

Swan Song

Written by
Benjamin Cleary

EXT. FOREST FLOOR - DUSK

We are drifting, top down, across a forest floor. Tiny specks of WILD FLOWER amongst the rich dark soil.

Snippets of CAMERON TURNER'S dialogue gently fall around us, a tapestry of thoughts and fond observations.

CAMERON (V.O.)

...Hums when she's nervous. Speaks in her sleep sometimes... Rarely stubborn, deeply kind, witty... She loves words. The musicality of language... Music... Her world's a symphony...

We tilt up from the soil now and we're drifting through an incredible forest like a ghost. Rays of dusty sunlight guide us as we begin to center in on one LARGE TREE...

CAMERON (V.O.)

Sorta giggles when we make love. Remember thinking it was strange when we started dating... Becomes one of those things you'd miss if she ever stopped doing it...

(overlapping)

...What's that Mariah Carey song? The Christmas one? One of her guilty pleasures... I can hear her now, singing it as she puts the lights up on the tree...

We arrive at the LARGE TREE and tilt up. Its impressive bark trunk stretches up as far as the eye can see. In a continuous movement we begin to move up it.

CAMERON (V.O.)

(overlapping)

Everything changes when you have a kid. From that moment, both of you are just viewing the whole world through this completely new lens...

(overlapping)

...What's that Beckett line..? "The light gleams an instant then it is night once more." Is that it..?

As we rise higher and higher we can just about make out the SILHOUETTE of a DEAD MAN'S BODY suspended in the upper branches. The overlapping voices and music crescendo to a cacophony of sound that merges into the sound of a train...

CUT TO:

INT. TRAIN - DAY

CAMERON TURNER (30-ish) sits on a busy train, at a compartment with 4 seats and a table. He's in the aisle seat.

Cameron is lost in his NOTEBOOK, sketching a very cool pencil drawing of a man in a subway station floating in zero-g.

An AUTOMATED CONCESSIONS CART glides up the aisle. It stops beside Cameron, speaks into his EAR BUD.

CONCESSIONS CART (V.O.)
Cameron Turner, my man... Lemmie guess: Latte, oat milk, no sugar.

CAMERON
Spot on, sir... And I'll take an Echo Bar if you got any..?

CONCESSIONS CART (V.O.)
Echo's my middle name, amigo. That'll be all?

CAMERON
That's good. Thank you.

CONCESSIONS CART (V.O.)
Alright. Payment taken. Order coming up.

The Automated Concessions Cart whirs into action. Cameron continues drawing as he waits. Moments later we see the COFFEE and ECHO BAR in the little automated shelf of the bot.

CONCESSIONS CART (V.O.)
Ta-da.

CAMERON
Thank you, bro.

CONCESSIONS CART (V.O.)
You're welcome, Cam. OK good talk. We'll see you tomorrow.

The Concessions Cart glides off to the next compartment.

INT. TRAIN - LATER

It is early dusk on the train now. Cameron wakes as PASSENGERS from his compartment leave to get off.

Cameron sees a WOMAN (late 20's) coming up the busy train.

She's carrying numerous canvas bags and is on a call, arguing with someone via her EAR BUD. She speaks English, weaving in little sentences of French. This is POPPY.

POPPY (ON A CALL)
Yeah I get that. But he's a sensitive soul... You gotta be gentle with him, OK? I know my brother.

Poppy reaches Cameron's compartment. She gestures to the empty seats across from him. *Can I?* Cameron nods. *Sure.*

Poppy shuffles across to the window seat diagonally across from Cameron, placing some of her things on the table.

POPPY (ON A CALL) (CONT'D)
Well, sorry, but that's just how it is, OK..? Look I gotta go. Bye.

Poppy taps her ear bud and the call ends.

She looks out her window. Endless modern buildings.

Cameron takes note of the new arrival. She's unique looking. Incredible eyes. Stylish in a hip, effortless way.

Just then, Poppy glances around, catches Cameron checking her out. He smiles awkwardly, diverts his eyes.

Poppy checks Cameron out now. He's handsome with an endearing shyness. She smiles to herself.

She takes a book out now and begins reading. Cameron steals another glance at her. *Wow...*

CUT TO:

INT. TRAIN CARRIAGE - LATER

Later. Cameron is working on a DRAWING of Poppy, sketching the outline, stealing glances at her as he goes.

As the train rolls on, something unexpected happens...

