucknow. I'm here... temporarily.

She looks back across the river.

SANDESH

What brings you here?

BRYNNE

(she is purposefully unspecific) Just here to learn about this place.

SANDESH

That is the best of reasons. And to learn about yourself I'm sure, too. Perhaps that is why I am here as well.

She smiles and then looks out across the river.

BRYNNE

Isn't it odd that there isn't anything over there?

SANDESH

I have heard many reasons for that - if you die over here, it is ... sacred, but if you die over there you come back as a donkey. So nobody wants to take that risk.

She laughs.

BRYNNE

Really?

He laughs.

SANDESH

I think the real reason has to do with the sunrise.

People want to see the sunrise when they visit the river, and buildings would make that difficult.

BRYNNE

Can we go over to that side?

SANDESH

Yes, I think so. Would you like to take a boat ride?

BRYNNE

Yes, please.

They stand and walk upriver toward the small boats.

29. EXT. VARANASI - BOAT DOCK ON GANGES RIVER - DAY

Brynne and Sandesh are led into a small wooden boat. The owner and boat rower is an INDIAN BOATMAN, a man in his 20s or 30s.

Brynne sits down carefully. Sandesh steps in and is less careful. The boat tips a bit.

She grips the seat as the boat tips. He sits.

BRYNNE

Like a teeter totter.

SANDESH

I don't know that. What is a teet-totter...?

BRYNNE

Teeter-totter. You know - that playground thing for kids - like a balance, one goes up then the other goes down.

SANDESH

Oh yes yes yes, a see-saw.

BRYNNE

Right - yes, when I was growing up we called it a teeter-totter, but also a see-saw.

SANDESH
Oh, teeter - like teetering. I understand.

30. EXT. VARANASI - GANGES RIVER - DAY

Brynne and Sandesh ride over the Ganges river in a boat rowed by Indian Boatman.

Sandesh gestures and points as he talks. (They are at a distance and cannot be heard.)

The river is calm and the boat is moving along slowly.

31. EXT. VARANASI - GANGES EAST BANK - DAY

On the bank of the Ganges River, there is a great sand dune. Wild dogs trot along the sand.

Brynne and Sandesh get out of the boat. Brynne watches the dogs.

32. EXT. VARANASI - GANGES EAST BANK - DAY

Brynne and Sandesh walk along the sandy beach on the bank of the river.

CS: Their feet kick up the soft sand and it blows in a cloud around their legs as they walk.

BRYNNE
So when was the last time you were in America?

SANDESH
It's been 28 years since I lived in New York.

BRYNNE
So what brought you back to India?

SANDESH

My second wife - ex-wife.
She has family in Lucknow
and wanted to be closer to
them.

BRYNNE

Ah.

SANDESH

After that ended, I did
much travelling. I just
came back recently.

Brynne sees something in the water.

It's the foot of someone lying partially in the water. It's a DEAD
PERSON (played by a crew member) showing only a foot popping up
through the sand.

BRYNNE

Oh -

SANDESH

Have you not seen a dead
body before?

BRYNNE

At a funeral once - not
like this.

SANDESH

It is a funeral - many -
every day in Varanasi. Life
and death intermingle here.

She nods.

SANDESH

Do not be troubled. This is
a very good way to go, I
think.

BRYNNE

Don't they normally burn
the body and throw the
ashes in the river?

SANDESH

When the family can afford
it, yes. Wood, the ceremony
- these are very expensive.
When they cannot pay..

He makes a gesture like throwing underhand with both hands.

SANDESH

This is the best place to
be when it comes that time.
The final celebration of
this life.

PAN: Back in the direction of Varanasi across the river.

**33. EXT. VARANASI HOTEL BALCONY - DAY (IF LIGHTING IS POSSIBLE,
EVENING OR NIGHT IS PREFERABLE)**

Brynne and Sandesh drink lassis and face the river as they talk.

BRYNNE

They were lovely rugs - the
shopkeeper seemed very
annoyed when I just walked
out and got back in the
cab. The driver seemed
annoyed by that, too.

SANDESH

It's their tactic. That is
one way they try to get you
to buy.

BRYNNE

I was firm. Not rude, just
firm.

SANDESH

You did the right thing.

He takes a drink and smiles.

SANDESH

The way you talk - you remind me of my wife, Marie. We met in New York City. She was very adventurous, too. A good person. She would have very much liked you.

Brynne smiles.

SANDESH

She passed away long ago. I miss her very much.

BRYNNE

What do you miss most about her?

SANDESH

The way she would look at me when I said something dumb.

Brynne laughs. He laughs.

SANDESH

It's true. She would know exactly what was the meaning, and what was best for me, even when I did not know. She completely knew me.

BRYNNE

That's rare.

SANDESH

Yes.

Brynne waits. He nods his head and does not continue.

BRYNNE

Can I share something with you?

SANDESH

Of course.

BRYNNE

Now, don't think I'm crazy.

He shakes his head in affirmation.

BRYNNE

I get migraines - really powerful headaches.

SANDESH

I am sorry.

He watches her as she stares toward the river.

BRYNNE

I've had them for most of my life. That isn't the odd part. About two years ago, I started to get them in my sleep and they give me dreams. In my dreams, I see things that eventually happen - in real life.

SANDESH

You mean you can see the future in your dreams.

He does not seem surprised by her revelation.

BRYNNE

Yes. The images though are brief and sometimes disjointed. Last year, I warned my friend from getting on a bus that exploded.

SANDESH

Oh my.

BRYNNE

I saw it before it happened.

SANDESH

Did you tell anyone about it?

BRYNNE

I called her to warn her - but I didn't know any specifics. That's the problem - I can see things, but often I don't know where they take place or even when.

SANDESH

Interesting.

BRYNNE

Except here. I have had dreams about Varanasi, and when I saw it in this travel book, I knew this was the place I was dreaming about. I had to come here. Does that sound odd?

SANDESH

This is a special place - I can understand why you saw it in your dreams.

BRYNNE

So you believe me?

SANDESH

Yes, I do. I believe that everyone can see the future, if they know how to look for it. The future is the same as the past. It is right there before us.

BRYNNE

So then why can't more people do it?

SANDESH

Most people are too distracted - too distant

from the Absolute, and not aware of their atman - that which we have within us that connects us to everything.

Brynnne nods and contemplates what he said.

SANDESH

You have a very powerful connection to the supreme soul.

BRYNNE

I would like to see it as a gift. I don't know.

SANDESH

So you came all the way around the world to learn more about this ability of yours?

BRYNNE

Yes - well, I kept dreaming of this place, so I felt a - a need, you know - to be here.

SANDESH

Have you learned what you came to learn?

She laughs.

BRYNNE

I'm - I..

She gives an exaggerated "not so sure" look.

He smiles at that, then becomes more serious.

SANDESH

Do you believe in fate - predestination?

BRYNNE

Everything I've seen in my visions seems to happen, no matter what I do. I still don't believe it has to be that way. I know it seems I have evidence of fate, but there are still many possibilities that lead a person on their path. I really believe we have some control over our future.

SANDESH

For myself, I hope that is true. I think change - redemption - is possible.

BRYNNE

Redemption?

SANDESH

Well, the ability to change one's character.

He changes the subject.

SANDESH

You didn't answer my question fully: have you found what you are looking for here?

She laughs and shakes her head.

BRYNNE

I can say that it's been a very good experience for me.

SANDESH

I am pleased you have found something here.

She looks back to the river, thinks for a moment and then looks at him.

BRYNNE

Why do you think I have
this ability?

He chuckles and nods.

SANDESH

You may as well ask why the
sun and moon exist. Let the
universe do what it will.
It is not for us to
understand it.

She nods.

He looks out to the river.

SANDESH

I am very tired right now,
but I would like to see you
before you leave tomorrow.
I have something you must
see. I will call you here
in the morning then?

BRYNNE

Yes, I look forward to it.

34. EXT. VARANASI HOTEL - LOBBY - DAY

Brynne exits the hotel and looks back and forth. She heads tentatively
to her right. Brynne carries her luggage.

35. EXT. VARANASI - TWISTED GALI - DAY

Brynne walks down an alley. There is nobody around.

She looks around, confused, and walks tentatively into another alley.

36. EXT. VARANASI - COW GALI - DAY

Brynne moves into a gali with a cow standing blocking the way. The cow
shakes his head as she attempts to pass and has to push him out of the
way. It takes effort to get past the immovable animal.

She moves into another alley.

37. EXT. VARANASI - OUTSIDE GANPATI TEMPLE - DAY

The door to the temple is open and it is dark inside. Flowers lie on the steps.

Brynne comes from around the corner of the temple and sees Sandesh.

BRYNNE

Hello - I'm so sorry I'm late - I got lost in those narrow alleyways.

SANDESH

Ah. Obstacles. Not a problem -

BRYNNE

And now I'm going to have to get back to the hotel - my bags and -

She stops talking abruptly and looks at the temple doorway.

SANDESH

Not a problem -

She sees the doorway of the temple with the flowers.

BRYNNE

This is one of the visions - in my dream.

SANDESH

Very good. Very very good.

BRYNNE

I - it was right like it is now!

SANDESH

I was going to take you in to learn more about Ganesha, but I think you have already had your first lesson. He is known as the Lord of Obstacles.

BRYNNE

That's appropriate. My life
is full of those.

SANDESH

He can also remove those
obstacles.

He takes a silver Ganesha necklace out of his pocket.

SANDESH

Here - I want you to have
this.

He hands the necklace to her.

BRYNNE

Oh Sandesh - I've seen this
before, too.

SANDESH

It belonged to Marie.

She shakes her head.

BRYNNE

I can't accept this.

SANDESH

Yes, you can. I insist. If
I had not met you there at
the Ganga, I would instead
have thrown it in.

BRYNNE

You should keep it to
remember her.

SANDESH

I have no more need of it -
there are no more obstacles
for me, and...

He hesitates.

SANDESH

Brynne, I have cancer. I'm dying.

She touches his arm.

BRYNNE

No.

SANDESH

This is one reason I am here - in Varanasi - now.

BRYNNE

How long?

SANDESH

A little more than a year, so I have been assured.

BRYNNE

What about doctors in America? Have you tried to -

SANDESH

I have already seen the best doctors on two continents. No, this is the way it must be.

BRYNNE

Sandesh...

SANDESH

I believe that all we can hope for in this short life is to find one person who we can be one with, at least once. For me, it was my first wife, and I thank the heavens every day I knew her. Marie was a good person - the best of people. You, Brynne, are good, too. I know this.

BRYNNE

And you, too, Sandesh - you are a kind, generous person.

SANDESH

I have not always been so. I wish I had been as good and as honest.

Brynnne looks at him inquisitively.

SANDESH

Promise me that you will do what is good - what is right - with your sight.

She looks confused by his comment.

SANDESH

Can you promise to use your visions to help others?

BRYNNE

Of course, yes, of course.

She still seems confused.

SANDESH

I am sorry to put this to you so quickly. I am old and knowing one will die soon gives one a different way of viewing the world.

BRYNNE

It's alright. I understand.

Brynnne puts on the silver Ganesha necklace.

SANDESH

I am very glad to have met you. Very glad.

BRYNNE

Sandesh. I'm so very glad I met you, too.

She hugs him.

38. EXT. VARANASI - CROWDED STREET - DAY

Brynnne walks along a street. There are people around her. She touches the necklace as she walks along lost in thought.

ELS: from river to Brynnne in crowd of people.

Brynnne walks off the main thoroughfare into a less crowded alley.

39. EXT. VARANASI - WINDING GALI - DAY

Brynnne walks down an alley. She's lost in thought at first and then she looks up.

She looks back and forth a bit confused as to where she is, but she keeps walking.

40. EXT. VARANASI - TWISTED GALI - DAY

Brynnne walks down another alley. There is nobody around.

She is even more lost than she was. She begins to get frustrated.

She looks at her watch.

41. EXT. VARANASI - GATED GALI - DAY

Brynnne moves into a gated alleyway.

Monkeys chatter menacingly on the other side of the gate.

Brynnne feels threatened and moves away from them into another alley.

42. EXT. VARANASI - ENCLOSED GALI - DAY

Brynnne walks into an alley that has an opening at the very end. Nobody seems to be around.

She begins walking down the alley.

Suddenly, two Indian men in their 20s or older, KIDNAPPER 1 and KIDNAPPER 2, come out of nowhere and grab her from behind. One puts his hand over her mouth to prevent her from crying out.

LS: The kidnappers force Brynne down and one of them has a cord that he produces and begins to bind her as she struggles kicking and thrashing.

43. EXT. VARANASI - OPENING TO GALI - DAY

A taxi cab sits parked at the opening of an alley. There are few people around and nobody is looking at the cab.

LS: The kidnappers, holding Brynne, open the taxi cab trunk and push her into it.

The men get into the cab and drive off.

CUT TO BLACK

EPISODE 2: Radha

FADE IN

44. INT. CAB TRUNK - DAY

Brynne is in darkness. Suddenly the cab trunk opens and an Indian woman, RADHA MAHMOOD, in her 30s, opens the trunk.

Brynne is disoriented and the heat of the trunk has incapacitated her. She gasps for air.

Brynne has been able to free herself from the cord that bound her.

Brynne coughs as though she's been screaming and has had no water.

Radha throws a plastic bottle of cloudy looking water into the trunk next to Brynne and closes the trunk again.

45. INT. BASEMENT - DAY

Brynne is tied to a chair in the basement. The basement has a single window set in the upper back wall toward the ceiling. Sunlight comes in and is the only light in the room. On the opposite side of the room is a single door. Brynne's chair faces the door.

Brynne's hands are tied together and her feet are tied to the chair with cord, and she is wearing a dirty, brown gown that gives the impression of a hospital gown, but longer. Her clothes are carelessly thrown to the back of the room near the window. The Ganesha necklace is near her clothes near the back left corner of the room from the door. The clothes appear to have been removed from her quickly and with little attempt to be neat.

There is a table against a wall on the right side of the room from the door. Next to the table are two chairs. One chair has cords tied around the chair arms and legs. That chair faces the other chair and the door behind it.

Toward the back of the room on the right, is an old mattress.

On the table is what appears to be a group of batteries and cords that run between them. An extension cable connects the batteries to a metal prod, much like a cattle prod. The rod has a handle and a switch on the handle.

Water splashes in Brynne's face waking her up. The water was thrown by Radha. Radha sits in the other chair.

Brynne is disoriented.

BRYNNE
What's happening?

Radha slaps Brynne's face hard.

RADHA
You will only talk when I
tell you to.

Brynne shakes her head. Tears well up in Brynne's eyes, but her look is anger.

RADHA
You may try to fight me.
Good.

Radha touches Brynne's hair almost compassionately.

RADHA
You and I, we are going to
a place you have not been.

Radha gets up and exits out the door.

Brynne sits alone, tied up in the chair.

46. INT. BASEMENT - DAY

Radha returns to Brynne. She brings a boom box and a plastic bottle filled with a dark brown substance.

Brynne, still tied in the chair, watches her.

RADHA
Some music for you. This is
what the young people here
in Pakistan listen to.

Brynne is shocked by the revelation they are in Pakistan.

Radha sets the boom box on the table with speakers aimed at Brynne.

RADHA

And something to drink.

Radha puts the open plastic bottle to Brynne's face and Brynne smells it and averts her face.

Radha grabs Brynne's face and forces it toward the bottle.

RADHA

It's not poison. It does
smell very bad.

Radha tries to pour some in Brynne's mouth, but Brynne writhes away and it spills on her.

RADHA

It's only strong coffee
mixed with soy sauce!

She tries to force Brynne again and Brynne shakes her head away from Radha's grasp.

RADHA

Stupid -

Radha sets the plastic bottle on the table and marches out the door quickly.

Brynne sits and stews.

Radha returns quickly through the door. She holds a plastic funnel.

Radha puts her knee on Brynne's lap and grabs the back of Brynne's hair and forces Brynne's head back. Radha pushes her knee into Brynne's stomach.

Brynne gasps, and as she does, Radha puts the end of the funnel in Brynne's open mouth.

Brynne tries to cry out, but Radha holds her still. Radha takes the plastic bottle from the table and pours the liquid into the funnel.

Brynne begins to gag trying not to swallow. Some of the liquid comes out, but much of it goes down her throat. The brown liquid is all over her and Radha.

RADHA

Idiot!

Radha pulls the funnel out of Brynne's mouth and releases Brynne.

Brynne tries to spit out what she can. Radha drops the funnel on the table.

Radha turns on the boom box and loud Arabic sounding rap music comes out.

Brynne winces from the sound.

RADHA
I'll be back in several
hours to check on you!

Radha walks out leaving the music on and aimed at Brynne.

47. INT. BASEMENT - NIGHT

Radha walks quickly into the basement again. The music is no longer playing on the boom box.

Brynne sits, still tied up in the chair, looking disoriented, her head weaves.

Radha checks the boom box.

RADHA
Batteries are out. It was
good while it lasted, yes?

BRYNNE
Why are you doing this to
me?

RADHA
I want some answers from
you.

BRYNNE
I don't know anything -

RADHA
You know everything - or
you will know everything,
once you sleep.

Brynne nods in recognition.

BRYNNE
You know about me.

RADHA
Future Certain. Stupid,
stupid woman.

Brynne shakes her head.

RADHA
I know how to use this
ability, even if you don't.

BRYNNE
The coffee and soy sauce -
you know these will give me
a migraine.

RADHA
Stress - intense stress -
and lack of sleep, too, you
said.

48. INT. BASEMENT - DAY

Radha has a small lamp on as she reads a book while sitting at the table. The boom box is no longer on the table, nor is the funnel. The battery and metal prod are still there.

Brynne appears to be nodding off sitting in the chair tied up.

Radha reaches over and slowly shakes Brynne's face. Brynne starts.

RADHA
Ready to sleep?

Brynne starts laughing.

RADHA
You're like a stupid,
little girl, do you know
that?

BRYNNE

You think if I have a
migraine, I'll magically be
able to tell you everything
you want to know - it
doesn't work like that! I
can't control it!

Brynne laughs again.

RADHA

Shut up.

Radha pushes Brynne's face and looks back down at her book.

49. INT. BASEMENT - NIGHT

Radha is staring out the window and looking up at the sky.

Brynne is slumping over, still tied to the chair.

Brynne rises a bit, but closes her eyes again.

Radha grabs Brynne's shoulders from behind.

RADHA

You are hungry, yes?

BRYNNE

Yes.

Radha leaves the room.

Brynne hears Radha outside the door.

She's speaking Arabic.

RADHA (OS)

(Speaking some words in
Arabic. The words should
convey annoyance.)

Radha seems to be annoyed.

Brynne can hear an ARABIC-SPEAKING MAN, a man in his 30s, who seems to
reply.

ARABIC-SPEAKING MAN (OS)

(Speaks some words in
Arabic.)

Radha comes back into the room. She holds a plate of food and two mugs with tea and she closes the door behind her.

Radha speaks, although not really to Brynne.

RADHA
Too many idiots - do you
know that?

Radha sets the mugs on the table and pulls the chair up closer to Brynne.

Radha takes a fork and shovels some food up to feed to Brynne. Brynne opens her mouth to take it.

BRYNNE
You put soy sauce in this.

RADHA
Yes.

Brynne shakes her head and keeps eating.

Radha picks up the mug and pours liquid into Brynne's mouth and sets it down on the table as Brynne begins to speak.

BRYNNE
Wait, I have to pee.

Radha looks at her.

Brynne looks back.

Radha leaves the room and closes the door behind her as usual.

Radha returns quickly with a knife.

Brynne's eyes widen as she sees the knife.

Radha stands over Brynne.

RADHA
I'm going to let you get
up, but I will use this if

you give me trouble. Do you understand?

Radha kneels down and begins to untie Brynne, while still holding the knife, the point of which is awkwardly directed at Brynne.

BRYNNE

Yes.

Radha unties Brynne. Brynne is very stiff from sitting tied up for hours.

Radha steps back.

Brynne rises.

RADHA

Use that corner.

She points toward the back right corner under the window.

Brynne staggers over there.

Brynne begins to lift up the gown and looks at Radha who is watching her.

BRYNNE

Must you watch me?

Radha glares at her and turns around.

Brynne squats.

As she begins to relieve herself she sees a glint of the Ganesha necklace on the ground near her.

Brynne looks to see Radha is not watching her.

Brynne grabs the necklace and puts it on, concealing the chain under the gown.

She begins to walk back slowly to the chair.

Radha turns around.

Brynne sits and Radha starts to tie her up again.

RADHA

I must run an errand now.
My friend will be out here.
He has orders not to touch
you, alright?

Brynne looks at her.

RADHA
Don't give him a reason to,
alright?

Brynne doesn't respond.

RADHA
Good.

Radha opens the door and exits, closing the door behind her.

Radha leaves the room.

50. INT. BASEMENT - DAY

Brynne is still tied to the chair. She looks very disoriented and her head bobs and weaves.

Radha walks over to Brynne and shakes her.

RADHA
Ok, good. You are ready.

Brynne looks at her. She seems only partially coherent.

Radha takes a picture about the size of a headshot off the table. It's a picture of FAHAD MAHMOOD, a Pakistani man 30 or older - slightly older than Radha.

RADHA
Look at this man. His name
is Fahad Mahmood.

Brynne looks at the picture.

RADHA
Say his name back to me.
Fahad Mahmood.

BRYNNE

Fahad Mahmood.

RADHA

Fahad is my brother-in-law
and he was in Germany when
I had contact with him
last. Where is he now?

BRYNNE

What?

RADHA

Concentrate - you need to
remember - where is he now?

BRYNNE

It doesn't work like that!

RADHA

Yes, it does! Tonight, a
powerful migraine will come
- you will see everything
you need to.

Brynne shakes her head.

RADHA

Stupid... stupid! You have to
focus on a specific person.

Radha begins to untie Brynne's left hand.

Radha pulls out handcuffs.

She fastens a handcuff on Brynne's left hand and as it's untied she
pulls it over to her right hand fastening the other end of the
handcuffs to that hand. She unties Brynne's right hand.

RADHA

I don't understand how you
can have this power and not
learn about it.

Radha then quickly unties Brynne's feet as she speaks.

Radha lifts Brynne to her feet and yanks her over toward the mattress.

RADHA

Lie down.

BRYNNE

Please...

Radha pushes Brynne to the mattress.

Radha gets behind Brynne on the mattress and puts her arms around Brynne.

Radha takes another pair of handcuffs out of her pocket and puts them on one of her hands.

BRYNNE

Please... no... what are you doing?

Radha wraps the chain of her handcuffs around Brynne's and fastens the other end to her hand. They are now locked together with Radha behind and with her arms around Brynne in what seems to be an embrace.

Brynne starts crying.

RADHA

What is the matter with you?

BRYNNE

What...

RADHA

I need to make sure we can sleep without you trying to escape. What do you think I was going to do?

BRYNNE

I don't know.

RADHA

I do not like girls.

Brynne shakes her head.

RADHA

Go to sleep and dream of Fahad.

Brynne closes her eyes.

DREAM MONTAGE BEGINS

This dream montage is more clear than previous ones. Sound suddenly comes in on this dream sequence. It is less murky.

51. INT. GERMAN POLICE OFFICE - NIGHT

Fahad Mahmood is in handcuffs being escorted by GERMAN POLICE OFFICER 1, a man or woman age 30 and up, and GERMAN POLICE OFFICER 2, a man or woman age 40 and up.

52. INT. GERMAN INTELLIGENCE OFFICE - INTERROGATION ROOM - NIGHT

Fahad Mahmood is bound to a chair. He appears to be having a seizure. A GERMAN INTELLIGENCE AGENT, a man in his 40s, is yelling at a GERMAN INTERROGATOR, a man in his 30s. They are discussing Fahad's condition and referring to him.

GERMAN INTERROGATOR
Ich habe bereits den Arzt
alarmiert -

German Intelligence Agent picks up a syringe and references it, too.

GERMAN INTELLIGENCE AGENT
Wie viel haben Sie ihm
gegeben?!

GERMAN INTERROGATOR
Wie viel verwendeten Sie!

53. INT. GERMAN INTELLIGENCE OFFICE - HALLWAY - NIGHT

GERMAN EMT, a man or woman in their 30s, and GERMAN DOCTOR, a man or woman in their 40s, look down at Fahad on a gurney as they wheel him down a hallway. Fahad looks very sick and has been sweating profusely.

Fahad mumbles in German.

FAHAD MAHMOOD
Lassen Sie mich sterben.

DREAM MONTAGE ENDS

54. INT. BASEMENT - DAY

Radha's head is next to Brynne's and they are lying on the mattress. Brynne is pale, sweating and rambling. She has vomited on her gown, the mattress and floor.

Brynne's eyes are closed as she emphatically rambles out the following description:

BRYNNE
- the German police had to
release him to these German
intelligence men - they
gave him something - they
screwed up - tried to treat
him - I don't speak German
- they were - the vision
ended as he was being
rushed out - he wants to
die!

Brynne's eyes open wide. Radha looks disturbed and holds Brynne.

RADHA
Shhh...

Brynne leans over and vomits on the floor next to the mattress.

BRYNNE
Aghh...

Radha looks concerned and not about Brynne.

55. INT. BASEMENT - DAY

Radha is feeding Brynne who is tied to the chair.

RADHA
So you guess maybe a week
for it all?

BRYNNE
Yes. I'm sure

Radha shakes her head.

BRYNNE

What did he do?

Radha looks back at the table and grabs another picture from it.

She holds the picture of MARDAV MISRA, an Indian man a few years younger than Radha, up to Brynne.

BRYNNE

No...

RADHA

This is Mardav Misra.

BRYNNE

I can't...

RADHA

You can and you will.

BRYNNE

My head is killing me...

RADHA

His name is Mardav Misra.
Say it.

BRYNNE

No...

Radha slaps Brynne hard in the face.

RADHA

Say it!

BRYNNE

Mardav Misra.

RADHA

He is my half-brother and
he is in Philadelphia, U.S.

Brynne nods.

RADHA

Remember his face.

DREAM MONTAGE BEGINS

This dream is more clear than the last. She can hear everything clearly.

56. INT. ALVARADO HOUSE - KITCHEN - DAY

TESSA ALVARADO, a disabled woman of close to Mardav's age, sits with Mardav at their kitchen table. She uses arm-braced crutches to walk. The crutches sit next to her against the table.

They are looking at an ear infection pediatrician bill they've just received. It says Final Notice.

Tessa is upset.

Mardav holds the bill. ECU of the bill address:

Tessa Alvarado
1513 New Fort Street Apt. 23???
Las Vegas, NV 89120

MARDAV

I think they will let me
work some overtime.

TESSA

Marty, I don't want you to
do that anymore.

He reaches out and takes her hand.

MARDAV

It's not a problem. We have
to pay rent.

Tessa is still upset.

MARDAV

Really. It will be Ok.

57. INT. LAS VEGAS PARKS BUILDING (PCC SYLVANIA) - DAY

Mardav sweeps the floor in a building alcove. He's wearing a janitor uniform with his alias name, "Marty", on it.

The public building is clearly marked with "Las Vegas Parks".

Tessa enters the building alcove using the arm-braced crutches to walk. She's bringing him lunch and he seems pleasantly surprised.

Mardav eats lunch.

They laugh as they talk. They are clearly in love and smile and joke with each other.

58. INT. LAS VEGAS APARTMENT - LIVING ROOM - NIGHT

Mardav plays a game with JARED, a 5 year old boy. Tessa watches them smiling.

59. INT. LAS VEGAS APARTMENT - BEDROOM - NIGHT

Mardev reads to Jared before bedtime.

60. INT. INTERROGATION ROOM - NIGHT

A hood is pulled off Mardav by an UNKNOWN INTERROGATOR and Mardav is crying. He looks sleep-deprived and desperate. He is bound to a chair and appears to be in some kind of interrogation room.

MARDAV

Please! I haven't seen my
sister in years! My wife -
son - please!

A gag is put in his mouth by the Unknown Interrogator. He tries to shake his head to get away, but can't.

61. INT. INTERROGATION ROOM - NIGHT

Suddenly the scene immediately cuts to Mardav strapped to a bench with a mask over his face and water being poured on it. At first he doesn't respond then he starts violently writhing and struggling. He is being waterboarded.

DREAM MONTAGE ENDS

62. INT. BASEMENT - DAY

Radha is pacing in front of Brynne. Radha is clearly agitated.

Brynne sits tied in the chair. She looks pale and faint.

RADHA
Describe her to me!

BRYNNE
Please... not so loud...

RADHA
This Amanda - you saw her -
describe her.

Brynne lies.

BRYNNE
She's blonde. Good looking
- looks like a runner -
thin - I don't know -

RADHA
Where again?

Brynne lies again.

BRYNNE
Houston.

RADHA
Houston?!

Brynne winces at Radha's loud voice.

BRYNNE
Please...

Radha storms out of the room.

63. INT. BASEMENT - NIGHT

Brynne is sitting tied in the chair. The lamp shines on her face. She is shaking. She looks pale.

Radha bursts through the door and slams it behind her. She rushes up to Brynne.

RADHA
Good. You are awake.

BRYNNE
Help... me...

RADHA
I gave you something extra
today - in your food. To
keep you awake.

Brynne looks at her in confusion and disbelief.

RADHA
Tonight is very important.
For you and I.

Radha takes a cup of water off the table.

RADHA
Take this.

Radha produces a pill from her pocket and puts it in Brynne's mouth. Brynne tries to resist but is too weak.

RADHA
This will take away the
shivering - help you sleep.

She gives Brynne water.

As she speaks, Radha begins to untie Brynne's arms, which she handcuffs as she has previously.

RADHA
We are both to go on a
journey tonight. It is a
journey where one should
not go. I defy that rule.

Radha lifts Brynne out of the chair and escorts her to the mattress.

RADHA

I defy it.

Radha helps Brynne lie down, then lies down behind her and puts her arms around Brynne.

Radha handcuffs herself intertwined with Brynne's handcuffs.

RADHA

Now listen - my name is
Radha Misra. Say it back to
me.

Brynne shakes her head.

BRYNNE

No.

RADHA

Damn you - say my name!

BRYNNE

I won't help you anymore.

RADHA

You will help - do you want
me to get my friend out
there?!

Brynne squeezes her eyes closed.

RADHA

He would love to lie in
this mattress with you
instead.

Radha grabs Brynne's butt and Brynne jerks away, her eyes opening wide with fear.

Brynne starts crying.

BRYNNE

Please... stop...

RADHA

I'll stop. We can sleep
now. And you will dream,

you will dream. Think of
me.

BRYNNE

Yes...

Brynne closes her eyes.

DREAM SEQUENCE BEGINS

Visual and sound component to this dream.

64. INT. DARKNESS

The image fades to black and a dull, echoing void replaces it. There is more sound than in the earlier vision of Angela Foster.

DREAM SEQUENCE ENDS

65. INT. BASEMENT - DAY

Radha is yelling at Brynne. Brynne's eyes open.

RADHA

Talk you - talk!

Brynne is lying on the mattress. Radha is kneeling in front of her. The handcuffs are off.

Brynne shakes her head.

Radha shakes Brynne.

Brynne turns and vomits on the floor between herself and Radha.