Cameron sees Poppy reach over and turn his Echo Bar toward her. He double takes. *What the..?*

Out of the corner of his eye, he watches Poppy open it, break off a chunk and nonchalantly pop it in her mouth. *How brazen!*

Cameron tries to process this as Poppy looks back outside.

OK, time to assert ownership... Cameron rotates the Echo Bar back toward him, breaks off the next chunk, and eats it as he's looking down at his notebook.

Poppy notices him eating it, seems to smile to herself.

And so it continues.

Poppy takes another chunk of Cameron's Echo Bar. Cameron, too polite to say anything, takes the next.

They share a glance. Cameron looks at her strangely. *Is this some kind of weird flirting?* Poppy just smiles at him.

Cam's finally about to say something when Poppy gets a call.

POPPY

Hello... Hey... Yeah... No, we're pulling into the station now. Cool, see you in a bit. Alright, bye.

As the train approaches her stop, Poppy gathers her stuff and shuffles out of the compartment.

Cameron shares a final glance with the odd but beautiful passenger. *Some balls, lady.*

He gestures to his Echo Bar with a smile.

CAMERON

It's all yours...

But Poppy doesn't take it. She just smiles at Cameron as she walks off. Cameron chuckles to himself as he watches her go.

CUT TO:

INT. TRAIN CARRIAGE - LATER

Night has fallen on the train. Cameron sits at the window seat now, across from an ELDERLY WOMAN. He has skillfully folded the Echo Bar wrapper into an impressive ORIGAMI ARMADILLO. He sits, lost in thought.

As the train rolls toward his station, Cameron puts his pencils back into his jacket pocket and finds...

His uneaten Echo Bar..? Unopened...

Cue: penny drop.

CAMERON

Oh my God... Oh fuck me.

Deep embarrassment as he replays the scene in his head, stealing a stranger's chocolate like some kind of weirdo.

CAMERON (CONT'D)
Oh shit... No no no.

He covers his mouth, laughing, mortified. *Smooth!* The ELDERLY WOMAN is looking over at Cameron strangely.

CAMERON (CONT'D)
(laughing)
I'm sorry. Excuse me.

Cameron is laughing as we cut to...

INT. STRANGE ROOM - NIGHT

Cameron abruptly opens his eyes in a very dark, unusual looking space, bathed in a blue hue.

Cameron seems older but it's hard to tell in this dark place.

He has some kind of thin disc on his temple with a tiny light on it and seems as if he was just re-living that moment on the train. He sits there, affected, as we hear a WOMAN speak.

WOMAN (INTERCOM)
...Cameron?

Cameron raises his hand. *Gimmie a minute.* As we cut to...

INT. WEDDING VENUE - NIGHT

A memory of a WEDDING DAY moment with... Poppy. Cameron's fixing the strap on her wedding dress. She looks around at him and they share a look of total love. *Married!*

As we cut back to...

INT. STRANGE ROOM - NIGHT

Cameron sits in the strange blue-lit room, affected by the memories that are washing over him.

CUT TO BLACK.

SWAN SONG

EXT. TURNER HOME - NIGHT

Present day. 10 years after the opening train scene.

Cameron, now 40-ish, sits in a LYFT STEED (A popular self-driving car service with two front facing seats, two back facing, no driver).

Cameron's Steed is traveling through a Seattle suburb as he listens to a voice message in his ear bud.

WOMAN (V.O.)

...Look, I don't want to add any more strain on you, Cameron, but with your latest scans showing an accelerating deterioration, it's vital that we keep things moving forward --

CAMERON

Mute.

The message stops as Cameron's Steed pulls up at a middle class suburban home on the outskirts of Seattle. Modern, compact, 3 stories.

It's so late that the neighborhood is dead quiet.

Cameron sits there outside his house, lost in thought.

I/E. TURNER HOME - HALLWAY / KITCHEN / LIVING ROOM - NIGHT

Cameron's front door auto unlocks once he grabs the handle. He steps into an open planned kitchen & living area. It is tastefully decorated. Mid century modern furniture. Lived in.

Although we are in the near future you wouldn't know it at first glance. Books and vinyl records are still revered. An oak wood upright piano sits at one end of the living room.

CAMERON

Pig..?

Cameron is greeted by ELLINGTON, an adorable dog, lovingly known as "Pig". He gives him a cuddle then heads to the fridge. We might notice family photos on the fridge door.