RADHA

Disgusting!

Radha lifts Brynne up and drags her back in the chair.

RADHA

You have no self-control.

As she speaks, she hastily and poorly ties Brynne's hands to the chair. She firmly ties Brynne's legs.

RADHA
You are soft -

Radha takes some pills out of a bottle from the table.

RADHA
These are painkillers. Take
them.

She shoves them in Brynne's mouth. Brynne takes them.

She grabs a cup of water from the table and gives it to Brynne to help
her swallow the pills.

RADHA
Now - talk - tell me -

BRYNNE
Nothing.

Radha sits in the other chair and looks at her.

RADHA
What do you mean "nothing"?

BRYNNE
I saw nothing.

Radha looks confused.

RADHA
For me? Nothing...

Brynne nods.

Radha gets angry.

RADHA
You are a liar!

Radha grabs Brynne by the throat and shakes her.

RADHA
Are you saying I have no
future?!

BRYNNE

No!

Radha lets her go and looks around. She begins talking, but not to Brynne.

RADHA

Is this the plan for me? Is it?

Radha becomes more lucid and looks back at Brynne. Radha thinks.

RADHA

I may have gone too far - that is the answer - I may have pushed it - you are weak...

Radha looks at Brynne and frowns.

RADHA

We must go again - tonight.

Brynne shakes her head.

BRYNNE

No.

Radha punches Brynne in the stomach.

Radha turns to the table. She quickly turns on the battery mechanism. She picks up a rubber glove from the table then picks up the metal prod - she's not wearing the glove, just using it for insulation.

Radha clicks the switch and it sparks. It briefly scares her when it sparks.

Brynne becomes scared.

Radha lifts up Brynne's gown and slides the metal prod between her legs.

BRYNNE

No...

Brynne tries to squirm back farther in the seat away from the metal prod. It's still between her legs, but not touching her legs.

Radha lets go of the metal prod leaving it between Brynne's legs. She throws the glove back on the table.

Radha looks up, away from Brynne. She begins talking, but not to Brynne.

RADHA
Did I ask for this?

BRYNNE
Please...

RADHA
Why do you do this to me?

Radha doesn't appear to be focused on Brynne anymore, although she rests her hands and leans on Brynne's shoulders.

Brynne is confused.

Radha shakes her head and seems to calm down and come out of a reverie.

Radha, now up close to Brynne in the light, she notices the necklace around Brynne's neck.

She pulls it up to look at the Ganesha figure.

Radha seems confused when she sees the figure.

RADHA
This is -

Brynne doesn't speak.

RADHA
Where...?

Brynne looks confused.

RADHA
Where did you get this?

BRYNNE
It was a gift.

RADHA
Who gave this to you?

BRYNNE

It was just a man I met in
Varanasi -

RADHA

No.

BRYNNE

An older man. We met on the
river - Sandesh -

Radha becomes enraged again. She talks to the window.

RADHA

Do not mock me. Are you
watching me?!

Radha looks around the room.

She yells again.

RADHA

Do not mock me!

Brynne winces as Radha yells.

Radha grabs Brynne by the throat.

Radha starts strangling Brynne. Brynne struggles to free her right
hand from the binding.

Radha release Brynne and leans over the table.

Brynne gets her right hand free of the tie.

Radha reaches over the table to get the knife at the far end.

Brynne pulls the metal prod out from between her legs and grips the
handle firmly.

Radha turns with knife in hand.

Brynne thrusts the point of the metal prod into Radha's abdomen and
clicks the switch. Sparks jump and Radha's knees buckle and she
collapses on the floor, dropping the knife.

Brynne screams as she receives a shock from the handle and she drops the metal prod. Radha wails in pain on the floor.

Brynne grabs the rubber glove from the table and puts it around the handle of the metal prod.

Radha rolls over.

Brynne puts the prod into Radha's side and clicks the switch. She holds it there as Radha screams in pain.

Radha rolls away from the metal prod, but is very weak.

Brynne quickly frees her other hand, then starts to untie her legs.

Radha is gasping, still lying on the floor.

Brynne frees herself and picks up the metal prod carefully.

Brynne looks at the door. It's closed.

Brynne looks at Radha again. Radha is gasping and weakly moving on the floor.

Brynne puts the metal prod against Radha's back and clicks the switch. Radha moans briefly then stops.

Brynne drops the metal prod. She picks up the knife and backs away from Radha and toward the back of the room where her clothes lie on the floor.

Brynne starts to put her clothes back on and remove the gown very quickly.

Brynne looks out the window as she dresses.

Outside, she can't see anyone or anything moving around, nor does she see anything out the dirty window. She can tell it's daytime, however.

As she finishes dressing, Brynne holds the Ganesha figure on the necklace and quietly walks toward the door.

Brynne's hand shakes as she puts it on the doorknob.

Brynne slowly turns the handle. She holds up the knife to defend herself.

66. INT. LAUNDRY ROOM - DAY

Brynne peers through the door into the laundry room. There is nobody around.

She steps into the room cautiously and then bolts the basement door behind her locking Radha inside.

There are stairs leading up and out of the room.

There is a sink. Next to the sink is a workbench.

She sees the boom box on the workbench. She adjusts the volume down and turns it on and presses play. The voice of the Arabic-Speaking Man can be heard.

ARABIC-SPEAKING MAN (OS)
(Speaks some words in
Arabic.)

She recognizes the recorded words from before.

She turns off the boom box.

Brynne starts shaking.

She sets the knife down on the workbench.

She turns on the sink. She drinks the water and splashes some on her face. She looks more refreshed as she rinses her face, but her legs wobble under her.

She walks up the steps cautiously.

67. EXT. VARANASI - QUIET GALI - DAY

Brynne cautiously steps out of the door of the house and into the alley. She looks around.

She is disoriented.

She is confused and dazed, mostly from the past several days of sleep deprivation, food deprivation, and migraines.

She staggers down the street and comes out onto a larger street.

68. EXT. VARANASI - GANGES RIVER OVERLOOK - DAY

As Brynne enters the street, she immediately recognizes the Ganges River with all the people and activity.

She collapses in the street.

69. INT. HERITAGE HOSPITAL - SHARED ROOM - DAY

A DOCTOR, an Indian man or woman 40 or older, talks to Brynne who is asleep.

DOCTOR
Miss, can you hear me?

Brynne wakes up in bed.

DOCTOR
You speak English?

BRYNNE
Yes. Where am I?

DOCTOR
You are in Heritage
Hospital in Varanasi. What
is your name, please?

BRYNNE
Brynne. Brynne Vaness.

DOCTOR
Where are you from, Brynne?

BRYNNE
I'm American - from the
U.S.

DOCTOR
You are dehydrated and
exhausted. You were found
with no identification.
Were you traveling with
anyone?

BRYNNE

No. I'm alone. My things
were taken - please - I
need to call someone -

DOCTOR

I will contact your
embassy. You must rest. I
am sure they will send
someone to see you right
away.

Brynne nods.

**70. INT. PORTLAND INTERNATIONAL AIRPORT - PARKING GARAGE ENTRANCE -
DAY**

Brynne walks out of the airport and into the parking garage walkway.
She has no bags with her and she's wearing clothing that was
apparently provided for her in India.

Lauren appears from the parking garage area and runs up to Brynne and
grabs her in a powerful hug.

Brynne hugs her back tightly and laughs and cries as they hug.

71. INT. BRYNNE'S HOUSE - LIVING ROOM - DAY

Brynne and Lauren sit on the floor in her living room. The Ganesha
necklace sits on the coffee table near them. They are in the middle of
a conversation.

BRYNNE

I didn't tell her anything
truthful about her brother
- especially what I saw
with him bound in a chair,
crying. So disturbing.

LAUREN

Do you know what happened
to her after you left her
locked up?

BRYNNE

No idea - the man that
found me lying in the

street took me to a cab driver who took me to the hospital. The cab driver didn't know the guy and didn't know for sure what street I was found on. We went back there to the general area and nothing looked familiar. They were still searching when I left.

LAUREN

I guess that ends solo travel for you - dammit take me with you next time. I'll fight them off.

BRYNNE

Not to Pollyanna this whole thing, but I learned a heck of a lot - about my visions. So vivid - I can hear things now - almost like I can rewind and fast forward them.

LAUREN

My god, Brynne, I'm not sure that is the best way to learn.

BRYNNE

It has made me rethink advertising these visions. Most people don't believe it, but some may - like Radha.

LAUREN

Yeah.

BRYNNE

Oh and I met Sandesh -

Brynne reaches over and grabs the Ganesha necklace from the coffee table.

BRYNNE
- and I'm so glad I didn't
lose this little guy.

She hands it to Lauren to get a closer look at.

LAUREN
He's a little elephant man.
Aww... cute little fella...

Brynne smiles.

There's a knock on the door.

72. EXT. BRYNNE'S HOUSE - PORCH - DAY

AGENT JUAREZ and AGENT SAMUELS, both men in their 30s, stand on the porch. They hold their ID up as Brynne opens the door. Lauren appears behind Brynne and looks concerned.

BRYNNE
Yes?

AGENT JUAREZ
Brynne Vaness?

BRYNNE
Yes.

AGENT JUAREZ
I'm Special Agent Juarez
and this is Special Agent
Samuels. We're with
Homeland Security.

They put their ID away.

AGENT JUAREZ
We need you to come down to
the Federal Building with
us to answer questions
about your recent trip to
India.

BRYNNE
I talked with Mr. Renley at
the embassy - is there -

AGENT JUAREZ
Mr. Renley is with the
State Department. We have
questions that relate to
U.S. security interests.

BRYNNE
Ok. I need to get my car
keys?

AGENT JUAREZ
We will take you there -
you won't need to drive.

BRYNNE
Alright.

Brynne turns to Lauren.

BRYNNE
Will you -

LAUREN
-- lock up when I leave.
Yeah.

Brynne nods and walks out.

73. INT. PORTLAND FEDERAL BUILDING - FBI QUESTIONING ROOM - DAY

Agent Juarez sits across a table from Brynne. He has a series of
photos in front of him.

He shows Brynne a photo of Radha.

AGENT JUAREZ
You recognize her?

BRYNNE
Yes - of course - it's
Radha Misra, the woman who
kidnapped me.

AGENT JUAREZ
Radha Misra Mahmood - she
worked with members of her

family to help provide aid to terrorist and organized crime groups. They are sort of bankers for criminals - money laundering, secret bank accounts, converting stolen goods into currency.

BRYNNE

I didn't know any of this.

AGENT JUAREZ

The Treasury Department believes that money provided by them - mostly as loans but sometimes as gifts - has funded, in part if not all, every major terrorist attack worldwide over the last 20 years. They also dabble in arms trade and have provided resources for dictators and their mercenaries in Asia and Africa.

Brynne listens as he continues.

AGENT JUAREZ

The death toll from their organization, directly or indirectly numbers in the thousands if not tens of thousands.

BRYNNE

That's horrible - why are you telling me this?

He holds up another photo. It's a picture of KABIR MAHMOOD, a man in his 30s.

AGENT JUAREZ

Did she talk about this man - Kabir Mahmood?

BRYNNE

No.

AGENT JUAREZ

He's a Pakistani who was sort of the muscle for their group - he did the dirty tasks, like killing informants and anyone else for that matter who gave him a look he didn't like. Real animal this guy. He was also Radha's husband - well, ex-husband - he purportedly slapped her around a lot, too, until she got sick of it and carved him up with a knife three years ago and ended that marriage.

BRYNNE

Agent Juarez - why do I need to know this?

AGENT JUAREZ

We want you to fully understand the kind of person you were talking with. None of this is a secret. The press is well aware of this family.

Brynne looks disturbed.

AGENT JUAREZ

The first time you met Radha was in Varanasi, India.

BRYNNE

Fir - Yes. The only time. I told this to Mr. Renley.

AGENT JUAREZ

You told Mr. Renley that Radha asked you about three men.

BRYNNE

Two men. (she corrects him)

AGENT JUAREZ

One was Fahad Mahmood. What did you tell her?

BRYNNE

That he died in German custody like a week ago - while they were interrogating him - it appeared to be an accident.

AGENT JUAREZ

And you knew this because you "had a vision of it" - that's what you told Mr. Renley.

BRYNNE

That's right - I don't understand - if you know this -

He cuts her off.

AGENT JUAREZ

She asked you about her father, Nandan Misra?

BRYNNE

No.

AGENT JUAREZ

Are you sure? He heads their organization, though he is hiding, possibly in the U.S. under an assumed name. We believe they had a major falling out in the past few years and their organization has splintered between them.

BRYNNE

No - he never came up. I would have mentioned it to Mr. Renley.

AGENT JUAREZ

You told her about Mardav Misra, one of the other men she questioned you about. You told her he was living in the U.S. You said to Mr. Renley that you weren't honest with her and said he was in Houston. Where in the U.S. is this man?

BRYNNE

He's not involved in any of this, so I don't see why -

AGENT JUAREZ

Please answer the question. You know where he is?

BRYNNE

I'm not talking about him. He has nothing to do with me and he wants nothing to do with them.

He gets annoyed with her.

AGENT JUAREZ

Just answer the question.

She replies forcefully.

BRYNNE

No.

He tries a different approach.

AGENT JUAREZ

Knowing what kind of people these are, I would assume you'd want to help with a federal investigation.

BRYNNE

He's not part of that group. I'm not talking about him.

AGENT JUAREZ

You aren't the judge of that. He likely knows the whereabouts of his father and other members of their organization. Where is he?

BRYNNE

If you find him, I know what you'll do to him. I'm not helping you do that.

Agent Juarez is briefly puzzled by her comment, then he says more forcefully:

AGENT JUAREZ

Where is Mardav Misra?

Brynne sits quietly.

Agent Juarez is frustrated by her refusal.

74. INT. PORTLAND FEDERAL BUILDING - FBI HOLDING ROOM - DAY

Brynne is in a holding room. She paces back and forth considering what she just heard.

75. INT. PORTLAND FEDERAL BUILDING - FBI QUESTIONING ROOM - DAY

Brynne sits at the table again. A.D. GRANT, a woman in her 40s, enters the room and sits down. She has a file folder in her hand containing papers.

A.D. GRANT

I'm Assistant Director -
A.D. - Grant.

BRYNNE

How long am I going to be held here?

A.D. Grant reads from the file.

A.D. GRANT

Brynne Dianna Vaness.

BRYNNE

Yes -

A.D. Grant
Orphaned at two and raised
in foster homes until you
were eighteen.

BRYNNE
Why are you -

A.D. GRANT
Arrested once - protesting
against U.S. military
involvement in the Middle
East.

BRYNNE
I was arrested and let go
the same day.

A.D. GRANT
Your college roommate, Shay
Rivers, was part of that
protest. She converted to
Islam soon after.

BRYNNE
She had a boyfriend who was
Muslim - I think they -

A.D. GRANT
She's now living in Canada
and is on our watch list.

BRYNNE
I haven't seen her in
years. I don't know
anything about her now.

A.D. GRANT
The woman who gave you her
home - Mrs. Angela Foster -
she was your supervisor,
yes?

BRYNNE
I did office management for
her for five years. She was

like a mom to me. And she didn't give me the home, before she passed away, she signed it over to me. I'm still making payments on it.

A.D. GRANT

She was married to an African man, Abdul Haseeb.

BRYNNE

Twenty years ago - and only for a year.

A.D. GRANT

Are you aware he has provided - donations - to organizations that are on the Treasury Department's watch list for terrorist aid organizations?

BRYNNE

She only married him to get him U.S. citizenship when they were in college - so he could get work here -

A.D. GRANT

That admission would put Ms. Foster in trouble with the Immigration Department were she not already deceased.

BRYNNE

This is unbelievable - so anything I say can and will be used against everyone I've ever known or met?!

A.D. GRANT

This isn't a trial - it's an interview. We are just trying to establish your relationships past and present.

BRYNNE

How did this become about me - I'm the victim here or did you not read about what happened to me in India?

A.D Grant becomes more forceful with Brynne and looks intently at her.

A.D. GRANT

Let me be candid here. You met with a major figure in the world of international terrorism, and you have lied or not provided clear facts when asked questions. You also have knowledge of the whereabouts of a person we know is connected to that family - our one and only lead incidentally.

Brynne glares back at her.

A.D. GRANT

The Indian authorities found Radha's body, by the way.

Brynne softens.

A.D. GRANT

You killed her.

BRYNNE

I didn't realize...

A.D. GRANT

When you slit her throat did you meet with Nandan Misra or another member of her family afterward?

BRYNNE

I didn't - what?!

A.D. GRANT

They found the knife, too.
Your fingerprints all over
it.

BRYNNE

I picked up the knife - I
didn't use it on her. I
wanted to keep it away from
her.

A.D. Grant takes a postcard out of the file folder.

A.D. GRANT

We found this postcard in
your mailbox. It's clever -
from Ireland of all places.

BRYNNE

I don't know anyone in
Ireland -

A.D. GRANT

That's not surprising since
it's not from a real
person. This series of
letters at the bottom - we
decoded it. It's a Swiss
Bank Account number and
access key - the account
was set up in your name
with about one million U.S.
dollars deposited last
week.

BRYNNE

What?!

A.D. GRANT

Come on.

BRYNNE

I don't know anything about
that.

A.D. GRANT

There was a note at the
bank waiting for you - the
Swiss authorities were

uncharacteristically
generous fortunately.
"Thank you for taking care
of that. Your friend -
Nandan."

BRYNNE

What is this all about -
this is a lie! You're lying
to me.

A.D. GRANT

The Swiss froze the
account. So, when you
killed Radha -

BRYNNE

That did not happen!

A.D. Grant raises her voice.

A.D. GRANT

When you killed her, did
you meet with her father
afterward? Or did you just
assume he'd learn about her
death and then pay you?

BRYNNE

None of that happened!

A.D. Grant shakes her head.

A.D. GRANT

You know quite a bit about
their organization. The
whereabouts of their
members - like Fahad
Mahmood. Yes, he was in
Germany, but the German
officials do not know
anything about him, or even
if he is still in Germany.

BRYNNE

He's there - I saw him -

A.D. GRANT

In a vision?

BRYNNE

Yes! He was being
interrogated and he died -

A.D. GRANT

The Germans deny that.

BRYNNE

Then they are lying. They
screwed up - they don't
want to admit it.

A.D. GRANT

So our allies are lying to
us -

BRYNNE

I don't care if you believe
me or not - I can see the
future, I know that event
just happened within the
past few days!

A.D. GRANT

You went to Germany last
year, correct?

BRYNNE

Oh my god! - for a meeting
with a German publisher
about possibly translating
my book -

A.D. GRANT

Would it surprise you to
know that Radha had
traveled to Germany and was
reportedly there the same
time you were?

BRYNNE

I never - what are you
trying to say?!

A.D. GRANT

We are still looking into
this connection.

BRYNNE

Oh, so if I recently went
to Canada, you'd say I met
with Shay for some
diabolical plot we hatched
up - when we were in
college?!

A.D. GRANT

We're done here. You will
be held for further
questioning.

BRYNNE

I want to speak to a
lawyer!

A.D. GRANT

No. This is a national
security inquiry, not a
criminal investigation - if
criminal charges are filed,
and they may be later, you
will be allowed access to
legal counsel.

Brynne begins to cry, but attempts to hold it back.

BRYNNE

Let me call my friend,
please.

A.D. GRANT

No.

BRYNNE

Everything I've said - I
can see the future and I
don't know why these people
are doing this to me -

A.D. GRANT

If you really could see the
future, why couldn't you

see this coming? So, no, I don't believe you.

BRYNNE

I've been telling the truth
- I've been telling you -

A.D. Grant forcefully, verbally cuts Brynne off.

A.D. GRANT

Brynne. What's more likely?
I ask you. That you have
the power to see the
future, and all of these
occurrences - the Germany
issues - the death of Radha
Misra - the money you were
sent by Nandan Misra - were
just coincidences. Or that
you are providing
assistance to terrorists
and their supporters and
you're doing it for your
own monetary gain? What's
more likely?

Brynne looks around, but nothing she sees provides any comfort.

CUT TO BLACK

EPISODE 3: Solitary

FADE IN

76. INT. SEATTLE FEDERAL BUILDING - INTERROGATION ROOM - NIGHT

Brynne sits in a chair in the middle of the room. She's wearing prison attire, but it doesn't fit her small frame well. She's bound to the chair with cords. Bright, colored lights flash on her face in no consistent pattern. Very loud noises are playing in the room. The noises have no consistent pattern or beat.

She looks very sleep deprived.

77. INT. SEATTLE FEDERAL BUILDING - INTERROGATION ROOM - NIGHT

Brynne sits, bound in a chair in the middle of the room. A single light is shining on her from the ceiling. A CIA INTERROGATOR, a man 50 years old or older, enters the room. He stands in front of her.

CIA INTERROGATOR
Brynne.

He snaps his fingers to get her attention. She looks up at him. She looks dazed. She smiles.

He smiles at her.

CIA INTERROGATOR
We gave you a little
something again. Do you
want to talk -

She laughs. She's been drugged.

BRYNNE
The quick brown fox jumps
over the lazy dog.

CIA INTERROGATOR
That's good. Now listen.
Can you listen for me?

She nods.

CIA INTERROGATOR

You know where Mardav Misra is. He's in the U.S. What city was that again?

BRYNNE

The quick brown fox jumps over the lazy dog.

CIA INTERROGATOR

You feel good, yes? You want to help us now don't you?

BRYNNE

The quick brown fox jumps over the lazy dog.

She seems very much out of it.

A.D. Grant enters the room. CIA Interrogator walks over to her near the door.

A.D. GRANT

What is that - quick brown fox?

CIA INTERROGATOR

I had to look it up. It's a typing exercise - the sentence uses all the letters in the alphabet.

A.D. GRANT

Ah.

He shakes his head.

CIA INTERROGATOR

Well, this is the seventh attempt and that same thing. You see this level of resistance in special ops personnel trained for it - very much the exception to the rule to see it in a civilian. What's her background?

A.D. Grant lifts her shoulders and shakes her head briefly. She's not sure.

A.D. GRANT

She had kind of a tough childhood. Other than that - nothing that I'm aware of. Maybe some kind of closet fanatic - possibly radical-trained. No solid evidence there, though.

CIA INTERROGATOR

I'm not sure there's anything else I can do.

A.D. GRANT

So then. We escalate.

78. INT. SEATTLE FEDERAL BUILDING - QUESTIONING ROOM - NIGHT

Brynne sits at a table. A.D. Grant sits in front of her. Brynne is asleep and slumped toward the table. The bindings on her prevent her from collapsing on the table.

A.D. GRANT

Brynne - Brynne. Can you hear me?

Brynne wakes up and looks up.

BRYNNE

Yes.

A.D. GRANT

Because you haven't cooperated - are you hearing me?

Brynne nods.

A.D. GRANT

We have to send you somewhere else - I should let you know that it's not likely you'll ever come back and see your fam -

well, your friends - not
again.

BRYNNE

Why?

A.D. Grant reads from a document she holds.

A.D. GRANT

Brynne Vaness - by
Executive Order, you are
hereby classified as a
provider of aid to
terrorists or their
supporters and engaged in
unlawful combat with the
United States of America.
You will be taken from the
United States and
interrogated by a third
party. You have no access
to legal counsel as you are
an unlawful combatant and
this is not a criminal
issue, but rather an issue
of national security.

Brynne begins to speak her dialogue below when A.D. Grant says
"national security" above and A.D. Grant begins her next part at the
same time as Brynne is speaking.

BRYNNE

I'm a U.S. citizen. I'm from
Portland, Oregon. My name is
Brynne Vaness. I do have the
ability to see the future and
you can't take any of this away
from me. I am a U.S. citizen. I
have done nothing wrong. I am a
U.S. citizen. I have done
nothing wrong.

A.D. GRANT

This third party is from a place
that is a non-signatory to the
Geneva Convention and related
rights laws and over whom we
have no jurisdiction. There you
will be held and questioned
indefinitely and likely very
harshly.

A.D. GRANT

This will happen now -

A bag is pulled over Brynne's head by an Unknown Interrogator.

79. INT. HOLDING CELL

There are no windows in this room. It is dark. There is a low rumble like an industrial engine that can be heard. She is in a chair with a bag over her head. The chair faces the door and is to the back of the room. There is no furniture or objects in the room other than the chair and a phosphorescent light hanging above her and the chains, which bind her.

The bag comes off and she winces. She is in a modified looking medical gown. Her hands are shackled. Her hands come up as she scratches her face so we can see the heavy-duty handcuffs.

Her right ankle is shackled to a chain that's bolted to the wall.

There is a sickly phosphorescent light on her.

BRYNNE

Are you the one who's going
to kill me?

She addresses the man sitting across from her, STEPHEN BASCOMB, a man in his 40s. He's standing.

He stares at her and doesn't speak. It almost seems as if he's staring right through her.

BRYNNE

What country am I in? Where
is this?

He continues to stare at her.

She starts getting agitated by his stares.

BRYNNE

I don't know what you
expect - I'm not -

He abruptly stands up which makes her stop talking which scares her a bit.

He walks toward the door, opens it and exits.

80. INT. HOLDING CELL

Brynne stands up and paces back and forth in the cell.

81. INT. HOLDING CELL

Brynne is lying on the floor of the holding cell. She's still chained to the wall and has shackles on her hands. She's a bit dirtier than previously, indicating she's been there at least a few days.

A HOODED MAN enters the room and empties a bucket of food on the floor at her. Some of it is sticky looking, like a thick gravy. Some looks like particles of bread.

BRYNNE

Can you -

He exits and shuts the door behind him.

BRYNNE

- talk to me?

She starts to pick the food off the floor and eat it.

82. INT. HOLDING CELL

Brynne paces back and forth in the cell.

83. INT. HOLDING CELL

Brynne screams and purposefully runs into the wall. She falls down. She keeps screaming as she lies on the floor.

She wraps the angle chain around her neck and tries to strangle herself.

She screams again. She's hoarse from screaming.

84. INT. HOLDING CELL

Brynne paces back and forth in the cell.

85. INT. HOLDING CELL

Brynne is lying on the floor. Her eyes look vacant as she stares ahead.

She mumbles incoherently.

BRYNNE
With the blue... When do we...

A tear falls out of her eye.

86. INT. HOLDING CELL

Brynne sits on the floor up against the back wall. She looks very dirty.

A Hooded Man enters and throws food in her direction. She gets excited to see him.

BRYNNE
Is it winter?

He doesn't respond and exits again.

BRYNNE
Feels colder. Is it
winter?!

She looks sad as nobody responds to her.

She starts rambling to herself:

BRYNNE
Maybe fall still. Was rainy
yesterday? Right? Seemed
like it was warmer a few
days ago. But then it
rained I think. I think it
felt like rain. Was rainy I
bet...

87. INT. HOLDING CELL

Brynne is lying on the floor. She is very dirty.

Suddenly the door opens and Stephen enters. She vaguely seems to notice him.

He has the folding chair with him and he begins to set it up. He also has a small video camera and a tripod. He sets those up to face in the direction of Brynne's chair, which is opposite his.

Brynne's voice cracks as she speaks - she hasn't spoken in days.

BRYNNE

Are you a person - real?

He grabs her by the shackled hands and pulls her to her feet. She staggers and he leads her to the chair and plops her in it.

He turns the camera on.

All shots are from the camera's POV through the end of this scene.

There is titling at the bottom of the picture that reads "Interview #1".

Stephen adopts a false accent that sounds Eastern European when he speaks.

STEPHEN (OS)

Where is Mardav Misra?

BRYNNE

What is your name?

STEPHEN (OS)

Where is Mardav Misra?

BRYNNE

Please talk to me.

STEPHEN (OS)

Where is Mardav Misra?

BRYNNE

What month is it?

STEPHEN (OS)

Where is Mardav Misra?

She starts crying.

He abruptly stands up, pulls the chair and camera away from her and near the door of the room. He opens the door and leaves.

BRYNNE
Talk to me!

She starts sobbing.

88. INT. HOLDING CELL

The view is through the camera. The title says Interview #34.

Brynne looks haggard, but lucid enough.

STEPHEN (OS)
Where is Mardav Misra?

She looks down when she responds.

BRYNNE
Philadelphia. 1510 Orleans
Street.

The camera shuts off.

89. INT. HOLDING CELL

The view is through the camera, which turns on. The title says Interview #35.

STEPHEN (OS)
You must have known that we
wouldn't find him there.
Why would you lie to us?

Brynne looks up at him.

BRYNNE
Please...

STEPHEN (OS)
Where is Mardav Misra?

BRYNNE
I can't...

STEPHEN (OS)
Where is Mardav Misra?

She starts screaming.

BRYNNE
I can't! I can't! I can't!

She has a wild look in her eyes.

Stephen sighs loudly.

STEPHEN (OS)
It's difficult to see you
like this, you know?

BRYNNE
Why?! Why? Why...

STEPHEN (OS)
Hey!

She quiets down and looks at him obediently.

STEPHEN (OS)
We have to punish you for
lying. No food today. Do
you understand that?

Brynne looks around.

BRYNNE
What?

STEPHEN (OS)
You lied to us.

Brynne seems to get more lucid again.

BRYNNE
I don't remember where he
is.

The camera shuts off.

90. INT. HOLDING CELL

Brynne sits on the cell floor hugging her knees and rocking. She's crying.

91. INT. HOLDING CELL

The view is through the camera, which turns on. The title says Interview #46. Brynne looks catatonic.

STEPHEN (OS)
Where is Mardav Misra?

Brynne doesn't seem to even acknowledge she is being spoken to.

The camera turns off.

92. INT. HOLDING CELL

Brynne is lying on the floor of the cell. She seems to be asleep.

The door opens. A Hooded Man enters dragging a garden hose with a spray nozzle.

He begins to spray off Brynne. She doesn't react at first as the water hits her.

Then she starts screaming.

She puts her back to the stream of water and covers up. She is very dirty and the purpose of the water would seem to be to help clean her up as much as to make her uncomfortable.

She shivers as she is washed.

The jet of water turns off. The Hooded Man leaves and closes the door.

Brynne sits up pressed against the wall. She is shivering. Her eyes look wild.

DREAM SEQUENCE

93. INT. HALLWAY - DAY

Stephen walks out of the holding cell room and shuts and locks the door behind him. He seems agitated.

94. INT. ENTRY WAY - DAY

Stephen is then in a house entryway. He exits the house quickly.

95. EXT. SUBURBAN HOUSE - DAY

Stephen walks down the front steps toward his car.

96. INT. STEPHEN'S CAR - DAY

Stephen is driving on the freeway. He passes by a road sign or landmark that clearly indicates he's in Seattle.

97. EXT. GAS STATION - DAY

Stephen takes out a credit card to get gas at the pump. The card has the name Stephen Bascomb clearly labeled on it.

98. INT. SEATTLE FEDERAL BUILDING - OFFICE - DAY

Stephen is arguing with A.D. Grant.

STEPHEN

Fine - talk to my COS. We
are so far out of the realm
of legality here -

A.D. GRANT

We have an Executive Order.

STEPHEN

Screw the order - I will
not use electrical
interrogation in the U.S.
on someone who knows she's
in the U.S. This is blown.

A.D. GRANT

I didn't realize the CIA
employed such amateurs -

STEPHEN
Lady, I've put up with
enough from you - I'm done
with this -

He tries to go out the door. She steps in front of him. It backs him off.

A.D. GRANT
Agent Bascomb, I can
guarantee if you even think
you're going to walk away,
you'll be walking into the
hardest posting of your
life after this.

He glares at her. Her look is frozen and deadly serious. He looks away.

99. EXT. OCEAN NEAR HARBORSIDE - DAY

Brynne is underwater and has a terrified look on her face as she's pulled down deeper. She appears to be trying to hold her breath.

DREAM SEQUENCE ENDS

100. INT. HOLDING CELL

Brynne is lying on the bare floor. She gasps as though coming up for air. Then she vomits.

She grabs her head in pain.

She moans and rambles in confusion and pain.

She sees the water jug she's been drinking out of near her. She kicks it away from her and crawls away from it in terror.

She has a wild look in her eyes and she begins screaming inhumanly as she claws at the floor trying to get away.

101. INT. HOLDING CELL

The view is through the camera. The title says Interview #53.

Brynne has vomit stains on her gown. She looks pale and her head is slumped over.

STEPHEN (OS)
So you are finally ready to
talk?

Brynne slowly looks up. She seems calm now, but not well.

BRYNNE
Yes. Yes, I am... Stephen.

No longer are we in the small camera view. Suddenly the view switches to him. He is uncharacteristically shaken and has lost his composure.

He stands up. He looks around.

STEPHEN
What?

BRYNNE
Stephen Bascomb. You.

He looks very disturbed by that.

BRYNNE
How's the weather now... here
in Seattle?

He backs away from her and looks around.

He walks out and shuts the door behind him.

Brynne slumps her head back down.

102. INT. PORTLAND FEDERAL BUILDING - FBI QUESTIONING ROOM - DAY

Brynne sits at a table. A.D. Grant stands next to her and undoes a mask that Brynne wears.

A.D. Grant takes out a key and moves over to Brynne. She unlocks Brynne's handcuffs.

A.D. GRANT

Your things are in that box there. You can use this room to get dressed. The Agent outside will escort you out when you are ready.

Brynne stares at her unshackled wrists.

A.D. GRANT
We notified your friend, Lauren, last week that you'd be returning. You can have the receptionist put a call through to her so she can pick you up.

A.D. Grant exits unceremoniously with no goodbye.

Brynne is confused and isn't sure she can trust the situation.

103. EXT. PORTLAND FEDERAL BUILDING - DAY

Brynne exits the main door slowly. She's dressed in the clothing she wore just before she was brought here almost a year ago.

She walks slowly down the steps.

She tires and sits on the steps of the Federal Building. It is Portland overcast, but still very bright. She shields her eyes with her right hand as she looks up to the sky. She hasn't seen the sky for almost a year.

She blinks and looks down. She touches the concrete. She has no expression on her face.

A shadow crosses over her. She looks up. It's Lauren.

LAUREN
Brynne - Brynne - my god -

She reaches down to grab Brynne and pick her up in a hug and sees Brynne wince, so she backs off of her.

Lauren bursts into tears. She sits next to Brynne.

Throughout this scene, Lauren rambles - she's all over the place.

LAUREN
I thought they killed you.
I didn't hear - nobody
would talk...

Brynne smiles meekly.

BRYNNE
Lauren - I'm Ok.

LAUREN
Then when they called last
week -

BRYNNE
I know.

Lauren tries to touch Brynne and Brynne intercepts Lauren's hand with her own hand.

LAUREN
For a fucking year - I
tried to - I got everyone
we know - I got the ACLU -
we couldn't get any
information.

BRYNNE
It's Ok -

LAUREN
- they kept with "national
security" - nobody gets
angry in this goddamn
country anymore -

Lauren looks at Brynne up and down.

LAUREN
- what did they do to -

Brynne puts her hand on Lauren's shoulder.

BRYNNE
Shhh.

LAUREN
Brynne, what can I do?

BRYNNE
Take me home.

LAUREN
Oh my god, Brynne...

Lauren has yet to tell Brynne that Brynne's house is gone.

104. INT. BRYNNE'S APARTMENT - DAY

Brynne and Lauren enter the apartment. It is very sparsely furnished and undecorated. They start in the entry way and walk and talk to the living room, past the kitchen.

LAUREN
This is it. I'm sorry it's not - it's the best I could manage on short notice.

BRYNNE
It's fine.

They enter the living room.

LAUREN
Before the bank locked up your house, I got your clothes and things - I put your clothes in the bedroom. I figured you'd want to decorate yourself. I sold the furniture to cover legal costs - I got you this couch though!

Brynne politely smiles.

LAUREN
There's enough to cover another month of rent. There's food -

Lauren points to the kitchen.

LAUREN
- your favorites -

BRYNNE

I can get money from my publisher.

LAUREN

They wouldn't help me.

BRYNNE

It's money I'm due - it's enough for a while.

They share an awkward silence as Brynne looks around and looks out a window.

LAUREN

Hey - I'm just going to ask one more time - are you sure you don't want to stay with me?

BRYNNE

Thank you - I'm - I'll be good here - I can't - other people - not right now...

LAUREN

Totally get it -

Brynne stares at the sky out the window again.

105. INT. BRYNNE'S APARTMENT - BEDROOM - NIGHT

Brynne is dressed for bed. She looks around the room. It's clean. There is a nightstand with a clock on it and one or two decorative objects. There is a stand-up lamp that operates on the main wall light switch.

She looks at the clothes in her closet. She runs her hands over them. She looks at the objects on the nightstand and touches them.

She slowly sits on the bed. She looks tired.

DREAM SEQUENCE

106. EXT. OCEAN NEAR HARBORSIDE - DAY

Brynne is underwater and has a terrified look on her face as she's pulled down deeper. She appears to be trying to hold her breath.

One of her hands clutches a chain wrapped around her waist.

FADE TO BLACK

Brynne lets out a blood-curdling scream.

DREAM SEQUENCE ENDS

107. INT. BRYNNE'S APARTMENT - BEDROOM - NIGHT

Brynne's hand is on the light switch. She has just turned on the lights in her bedroom. Lying around her are broken decorative objects and the overturned nightstand and clothes torn down from her closet and broken plastic hangers. Basically, her bedroom is trashed.

She looks around back and forth, breathing heavily and she has a wild look in her eyes.

108. INT. BRYNNE'S APARTMENT - LIVING ROOM - DAY

Brynne is lying on the floor with a blanket over her. She's in the corner of her living room between the window and the fireplace. She has apparently spent the night there. She has no pillow.

109. INT. BRYNNE'S APARTMENT - HALLWAY - DAY

There is a loud knocking on Brynne's door. Lauren is outside.

LAUREN (OS)

Hey - come on! I want to
hang out with you - the
phone calls aren't enough -

No response from Brynne.

LAUREN (OS)

I'm really concerned - just
let me see you!

Brynne sits on the floor between the living room and kitchen against the wall. She is shaking.

LAUREN (OS)
I'm coming in - ready or
not!

Lauren uses a key to open the door. She walks in and sees Brynne sitting on the floor.

She rushes up to Brynne.

LAUREN
Oh no - hey -

Brynne manages to form a word.

BRYNNE
H-hey.

LAUREN
What happened - what's
wrong -

Lauren puts her arm around Brynne.

BRYNNE
I - I -

Lauren hugs Brynne.

Lauren sees debris and empty food containers on the floor.

LAUREN
You've been eating?

BRYNNE
Yeah - yes.

LAUREN
Do you want to take a
shower - get cleaned up?

Brynne looks very disturbed by that suggestion.

LAUREN
Brynne?

Brynne looks in the direction of the bathroom. She is about to cry.

BRYNNE
I'm s-scared..

LAUREN
What?

Brynne starts crying.

BRYNNE
I'm scared of the water.

LAUREN
Oh - no no. I'll help you.

Lauren sits down on the floor next to Brynne and holds her and starts to cry with her.

110. INT. BRYNNE'S APARTMENT - BATHROOM - DAY

Brynne sits in the tub. She is apparently naked, although she is submerged in the water and holds her knees to her chest. She is shaking.

Lauren sits on the edge of the tub. She holds a sponge and is rubbing Brynne's back.

Lauren is singing the words to an original song.

Lauren gently kisses Brynne on the top of the head and keeps rubbing her back with the sponge.

LAUREN
Is this good?

Brynne nods while she is shaking.

Lauren continues the song.

Brynne keeps shaking. She nods again.

111. EXT. PARK - DAY

Brynne sits very close to Lauren on a bench. She is holding Lauren's arm. She almost has the appearance of a child clinging to Lauren.

Lauren puts her arm around Brynne.

LAUREN
Are you ready to walk
around some more?

BRYNNE
Yeah.

Lauren assists Brynne in getting up. It again gives the appearance that Lauren is helping a child or an invalid.

112. INT. BRYNNE'S APARTMENT - LIVING ROOM - NIGHT

Brynne is lying up against Lauren on the couch. They appear to be watching something on television. They are in the middle of a slow, quiet argument. They are both looking at the television as they speak to each other.

LAUREN
I want you to.

BRYNNE
I don't want to.

LAUREN
We talked about this. It's
been almost six months.

BRYNNE
I'm not ready.

LAUREN
Hey -

Lauren touches Brynne on the head to get Brynne to look at her.

LAUREN
We talked about this.

Brynne looks away from her.

LAUREN
Don't do it for you then -
Ok. If you love me, then do
it for me.

Brynne is bothered by that comment. She clings to Lauren tighter.

113. INT. BRYNNE'S APARTMENT - BEDROOM - DAY

Brynne is lying in bed. Lauren is sitting on the edge of the bed putting her socks on then her shoes as they talk.

BRYNNE
Fine. Abandon me.

LAUREN
Dammit. Stop -

BRYNNE
You said you'd stay -

LAUREN
I said I'd stay the night -
I did.

BRYNNE
You can't just leave - fast
like -

LAUREN
Brynne - I have to work
sometime you know - why are
you guiltting me?

BRYNNE
Fine - fine! Leave!

Brynne dismissively waves Lauren to the door.

LAUREN
Now you're really pissing
me off.

Brynne puts the pillow over her head to shut out Lauren.

Lauren gets angry and storms out.

Brynne looks out from under the pillow and looks frustrated and sad.

114. INT. LOUNGE - ONSTAGE - NIGHT

Lauren is onstage singing an original song. She is dressed in a gown and looks like a classy performer.

An AUDIENCE looks on.

Lauren finishes her song.

The Audience applauds.

Lauren bows and then walks backstage.

115. INT. LOUNGE - BACKSTAGE - NIGHT

Lauren enters the backstage area. Brynne steps out of the shadows and surprises Lauren.

LAUREN
Shit! What - !?

BRYNNE
Surprise - sorry...

LAUREN
You goofball! - I nearly
pooped myself!

BRYNNE
Ooo. Here.

Brynne gives Lauren a present. It's chocolate wrapped in decorative foil.

Lauren lights up when she sees it.

LAUREN
Did you buy this yourself?

BRYNNE
Yes. Geez, I sound like a
complete moron when you say
it like that. Yes, I bought
it all by myself.

LAUREN
Well - you know -

BRYNNE
I know. I've been a jerk.

LAUREN
Yes. (then she adds) But
with cause.

BRYNNE
Maybe. Sorry, best friend.
I did make an appointment
finally.

Lauren hugs Brynne and starts squeezing her.

BRYNNE
Eep!

Lauren quickly releases Brynne and grabs the chocolate and focuses on it.

LAUREN
Now let's take a look at
these... Oh yeah... oh yeah...

Brynne smiles at Lauren.

116. INT. DR. JENKINS OFFICE - DAY

Brynne sits in a chair next to DR. JENKINS, a woman in her 40s or older, who sits in a similar chair. She has a desk in the room, but isn't behind it.

BRYNNE
You'd think after six
months, I would be able to
- sleep properly.

DR. JENKINS
Brynne, I'll be honest -
I've never talked with
anyone who has gone through
what you have, but I have
to tell you, you are
holding up amazingly well.
Give it time.

She looks at her clock.

DR. JENKINS
Let's pick this up again -
same time next week?

BRYNNE
Sounds good, Dr. Jacobs.

Dr. Jenkins gently corrects her.

DR. JENKINS
Jenkins.

BRYNNE
Sorry - bleah.

Brynne stands up, as does Dr. Jenkins.

Brynne shakes her hand.

BRYNNE
Thank you - you know, I
didn't think this would be
for me, but it feels good
to talk about it.

DR. JENKINS
It's really just someone to
talk to - confidentially.
It helps to share, even
with a stranger who wants
to listen.

DREAM MONTAGE BEGINS

117. INT. LAS VEGAS PARKS BUILDING (PCC SYLVANIA) - DAY

Two FBI AGENTS grab Mardav who is in a janitor uniform and start to drag him away.

118. INT. INTERROGATION ROOM - NIGHT

Mardav is bound to a chair and appears to be in some kind of interrogation room.

MARDAV
My wife - son - please!

A gag is put in his mouth by the Unknown Interrogator. He tries to shake his head to get away, but can't.

DREAM MONTAGE ENDS

119. INT. BRYNNE'S APARTMENT - LIVING ROOM - DAY

Brynne stands at the window talking with Lauren. Brynne looks a bit pale and she has a headache.

LAUREN
I've got some heavier-duty
painkillers if that would
help.

BRYNNE
No - the pain is not too
bad now. It's -

LAUREN
About Mardav you mean -
this isn't your fault.

BRYNNE
I don't know why I had that
dream. I didn't tell them
anything, yet it seems like
the same outcome, you know?

LAUREN
I don't imagine you're the
only one who knows where he
is. I mean, you said he's
working as a janitor or
something like that for the
City of Las Vegas - maybe
the county, right?

BRYNNE
Yeah - he works in parks.

LAUREN

So maybe someone recognized him or found out about him? He's kind of in a public place. Not a very good hiding spot.

BRYNNE

Yeah.

LAUREN

Geez, Brynne, don't take on all the world's problems. You're such a rescuer.

Brynne gives Lauren a look.

BRYNNE

Oh, let me be me.

LAUREN

Well, then rescue me from my boring day, and take me out for a drink or two...

Lauren looks flirty and coy.

LAUREN

I'll buy.

Brynne smiles and grabs her hand.

BRYNNE

You are such an easy problem to solve.

120. INT. BRYNNE'S APARTMENT - KITCHEN - DAY

Brynne is putting groceries away. She is wearing different clothing than in the previous scene as an indication this is another day.

Her cell phone rings - it's sitting on the counter.

She picks it up and answers.

BRYNNE

Hello?

DR. JENKINS (VO)
Hello, Brynne - it's Dr.
Jenkins.

BRYNNE
Oh - hello, Dr. Jenkins.

DR. JENKINS (VO)
I'm sorry, Brynne, but I
won't be able to see you.

BRYNNE
Should we reschedule?

DR. JENKINS (VO)
No - I mean, I can't be
your doctor anymore.

BRYNNE
Why?

DR. JENKINS (VO)
It just won't work out for
us. I'm sorry.

BRYNNE
Ok.

DR. JENKINS (VO)
Goodbye, Brynne.

BRYNNE
Well, can -

Dr. Jenkins hangs up.

Brynne sets her phone down and looks confused and bothered.

121. EXT. PEARL DISTRICT STREET - DAY

Brynne is on her phone speaking with Lauren who we do not hear. This is one of the First Thursday Gallery events in Portland.

There are MANY PEOPLE roaming around the streets.

BRYNNE

No problem - I'll just check out a couple of galleries and meet you there at 7. I'm enjoying this. See you soon, Laur. Bye.

122. INT. ART GALLERY - PEARL DISTRICT - DAY

Brynne is inside an art gallery. She's looking at a map.

An INDIAN MAN and INDIAN WOMAN, of close to the same age and presumably a couple, approach her. He holds a map, too. Both of them smile through the conversation that follows.

INDIAN MAN

Excuse me, Miss. Can you show us where TBD Gallery is?

BRYNNE

I can try -

INDIAN MAN

Please keep looking like you are giving us directions.

BRYNNE

What?

INDIAN MAN

They are following you. Watching you right now.

Brynne is in shock.

CUT TO BLACK

EPISODE 4: Redemption Rehearsal

FADE IN

123. INT. ART GALLERY - PEARL DISTRICT - DAY

Brynne is inside an art gallery. An Indian Man is speaking to her. Next to him is an Indian Woman and they appear to be a couple. Both of them smile through the conversation that follows.

INDIAN MAN
They are following you.
Watching you right now.

BRYNNE
Excuse me -

She gets nervous and starts to look around.

INDIAN MAN
Please - don't look around
-

He points to her map and says louder:

INDIAN MAN
You think this might be the
place?

Then quieter:

INDIAN MAN
Please smile.

Brynne smiles though she is somewhat in shock.

INDIAN MAN
Please - be smart about
this. They will not stop.

Brynne points to his map.

BRYNNE
Ok...

Louder:

INDIAN MAN
Thank you very much.

Quieter:

INDIAN MAN
We can no longer help you.
Say "you're welcome".

Brynne almost has some composure back.

BRYNNE
You're welcome.

The Indian Man and Indian Woman walk away and hold hands as they do.

Brynne looks into her map and tries to focus on it. She tries to smile. It's not terribly convincing.

124. EXT. PEARL DISTRICT STREET - DAY

Brynne is walking down a crowded street during the First Thursday event. Much of this is shot from her POV.

She focuses in on a MAN IN BASEBALL CAP, a man in his 30s or older, standing alone. Is he a Homeland Security Agent?

Brynne keeps walking and sees a WELL DRESSED WOMAN, in her 40s or older, walking alone. Is she with Homeland Security?

Brynne keeps walking. She sees a HAPPY-LOOKING COUPLE, two people in their 30s or older. Are they with Homeland Security?

It could be anybody.

125. EXT. STREETSIDE DINING AREA - DAY

Lauren is sitting at a table when Brynne walks up. She sees Brynne and smiles and stands up to hug her.

BRYNNE
Hey, let's go to another
place.

LAUREN

Sure.

126. EXT. STREET OFF PEARL DISTRICT - DAY

Brynne is walking ahead of Lauren.

LAUREN

Hey speed-demon, what's the hurry?

Brynne stops and tries to stay calm and pulls Lauren closer to her.

BRYNNE

I'm being followed.

Lauren starts to look around.

BRYNNE

Don't look. Try to act normal.

LAUREN

What - by who?!

BRYNNE

By Homeland Security - by Radha's people - the Misra Family -

Lauren's jaw drops.

LAUREN

Oh my -

BRYNNE

Smile.

Lauren fakes a smile.

Brynne fakes a laugh.

They walk along together, arm in arm.

127. INT. MAX LIGHT RAIL CAR - NIGHT

Brynne and Lauren sit close together and talk quietly to one another. The Max car they are in is mostly empty.

LAUREN

Do you think Homeland Security scared off Dr. Jenkins?

BRYNNE

Either that or she didn't want to be put in the position of having to give information about a patient.

LAUREN

Why do you think that family would warn you?

BRYNNE

Maybe they are trying to get me alone - the man said "be smart" -

Brynne freezes at an idea that just hit her:

BRYNNE

This is why they let me go. They think the terrorists will try to contact me again. And they did..

LAUREN

My god, Brynne -

BRYNNE

This will never end.

128. INT. BRYNNE'S APARTMENT - LIVING ROOM - NIGHT

Brynne is watching a recorded Olympics. She wears a t-shirt and sweats and looks very unkempt.

INTERCUT

129. INT. TAE KWON DO ARENA - DAY

On the television screen RACHEL LATOUR, a 12 year old Olympian, is shown in taekwondo apparel and wearing a gold medal. She is surrounded by REPORTERS and HANDLERS.

The MALE ANNOUNCER, a man in his 40s or older, is talking about an event. The following comments and images play in the background as Lauren walks in.

MALE ANNOUNCER (VO)
And Rachel LaTour does it again - another gold medal for the 20 year old in the women's gymnastics floor exercise. She made history 8 years ago by being the youngest gold medalist in history.

Brynne is not involved in what's going on with the program. She looks demoralized.

The front door to the apartment can be heard opening.

LAUREN (OS)
I'm back.

A FEMALE ANNOUNCER, a woman 30 or older, continues with the commentary.

FEMALE ANNOUNCER (VO)
It's her second gold medal in these Olympic games and she joins an elite group of medalists who have won gold in two different disciplines, having just locked up gold in the women's flyweight Taekwondo event last week.

Lauren walks up.

LAUREN (OS)
I got Thai. Is this last year's Olympics?

BRYNNE
Yeah. I missed it.

Lauren sits next to Brynne.

LAUREN

Ah.

Brynne turns off the television with a remote.

Brynne sighs. She's defeated.

BRYNNE

What am I going to do?

Lauren strokes Brynne's hair. Lauren tries to keep it light:

LAUREN

You're going to eat some
awesome food.

Brynne looks at Lauren then looks away.

Lauren pauses, considering how best to say this:

LAUREN

It scares me to imagine
what you went through.

Brynne doesn't respond. Lauren continues.

LAUREN

I think I would have died
or killed myself... or
completely cracked up.

Brynne shakes her head a bit.

LAUREN

But, you survived. You are
my hero - do you know that?

Brynne tries a smile. It doesn't work so well.

LAUREN

Complete with your own
super power!

Brynne looks at her again.

BRYNNE

Why can't I just fly or
have super-human strength
instead?

LAUREN

I don't know - yours is a
good one - maybe you can do
something with it to fix
this.

Brynne considers that.

LAUREN

I mean, if you have a super
power, you might as well be
a super hero.

Brynne lightens and her demeanor changes. It just hit her.

130. INT. BRYNNE'S APARTMENT - KITCHEN - NIGHT

Brynne walks into the kitchen followed by Lauren. Brynne is holding a grocery bag which she drops on the counter. She quickly pulls out of the bag a bottle of soy sauce and a tin of instant coffee.

Brynne then takes a prescription pill bottle out of her pocket and sets it on the counter next to the coffee and soy sauce.

Brynne's demeanor has completely changed. She's feeling very enthusiastic.

LAUREN

Yeesh. Go easy on those.
(she's referring to the
pills)

BRYNNE

Yeah yeah yeah.

LAUREN

You sure you don't want me
to stick around? Hold your
hair back?

BRYNNE

You're sweet and silly.
I've got this.

DREAM MONTAGE BEGINS

131. INT. PORTLAND MARRIOTT HOTEL ROOM - NIGHT

A.D. Grant's hands are on her ruggedized laptop keyboard and are typing in a series of letters and numbers - a password. That image rewinds then plays again.

132. INT. PORTLAND MARRIOTT HOTEL ROOM - NIGHT

Brynne is sitting on the bed typing into a ruggedized laptop computer. She's wearing tight fitting gloves and a watch.

She seems confident and purposeful as she types into the computer.

She looks at her watch, closes the laptop and rolls off the bed to the far side of the room away from the door and lies down on the floor face up.

The door opens.

133. INT. FEDERAL BUILDING - AGENT JUAREZ'S OFFICE - DAY

A.D. Grant enters the office and starts in on Agent Juarez who sits at his desk. She is angry, but still controlled.

A.D. GRANT
What happened with the
Vaness surveillance?

AGENT JUAREZ
We pulled it just like you
asked.

A.D. GRANT
What the - what are you
talking about? I never gave
that order.

AGENT JUAREZ
I have it right here -

DREAM MONTAGE ENDS

134. INT. BRYNNE'S APARTMENT - ENTRANCE HALLWAY - DAY

Brynne greets Lauren as Lauren enters. Brynne looks enthusiastic and excited.

LAUREN

Hey - so how did it go last night?

Brynne cuts her off and grabs her by the hand and escorts her through the living room and to the balcony.

BRYNNE

Come here - oh my goodness - you have to see what this squirrel is doing -

Lauren starts laughing.

LAUREN

Is that - you're a goofball today -

BRYNNE

It's really funny -

135. EXT. BRYNNE'S APARTMENT - BALCONY - DAY

Brynne escorts Lauren onto the balcony and pulls her close. Brynne points at the tree outside the balcony and is smiling as speaks:

BRYNNE

This whole place is bugged - except for this balcony. There's a guy living in a car in the parking lot and another down on that street.

Brynne uses her eyes to point. Lauren's eyes widen.

BRYNNE

Be cool - smiles, all
smiles!

Lauren smiles, yet is disturbed at the news.

LAUREN
Really?

BRYNNE
They did find out about
Mardav from me - because we
talked about him here.

LAUREN
Shit...

Brynne smiles to get Lauren to smile. It's fake, but at a distance it
could pass. Brynne points up to the tree again.

BRYNNE
I had amazing visions last
night - I have to get out
of here without them
following me though. I'll
need some cash.

LAUREN
You got it - how can we do
it?

BRYNNE
I have a plan, here's what
we do -

136. INT. BRYNNE'S APARTMENT - KITCHEN - DAY

The camera angle is through the window. Brynne and Lauren cannot be
heard talking although they appear to be looking at something in a
tree and talking about it.

They talk some more.

They start laughing.

137. INT. BRYNNE'S APARTMENT - LIVING ROOM - DAY

Brynne and Lauren enter the living room laughing.

Lauren says overly enthusiastically:

LAUREN
Woo! That was one crazy,
damn squirrel!

Brynne gives Lauren a tone-it-down gesture and mouths "too much".

Lauren scales it way back:

LAUREN
I mean, really weird.

BRYNNE
I thought you'd like that.
Hey, thanks again for
suggesting I meet with the
Portland fans.

LAUREN
I really think that will
get you out of this funk.
So shall we do it on
Thursday?

BRYNNE
That works. I don't want to
be overwhelmed though.

LAUREN
I'll have them come here
and meet in the parking lot
then come up one at a time.
They'll like the one on one
attention.

Brynne winks at Lauren.

BRYNNE
Perfect.

138. EXT. BRYNNE'S APARTMENT - PARKING LOT - DAY

Lauren stands with a group of about 10 to 15 FANS. One of the fans,
MARGIE, is a very similar height and stature as Brynne. She's wearing

a hoody and sunglasses and her face is somewhat obscured. Most of them, including Margie, hold copies of Brynne's book, *Future Certain*. In the group also is JOE, a man in his 20s or older.

LAUREN

Alright - if I can have you
line up -

The Fans start getting in a line. Joe lines up behind Margie in line. They are toward the front of the line.

LAUREN

I told her we wouldn't
overwhelm her and that you
can meet with her one at a
time and for about 5
minutes and she'll sign
your book, too.

139. INT. PARKED CAR - BRYNNE'S APARTMENT - PARKING LOT - DAY

This is a POV shot through a camera through the window of a parked car. The Fans and Lauren can be seen through it. The Fans are lined up and some have already gone to see Brynne and left.

Margie appears to be coming down the stairs from Brynne's apartment. Margie is still carrying her copy of the book, *Future Certain*.

Joe, who is next in line, walks forward and starts up the steps.

140. INT. BRYNNE'S APARTMENT - LIVING ROOM - DAY

Margie is sitting on Brynne's couch. Joe is sitting on a chair in front of her.

Margie holds Brynne's laptop computer. She double clicks an icon on the desktop. It has the filename "A1 - So what did you think.mp3". It plays the following recording:

BRYNNE (VO)

So what did you think of
the book?

Margie gestures Joe to respond.

JOE

I loved it. You know I've
had dreams myself that I
think are predictive.

Margie double clicks another icon. It has the filename "A2 -
Really.mp3". It plays the following recording:

BRYNNE (VO)
Really? You know, I've
heard that from a number of
people as I've travelled
around. I think there's
more to all of our dreams
than we currently know...

There are many similar icons on the desktop.

141. INT. MARGIE'S CAR - DAY

Brynne is wearing Margie's hoody and sunglasses and driving Margie's
car to the end of her apartment's parking lot.

She looks over her shoulder to see if she is being followed.

She turns back to look at the road ahead of her as she pulls out of
the parking lot. She gives a bit of a smile as she drives on.

Her book is sitting in the empty passenger seat next to her.

142. INT. PORTLAND MARRIOTT HOTEL ROOM - DAY

Brynne is lying on the floor next to the bed in her room, much like in
her vision.

She is counting seconds quietly.

BRYNNE
1 - 2 - 3 - 4

She stands up.

She walks paces over to the door. She counts again as she passes in
front of the bathroom and heads to the door.

BRYNNE
3 - 4 - 5 - 6

She turns around at the door and freezes. She counts again.

BRYNNE

1 - 2 - 3

She opens the door behind her and deftly and quietly slides out of the room.

MONTAGE BEGINS

LS from ceiling down to the bed, Brynne rehearses the same movement described above in an overlapping montage.

MONTAGE ENDS

143. INT. PORTLAND MARRIOTT HOTEL LOBBY - NIGHT

Brynne sits in the lobby with her back turned to the elevators. She's being discreet.

The elevator doors open. Out walks A.D. Grant accompanied by DR. JEAN SPEEREL, a well-dressed, tall woman in her 50s. They chat as they get closer to Brynne, but do not appear to notice Brynne.

Brynne can hear this part of this conversation:

DR. SPEEREL

Can you have someone at
your office send me those
files?

A.D. GRANT

Yes. I won't be in the
office until Tuesday. Is
that soon enough?

DR. SPEEREL

That will work.

Walking in the door is FBI DIRECTOR, a man in his 50s, and an FBI AGENT.

Brynne watches as they walk toward the FBI Director and exchange greetings. A.D. Grant appears to be introducing Dr. Speerel to FBI Director.

A.D. Grant, Dr. Speerel, FBI Director and FBI Agent exit the hotel together.

Brynne gets up and walks to the hotel front desk.

144. INT. PORTLAND MARRIOTT HOTEL LOBBY - FRONT DESK - NIGHT

Brynne walks up to the front desk counter and speaks to a HOTEL CLERK 1, a man in his 20s or 30s.

BRYNNE
Hi - I'm in room 424. I
locked my key card in my
room.

HOTEL CLERK 1
No problem.

BRYNNE
It's Grant.

HOTEL CLERK 1
Alright, Ms. Grant. Can I
see your ID?

BRYNNE
It's up in the room, also.
I have my credit card
number memorized - can I
give that to you?

HOTEL CLERK 1
That works.

BRYNNE
Great, it's 4877-

145. INT. PORTLAND MARRIOTT HOTEL ROOM - NIGHT

Brynne enters the room. She's wearing tight gloves and a watch. No one else is in the room. The light at the desk is on already. She doesn't turn on anything else.

A ruggedized laptop computer is on the bed. It's closed.

Brynne carefully climbs up on the bed, and opens the laptop being very careful not to move it from its position on the bed.

A single form field is available on an otherwise blank screen.

Brynne types in a series of letters and numbers on the keyboard - the password. She presses enter. The laptop moves to the desktop. There are folders that have names with case numbers.

Brynne smiles. She has a "let's see what you have on me" sense of urgency and curiosity as she looks at the laptop.

On the screen, there is a picture of Brynne that was taken while she was in custody the first time. Next to it, it says:

Name: Brynne Dianna Vaness
Case Number: B-23-217679
Status: Active

There are several paragraphs below the image and text above. They contain observations and descriptions of Brynne made by A.D. Grant.

One that Brynne focuses on is "a damaged asset", "uncooperative" and "may still be contacted by enemy agents or representatives".

Brynne looks at her watch.

BRYNNE
Oh my --! - focus Brynne
focus...

Brynne moves to another screen. It appears to be an email form.

BRYNNE
I'll show you
uncooperative...

146. INT. PORTLAND MARRIOTT HOTEL ROOM - NIGHT

LS: Brynne still working on the laptop.

147. INT. PORTLAND MARRIOTT HOTEL ROOM - NIGHT

Brynne is still reading and looking at the laptop. Her watch beeps.

She logs out of the screen she's in so that it resets to the login page.

She closes the laptop.

She rolls off the bed and onto the floor lying face up on the far side of the bed away from the door.

The door opens and A.D. Grant enters and moves to the bathroom. She's talking on her phone.

A.D. GRANT
I'm not sure if he sleeps -
I'm going to bed, but you
should try to get some more
face time in with the
Director. I want him
familiar with my team.

Brynne is counting with her head bobbing. She stands up and walks toward the door.

She passes the bathroom just as A.D. Grant bends down to pick up something from the floor she just dropped.

A.D. GRANT
Consider it your shift.

As A.D. Grant turns on the sink, Brynne clicks the door open and slides out of the room.

148. INT. PORTLAND MARRIOTT HOTEL HALLWAY - NIGHT

Brynne let's go of the door to A.D. Grants room and moves quickly two rooms down the hall.

149. INT. PORTLAND MARRIOTT HOTEL ROOM - NIGHT

A.D. Grant hears her door click closed. It gets her attention.

She walks to the door and opens it.

150. INT. PORTLAND MARRIOTT HOTEL HALLWAY - NIGHT

Brynne slides her keycard into the door slot and enters her room, closing the door behind her quietly.

A.D. Grant opens her door and looks out into the hallway just as Brynne's door closes. She doesn't see anything and thinks it was nothing. She's still on the phone talking the whole time.

A.D. GRANT
It's not an order - it's a
suggestion. A very, very,
very strong suggestion.

A.D. Grant goes back into her room and closes the door.

151. INT. PORTLAND MARRIOTT HOTEL - ELEVATOR - NIGHT

Brynne gets on the elevator to go to the hotel lobby. She presses the button to go down.

The elevator door opens on the next floor and Dr. Speerel steps on. They both face the door and are standing next to each other.

Dr. Speerel has a neutral expression on her face to start, but suddenly, and without looking at Brynne, seems to get more serious.

Brynne seems to get uncomfortable.

The door to the elevator opens and Dr. Speerel steps out. Brynne waits a moment, breathes, then comes out after her cautiously.

152. INT. BRYNNE'S APARTMENT - BEDROOM - DAY

Brynne is in her bedroom packing a backpack. Lauren is standing in the doorway. She just arrived.

Lauren is very distraught.

LAUREN
You're what--?!

BRYNNE
I bought myself 3 days - 3
days to get out of here and
fix some of the damage I
caused.

LAUREN

I can't believe this -
you're going to - dammit -
I can't say - dammit!

Lauren thinks they are still monitoring the apartment.

BRYNNE

They stopped the
surveillance when they got
the word from A.D. Grant -
the message I sent them -
we aren't being recorded -

Brynne keeps packing a backpack.

BRYNNE

They believe this Nandan
Misra crime family will
contact me to help them. Or
that I might willingly help
now that I'm "a damaged
asset" - because they
confined me I might just
help the terrorists. In
fact they think I might try
to contact terrorists -

LAUREN

That is so backward -

BRYNNE

Either way, they will not
stop.

LAUREN

But Las Vegas?! And you're
giving some strangers all
your money?!

BRYNNE

I ruined his life, but I'm
going to make sure his
family is Ok. It's the
least I can do - all my
money is not that much.

LAUREN

When are you coming back?

Brynne looks at her.

LAUREN

No - you can't - you just -

BRYNNE

Lauren.

LAUREN

Dammit! I love you so much
- I can't go through that
worrying again -

Brynne grabs her in a powerful hug. Lauren returns with an equally strong hug.

They desperately clutch each other. And they cry.

LAUREN

How will you survive?

BRYNNE

I can do all sorts of odd
jobs - I can advertise
online - I'm really good at
cleaning, bookkeeping -
something I can do without
using my real name - I'll
figure it out once I get
away from here and can
relax for a while -

Lauren takes out the Ganesha necklace and shows it to Brynne.

LAUREN

I found this on my dresser
-

Brynne takes it from her.

BRYNNE

My elephant guy that
Sandesh gave me -

LAUREN

I'm sorry I forgot about it
-

Brynne puts it on. She touches the pendant.

BRYNNE
Thank you - I can't ever...
Thank you.

LAUREN
You are my -

BRYNNE
I know. And I have never -

LAUREN
I know.

153. EXT. LAS VEGAS BUS STOP - DAY

Brynne gets off bus or out of cab on a street in Las Vegas. She looks a bit tired, a bit bedraggled. She has a small backpack.

Brynne walks down the street.

154. EXT. ALVARADO APARTMENT - DAY

Brynne walks up the steps to the Alvarado apartment. She tentatively and quietly knocks on the door.

Tessa opens the door. She's using her crutches.

TESSA
Can I help you?

BRYNNE
Hello - um, you don't know
me, but -

TESSA ALVARADO
You're Brynne Vaness - that
prophecy lady. We have your
book.

BRYNNE
Really?

TESSA ALVARADO

I guess you must be the
real deal being here and
all.

Brynne is surprised and confused.

BRYNNE

Why do you mean?

TESSA

What with Marty's dad and
you - there can't be too
many of you out there that
can do that. You must all
know each other, huh?

BRYNNE

Marty's father - Nandan -
can see the future?

TESSA

Yeah - but that's not his
name - that's a fake name.
His real name's Sandesh. He
just -

BRYNNE

Wait - his name is Sandesh?

TESSA

Yes. Sandesh Misra.

BRYNNE

Do you have a picture of
him?

TESSA

Yes.

Tessa moves away from the doorway.

Brynne stands with her mind reeling from the possibility. Is this the
same guy?

Tessa returns with a FRAMED PICTURE.

TESSA

This is him.

It is the same guy she met in India. It is Sandesh. Brynne is shocked.

BRYNNE

This is Mardav and Radha's father?

TESSA

Yeah - but we don't talk about him or that thing he can do - the visions. I don't think he's a very nice person. That why you're here, because of his father?

Brynne is stunned, but attempts to compose herself. Her explanation is somewhat rambled:

BRYNNE

No, it's not, actually - I'm here about your husband. I did something stupid - I saw Mardav in a vision I had - and that he was here - I knew he was related to Radha - I talked about it not knowing my home was bugged - I'm why he was taken.

Tessa lets that sink in. She's quiet in her response:

TESSA

Why? He doesn't have anything to do with them.

BRYNNE

I am so sorry. I know - I didn't tell them when I was held and - I didn't know they were still following me... I'm sorry.

They are both silent for a while.

TESSA

Please. Can you tell me
where he is - what's
happening to him?

BRYNNE

I know they're
interrogating him -
possibly in Seattle. That's
where I was held.

Tessa starts crying.

TESSA

Is he in pain? Are they
hurting him?

BRYNNE

They...

Tessa gets more upset.

TESSA

Tell me.

BRYNNE

He's talking - cooperating.
I didn't...

TESSA

Will he come back?

BRYNNE

I don't know. I haven't
seen that far with him. I'm
sorry - I just... Anyway,
this is for you.

Brynne takes a paper bag out of her backpack and hands it to Tessa.

Tessa opens it up to see it's full of money.

Tessa's eyes widen.

TESSA

Why are you doing this?

BRYNNE

Because I know it's hard
without him - I just hope
it helps in some small way.

TESSA

He hasn't seen his father
and sister in years. He
won't speak to his father,
either. They're all sorts
of messed up. He's close
with my family, so he has
us.

Brynne nods.

TESSA

And you got away - right?

BRYNNE

Yes, I did. They finally
let me go...

Tessa nods and looks at the bag of money again.

BRYNNE

Listen, it's best if you
don't mention to anyone I
was here or that I gave you
the money.

TESSA

I understand. I know you
didn't have to do this -
thank you.

BRYNNE

Take care.

Tessa closes the door as Brynne walks away.

This new information about Sandesh has her mind reeling.

155. EXT. LAS VEGAS SUBURBAN STREET - DAY

Brynne walks along the street in a bit of a daze, still considering
what Tessa told her about Sandesh.

A flyer flutters on the street. It's out-of-place and catches her eye on this relatively clean street.

It reads:
Brynne Knows

She gasps.

She looks around. Nobody is around. She walks up to the flyer. It's just a piece of paper sitting on the ground.

She picks it up. She turns it over. A phone number is on the back and that's all. It's a local Las Vegas number.

156. INT. CHEAP MOTEL - DAY

Brynne holds the flyer and looks at the phone in her room.

She hesitates.

Then she abruptly picks up the phone and dials.

The phone rings.

Click - someone picks up.

SANDESH (OS)

Brynne.

BRYNNE

S-Sandesh?

SANDESH (OS)

Come meet me now. I am alone.

BRYNNE

No. Why?

SANDESH (OS)

Brynne, I would never harm you. I know you know this. You also know that I could have already should I have chosen to do so.

BRYNNE

What do you -

SANDESH (OS)
1524 Sand Dune Lane, Number
134.

Brynnne picks up the pen near the phone and jots it down.

SANDESH (OS)
You will not get through to
this phone number again.

He hangs up.

She slowly hangs up.

157. EXT. SAND DUNE LANE - DAY

Brynnne stands outside an apartment complex on Sand Dune Lane. She is wearing a backpack.

It is shot with her facing it much as she faced the Taj Mahal in a FS, then LS.

158. INT. SAND DUNE APARTMENT STAIRWELL - DAY

She stands in front of the door. It is number 134.

She puts her hand on the knob. She's shivers.

She opens the door. She doesn't even think to knock.

As she opens the door, she sees Sandesh sitting on a comfortable couch at the back of the living room. He appears to be alone.

She stands in the doorway.

159. INT. APARTMENT 134 - DAY

Sandesh begins talking with no greeting or introduction. He sits on a couch. There is a coffee table in front of him. On the table is a file folder with papers in it.

SANDESH

See-saw comes from the French ci-ça - (he spells it out) "c" "i" "c" "a" - it means this-that. Did you know this?

Brynne doesn't respond.

SANDESH

This that. It's interesting isn't -

BRYNNE

You're still alive - you lied about that -

SANDESH

I never lied to you. I have 3 months and 5 days left. At the time I didn't have measurable cancer, but I knew I was going to die. I've known the exact time and means of my death for over 20 years. As I have known the exact time and means of the death of everyone I have ever known or loved.

BRYNNE

Why?

SANDESH

It is brain cancer - related to this gift from what I have learned.

BRYNNE

No, why all this? To me?

SANDESH

How else would you have gotten to this point?

BRYNNE

You let your daughter take me -

SANDESH

I did not know the specifics of that. My vision is like yours - we can see this (he puts his hands close together but not touching) of that (he moves his hands much wider apart) - a tiny part of the whole.

Brynne shakes her head.

SANDESH

I stopped her from taking you in Germany. She can't harm you now. I've seen to that.

BRYNNE

You killed her - had her killed?

He is uncomfortable with what Brynne said. He changes the subject.

SANDESH

We don't have time to discuss those matters. My people will be arriving shortly to take me from Las Vegas, and you do not want to be here when they arrive. I do not want them to know about you.

BRYNNE

Your son is not here -

SANDESH

I came here to see you, not him. His fate is in his hands now.

Brynne hears people talking outside and steps in and closes the door.

BRYNNE

What do you need to tell me?

SANDESH
Stop being dumb.

Brynnne is taken aback by his blunt statement.

SANDESH
Although I think you've already learned that you shouldn't announce that you have this ability to the rest of the world.

BRYNNE
Yes. Thank you for the warning... (sarcastically) now.

SANDESH
It is called Precognitive Telepathy.

BRYNNE
Precognitive telepathy?

SANDESH
A Dr. Morris has studied it - studied me actually. For a time, I was curious, too. He is now in Switzerland and I am unable to get to him there. You may wish to seek him out. Here -

He takes a file folder off the coffee table and holds it out to her. She walks forward and takes it.

SANDESH
These are the names of others who have exceptional powers. There was a Russian boy who purportedly had this same ability over a hundred years ago, but there is little about him. Dr. Morris has been keeping

track of people who he calls "Exceptionals". Different abilities - some mental, some physical. Nobody else just like us though. You may be able to learn more from some of them, I don't know. I never tried.

Brynnne tucks the folder under her arm.

SANDESH

Our power has rules. Would you like to hear them?

Brynnne frowns at him.

SANDESH

This will help put you years ahead of me. Rule 1: We can only see visions through people we know, or know of well enough, or of ourselves in the future. We connect to them - it's like reading their minds - telepathy. And because it's another us in the future, we can read our own minds. It is a strange loop we create.

BRYNNNE

I know that.

SANDESH

Yes, but you don't seem to use the obvious benefits of this ability: taking advantage of what your future self knows already. Rule 2: The farther we look into the future, the less we can see. The "this" (he puts his hands close together again) becomes narrower (and he moves his

hands closer together).
Unless it is very intense
what happens to you in the
far future, you will not
see much if anything.

Brynne nods.

SANDESH

Rule 3 - this is my rule
for you. For myself, I
violated this and I pray
you never do. Never look
for the fate of those close
to you or yourself. Do you
understand what I am
saying?

BRYNNE

Yes, of course.

Brynne's mind flashes briefly on

FLASHBACK

160. EXT. OCEAN NEAR HARBORSIDE - DAY

Brynne is underwater and has a terrified look on her face as she's
pulled down deeper. She appears to be trying to hold her breath.

FLASHBACK ENDS

Brynne loses composure briefly then regains it.

SANDESH

Knowing your loved ones
will die and being unable
to do anything about it -
it is a terrible, terrible
thing. It will make you
hate life and drown in the
hopelessness of that which
we are powerless to change.

His use of the term "drown" disturbs her even more.

SANDESH

When I looked at my little
baby girl - and - when I
saw I had a hand in her
death many years later. I
cannot describe -

He chokes up.

He begins to ramble a bit:

SANDESH

With only this (he puts his
hands close together
again), how can we be
expected to make - one
choice - one poor choice
leads to another -

Brynne begins to feel bad for him.

BRYNNE

Sandesh -

SANDESH

Brynne. I have done
terrible things and I never
-

He shakes his head.

SANDESH

There may be a Rule 4 - for
me there is. We cannot
change that which we see.
And I have tried. All of my
visions have all come to
pass.

BRYNNE

So have mine.

SANDESH

I have consulted
theologians, physics
professors - anyone who
might have an insight. They
have said it is
predestination or

causality, the scientist's
version of predestination
it would seem.

Brynnne shakes her head. She is skeptical still. He notices this.

SANDESH

You remind me of me back
then - skeptical. Would if
there was a way, but for me
that time is past. I leave
you with this legacy.
Please, do what is right.
Hate me if you will, but
always do what is right.

BRYNNE

I don't hate you.

He smiles briefly.

SANDESH

Do you still have the
necklace?

Brynnne realizes she's still wearing it. She pulls it out.

BRYNNE

Yes. I think it's served me
well.

SANDESH

Good.

His watch beeps. He looks at it.

SANDESH

You must leave now.

She nods her head and quickly turns to the door.

She opens the door, then turns back to see Sandesh sitting there, and
walks quickly through the door.

161. EXT. LAS VEGAS STRIP ACROSS FROM TREASURE ISLAND - DAY

Brynne sits on the strip flipping through the folder. She closes it and puts it in her backpack.

She leans back and begins watching the people go by. She looks in her wallet. She has a little over 150 dollars.

She fiddles with her pendant. It's now a habit.

She sees a sign for horse racing.

She gets an odd idea...

162. INT. TREASURE ISLAND - DAY

Brynne stands in front of the horse racing display. She looks at the stats and numbers closely. She's not familiar with any of this.

163. INT. CHEAP MOTEL - DAY

Brynne is mixing a concoction into a plastic cup.

She picks up the cup with the black looking liquid and drinks it quickly and winces.

164. INT. TREASURE ISLAND - DAY

Brynne looks at the horse racing display and to a ticket in her hand.

Her eyes widen and she nearly screams, but covers her mouth.

She starts to giggle and looks around like she might be in trouble.

She giggles again.

165. INT. EXPENSIVE HOTEL SUITE - NIGHT

Brynne is standing on her king bed throwing handfuls of money up and letting it rain down on her.

She holds her arms up as the money rains down.

BRYNNE
Woo hoo!!!

She falls back down onto the bed and money.

She's laughing out loud like a kid.

166. EXT. STREET IN FRONT OF CLOTHING STORE - DAY

Brynne exits a clothing store in all new clothes. She has bags from other clothing stores in her hands.

The clothes she wears are upscale and make her look professional, yet sexy. She's also wearing sunglasses.

She has a new hairdo, too.

She has a mischievous smile on her face like she did a bad thing and doesn't regret it at all.

She is looking good..

167. EXT. GASS AVENUE - LAS VEGAS - DAY

Brynne drives along Gass Avenue in a rental car.

The car passes a bail bonds office. The car stops and backs up in front of the bail bonds office.

168. INT. GASS AVENUE - BAIL BONDS OFFICE - DAY

Brynne is sitting at a desk with a BAIL BONDS AGENT, a man in his 40s.

BRYNNE

I'm looking for someone who can help me obtain quality identity documents - passports, driver's licenses, that sort of thing.

BAIL BONDS AGENT

Are you talking forgeries?

BRYNNE

Yes.

He laughs.

BAIL BONDS AGENT
Who do you think I am?

BRYNNE
I think you're somebody who
knows a lot of people.

BAIL BONDS AGENT
I don't know you.

BRYNNE
But do you know Mr.
Franklin?

Brynne sets a \$100 bill on the desk.

BAIL BONDS AGENT
I know many Mr. Franklins.

BRYNNE
A dozen?

BAIL BONDS AGENT
I know twenty.

BRYNNE
So do I.

She starts counting out twenty \$100 bills to the desk.

169. INT. BILLY'S WAREHOUSE - BASEMENT - DAY

Brynne stands in front of a homemade photo screen. The view is through a camera about to take her picture.

She looks nervous.

BILLY, a man in his 40s or older, speaks to her.

BILLY (OS)
You look a little nervous.
Don't look that way -
either smile or have no
expression. Got a friend
who got busted in Sweden
with fake I.D. - said he

looked nervous in the
photo, which is why they
questioned it.

Brynne changes her expression to a smile.

The flash goes off.

Billy is sitting at his computer looking through the picture he just
took of her.

BILLY

These will do. So should I
give my guy at the bail
bonds office a tip for this
hook up?

BRYNNE

No no - he was well paid
already.

BILLY

Gotcha. See you tomorrow
and you'll be a brand new
you.

BRYNNE

Perfect.

170. INT. HOTEL ROOM - DAY

Brynne is lying in bed sleeping. She has a look of discomfort on her
face and she's a bit pale.

Her eyes open quickly and wide.

She gasps and jumps out of bed.

171. EXT. GASS AVENUE - LAS VEGAS - DAY

Brynne, in her rental car, drives up to the bail bonds office.

Parked in front is a black SUV, and getting out of it and going to the
office are three HOMELAND SECURITY AGENTS. They are moving quickly.

Brynne ducks down as she drives by them.

She is freaked out.

She speeds up once she's past them.

172. EXT. BILLY'S WAREHOUSE - BACK DOOR - DAY

Brynne runs up to the warehouse back door. She's in tennis shoes and has a backpack on. She is ready to run.

She starts yelling and banging on the door.

BRYNNE
Billy! Billy!

BILLY (OS)
Jesus H on a popsicle
stick!

BRYNNE
Billy! It's Brynne - open
up!

He flings open the door and goes back to packing his things in a backpack.

BILLY
I'm way ahead of you!

BRYNNE
You know what's going on?!

BILLY
No, but it can't be good
news when someone starts
screaming my name and
banging on my door - I just
start packing!

BRYNNE
We have to get out of here
now!

BILLY
See!

They run out the door and around the corner of the warehouse.

Brynne grabs his arm and pulls him to stop there.

BRYNNE

Wait.

He sees that she seems to be counting in her head.

BRYNNE

Ok, this way -

She points him to a nearby alley.

They run down the street toward it.

173. EXT. ALLEY DOWN THE STREET FROM BILLY'S WAREHOUSE - DAY

Brynne and Billy hide in an alley. She peeks around the corner to see three Homeland Security Agents go back and forth from the warehouse to their parked vehicle.

One of them starts ransacking her rental car.

Billy takes a peek with her. He pulls back after he sees them. He's crouching down while she's standing.

BILLY

Holy shit lemoly! - hot
potato! - those guys FBI?!

BRYNNE

Homeland Security.

BILLY

What'd you - wait! - don't
tell me a thing!

BRYNNE

I'm not a terrorist -
they're trying to use me -

BILLY

I get it - I get it -
Libertarian here - I'd
rather risk terrorists than
empower these Gestapo
wannabes.

He stands up.

BILLY
Let's get out of here.

He cocks his head in the opposite direction of the warehouse.

BRYNNE
Not yet. Duck down behind
those trash cans. They will
drive by here in 30
seconds.

They both move to between the trash cans and hide.

The SUV drives by the alley on the side closest to them.

He begins to stand up again.

She pushes him back against the wall.

BRYNNE
Wait.

She quietly counts down.

BRYNNE
5 - 4 - 3 - 2 - 1

She points over to the far side of the alley. The SUV goes by there.

BILLY
How'd you do that?! You
some kind of mind reader?

BRYNNE
Yeah, something like that.

BILLY
Damn, I'd love to hear more
about that, but it's time
to be leaving now - if
that's Ok with you.

BRYNNE
Yeah, we're good to go.

174. EXT. URBAN STREET - LAS VEGAS - DAY

Brynne and Billy walk along. They both have backpacks on like they're going on a camping trip. It's a bit out of place.

BRYNNE

I don't know how they found me - I had a stranger rent the car for me -

BILLY

You met at the airport?

She nods.

BILLY

Don't ever go near the airport looking like yourself if the feds have your picture - they have cameras everywhere - even at those rental places.

BRYNNE

Go it.

BILLY

Here's your stuff.

He stops and pulls an envelope out of his backpack and hands it to her. It contains her forged documents.

BRYNNE

Thank you so much.

BILLY

Look, you'll need better ID than mine to leave the country and more of it probably - I got a guy I know in Chicago - find him through Sal's Produce Exchange - ask to speak to Jamey and say your cousin Billy says you should get together - remember, your cousin - but DON'T fly

there or take a bus. If money isn't an issue just buy used cars from private folks and dump them in the next big city you get to. Don't sign anything - not legibly anyway.

She nods along as he advises her.

BRYNNE

Thanks again - here.

She pulls a paper bag out of her backpack and gives it to him. It contains wads of \$100 bills.

BILLY

Damn! - Awesome!

BRYNNE

You'll need to leave for a while -

BILLY

Hey, already on it - I always got an exit strategy. I was going to hang with some friends in Amsterdam - this should keep me there -

He flips through the money.

BILLY

- whoa - for years! - thanks!

BRYNNE

Just remember - you helped one of the good guys.

BILLY

No need to convince me, Lady Whatever-Your-Name is. Word of advice - don't go near airports until you change your appearance significantly - or better

yet, get on flights with some random person - they won't be looking for couples - with your looks and the kind of money you can throw around, you can hire people to pretend to be whatever -

She nods and gets a sly look on her face.

MONTAGE

The view is always on Brynne with a MS angle.

175. INT. SMALL AIRLINE DESK - DAY

Brynne has much longer hair - a wig. She speaks to an AIRLINE ATTENDANT, a man or woman of any age.

AIRLINE ATTENDANT (OS)
Ms. Carmichael, will you just be going one-way?

BRYNNE
Oh yes.

176. INT. HOTEL RECEPTION DESK - DAY

Brynne is in goth attire, complete with a fake tattoo rise up from under her shirt to her neck. She has a nose ring - fake! She speaks to a HOTEL CLERK 2, a man in his 20s.

HOTEL CLERK 2 (OS)
Regina Phantom - cool name
- are you in a band?

BRYNNE
Yeah - have you heard of Wrongfully Accused?

177. INT. TRAVEL AGENCY - DAY

Brynne is a blond now. She speaks with a TRAVEL AGENT, French-speaking person of any age.

TRAVEL AGENT (OS)
Quel es votre nom?

Brynne hands the agent her ID and says:

BRYNNE
Je m'appelle Jennifer
James.

178. EXT. BUS - RURAL STREET - DAY

Brynne steps off a bus. She's wearing dark sunglasses and a backpack and appears to be ready to walk.

The bus drives off as Brynne walks in the opposite direction.

MONTAGE ENDS

EPISODE 5 teaser

FADE IN

179. INT. HOTEL - NIGHT

Sandesh sits at a table across from Indian Man, who is standing. The room is only lit by a small lamp. There is a photo lying face down on an end table. It's a photo of A.D. Grant that was taken covertly.

SANDESH

In 2 years, 4 months, and 2 days, you will meet Brynne Vaness in TBD Gallery in Portland, Oregon. There you will explain to her she is being followed which will come as a surprise to her. She needs to stop being so naïve and to take these agents seriously.

INDIAN MAN

I understand.

SANDESH

Afterward, you should prepare to remove a threat to Ms. Vaness.

He turns the photo over to reveal it's A.D. Grant.

SANDESH

Assistant Director Grant. You will need help for this.

INDIAN MAN

I know people in Seattle.

SANDESH

Good.

INDIAN MAN
Did you see - how does it
turn out with this woman?

SANDESH
Inconclusive.

Indian Man seems skeptical that Sandesh wouldn't know the result.

Sandesh shakes his head.

SANDESH
You will not contact me
again.

Indian Man nods and leaves.

Sandesh's expression changes. He appears to be concerned.

FADE OUT

Character Sketches

*** Spoiler Alert ***

Brynne Dianna Vaness

A woman of small stature, youthful looking, could be mistaken for being much younger, until she speaks. She is a kind and generous person, not prone to anger or impatience. She is also curious and open to new possibilities. She isn't quick to believe in the supernatural, which may explain why her power has only manifested recently and why she hasn't attempted to find the limits of this power.

Specific personal traits and wardrobe preferences fall into three phases in the screenplay:

Phase 1: comes off as somewhat naïve, definitely wide-eyed, open to amazing possibilities, enjoys physical contact with her friends and is quick to give and receive hugs. Attire is simple Portland garb, new agey, granola-ish (though not too much so).

Phase 2: defeated, slow to smile, untrusting, stand-offish, tenses up when someone tries to touch her. Attire is conservative when she tries (rarely) or just sloppy, informal. She doesn't care about the way she looks, and she looks like someone who has given up.

Phase 3: in control, owns her power, has regained her confidence. Attire is professional, slick, affluent, with an edge of sexy. She is now a superhero.

Lauren Canella

A very devoted and deeply loving friend to Brynne and views Brynne as a sister. They have the same circle of friends. Although not explicitly mentioned in the script, implied about Lauren is that she does not live with Brynne, although she does live with other people, presumably her own family. She believes Brynne.

Assistant Director (A.D.) Cathy Grant

All work and no play. A very serious woman who takes her job seriously and believes it is her role to stamp out any perceived threat to the U.S. Far from being "evil" she is a key antagonist to Brynne due in large part to her single (narrow) mindedness. She simply does not believe that Brynne can see the future and believes other motives are at play. Her first name, Cathy, is never referenced in this script, nor does anyone she knows call her that. She would be a Myers-Briggs ISTJ.

Sandesh

This is his real name although it is assumed he has used many aliases. Everything he tells Brynne when they meet is true - he never lies to Brynne. He is from Lucknow, Uttar Pradesh, India. Like Brynne, he is a precognitive telepath, however, he does not advertise his power. He has used his power to accumulate wealth for his family crime syndicate and to evade law enforcement. He has come to regret his criminal actions and has turned to spiritual redemption - and Brynne.

Implied or not described in the script:

Sandesh made a "deal with the devil" and arranged (or forced) the marriage of his daughter, Radha, to Kabir Mahmood, to combine his organization with their family's crime syndicate. This is one cause of the rift between him and Radha.

He recognizes Brynne as a kindred spirit and the one who can make up for many of the wrongs he has done. He has known about Brynne for many years and he protected her (without her knowledge) when Radha tried to find Brynne in Germany.

Deeply concerned that Radha would eventually locate and kill Brynne, he takes the opportunity that Brynne afforded him when she incapacitated Radha to go in and kill his daughter. It is the final act that he believes requires redemption, but ultimately, he sees Brynne as the rightful heir to his legacy.

He also recognizes Brynne is far too naïve about her power - and careless in advertising it. He believes, in part because he has seen it, that hardship - extreme hardship - will allow her to grow and own her power. It would have been a gamble had he not already seen the outcome.

Sandesh used his power to view his own fate, the fate of his daughter, the fate of his wife, and possibly others close to him. He saw his wife die and was powerless to help her. Years before it happened, he saw himself killing his daughter, and he saw himself withering away with cancer. A deep sense of hopelessness pervaded and warped his judgment. Upon learning about Brynne, and just before his own death, he regains a sense of hope - and regret.

Radha (Misra) Mahmood

Sandesh's daughter who he disowned and wants nothing more to do. She works more directly with the Mahmood Family and the thugs, killers and terrorists they employ. It is likely and implied in the script that

she is mentally ill and some of this may be due to the abuse suffered at the hands of her former husband, Kabir, who she eventually stabbed to death. Since Sandesh no longer provides intelligence to her family, she believes that Brynne can fill the gap. Her plan is to use Brynne until Brynne is dead or she has to kill Brynne.

Mardav Misra (Marty Alvarado)

Sandesh's son and the black sheep of this family, simply because he wants nothing to do with their criminal organization. He likely has had a hand in helping them, but after he met Tessa in Philadelphia, the two of them kept moving around the country to stay out of the reach of his family.

Tessa Alvarado

Marty's wife and probably grew up somewhere in the Southern United States. She is devoted to Marty and their son Jared as much as Marty is in return.

Mahmood Family and Associates

Fahad Mahmood - Radha's brother-in-law killed in Germany

Kabir Mahmood - Radha's deceased husband

Tauseef Jalali - Pakistani terrorist in DC. Worked with Kabir Mahmood.

The gender and age range of minor or background characters is mostly optional.

Genres (from general to specific):

- Narrative Fiction
- Drama
- Thriller (possibly seen as a Political Thriller)
- Superhero Realism

Themes/Important Concepts:

- This is, in effect, a superhero origin story.
- Contains "wo"mance - non-sexual woman-woman love relationship - concepts that tend to be rare in films. Also rare is that the major characters have no discussions of significant others or the traditional family.
- This script passes and exceeds all [Bechdel test](#) requirements.
- All the terrorist supporters believe Brynne, while the Agents who work directly with the U.S. government do not. Both the belief and lack of belief create the central conflicts in the script.