CAMERON (CONT'D)

(to Ellington)

You guys save me some food? You didn't eat all my food today?

INT. TURNER HOME - HALLWAY - NIGHT

Cameron, tired and battling a headache, stops at a door with "THE DOC" written on it in HAND DRAWN lettering.

He quietly pops his head in. His son CORY (8) is asleep. He's an adorable kid. Cameron looks in on Cory sleeping for a moment then turns out the night light.

INT. TURNER HOME - BEDROOM - NIGHT

Cameron comes into the bedroom.

We pan around to see Poppy who is asleep in their bed. Cameron kisses her and pads into their bathroom.

INT. TURNER HOME - BATHROOM - NIGHT

Poppy has placed a piece of paper for him beside their sinks. It's a drawing, clearly the work of Cory.

Through Cameron's AUGMENTED REALITY (AR) contact lenses he sees that Poppy has left him a voice message emoji (a little 3D emoji).

The emoji senses Cameron entering the room and comes to life with her voice message into his EAR BUDS.

POPPY (V.O.)
 Child prodigy or future serial
 killer..?? Can't wait for parent
 teacher night...

Poppy's emoji's head morphs into a 3D LOVE EYES EMOJI that giggles then explodes, spraying tiny blue love hearts across the drawing and sink top.

Cameron smiles and picks up Cory's drawing. The AR love hearts fall off it.

It's an good drawing for an 8 year old. A classroom with a teacher at the front. She has a dog's head and big bulging eyes. "MS. JONES" is scrawled at the top.

Cameron grins. He places Cory's drawing down, propped against the mirror.

He removes two inconspicuous EAR BUDS from his ears. They are beautifully designed, as is the compact docking station he places them into.

Next he removes his AR CONTACT LENSES and places them into a second docking station. A charging light comes on.

Cameron looks down at his left hand. His finger is twitching slightly. He looks up at himself in the mirror as he gets a sudden sharp migraine bolt to his temple...

And another...

Cameron's vision blurs now and everything sways. He holds on to the faucet but can't steady himself. He drops to one knee and collapses onto the tiles.

His body seizes up and he's out cold.

Some excruciating seconds pass as we wait...

...Then Cameron comes to with a sharp inhalation of air.

He is disoriented as he regains awareness of his surroundings. He looks out to the bedroom. Thankfully, Poppy has not woken up.

He manages to reach out and quietly pull the bathroom door closed so that Poppy won't see him if she wakes. He lies there, rattled, trying to calm his breathing.

FADE TO BLACK

EXT. SPEEDBOAT - DAY

Cameron is on a speedboat. He looks up ahead as a boat motors along a choppy sea, manned by an expressionless, fit-looking man in his 30's. This is RAFA.

A couple of miles behind them, the mountainous coast. Way up ahead, an arresting FORESTED ISLAND juts out from the sea.

This is BARRA ISLAND.

EXT. BARRA ISLAND - JETTY - DAY

Cameron and Rafa are walking up a wooden jetty. Cameron looks up at the steep incline of the isolated island.

EXT. FOREST PATH - DUSK

Cameron and Rafa ascend a path to an impressive, modern Scandinavian style BUILDING nestled in the forest looking out over the sea.

EXT. BARRA HOUSE - ENTRANCE AREA - DUSK

Standing at the entrance to greet Cameron and Rafa is a smartly dressed, professional-looking woman. This is DOCTOR JO SCOTT (60's) She smiles at the new arrival.

JO

Welcome to Barra House, Cameron.
 Good to meet you in person.
 (Cameron nods)
 Come in.

Jo leads Cameron along an impressive entrance hallway that opens out into the heart of the facility.

JO (CONT'D)

This is our main living area...

The decor is modern, but lived in, homey. Double height, with an incredible view of the arresting landscape outside.

Cameron stands beside Jo taking in the space and view.

INT. BARRA HOUSE - JO'S OFFICE - DAY

Cameron sits across from Jo with an AR CONTRACT in front of him. We might notice words like "Memory Access" or "Non-disclosure" or "Transference Of Rights".

Jo keeps her eyes trained on Cameron as he studies the contract.

JO

I know that some of these concepts are uncomfortable. Just remember that if you decide not to proceed at any point in the evaluation process, he never leaves this facility.

Cameron looks up from the AR contract at Jo.

CAMERON

...And there's no way he gets this thing again?

JO

As outlined, we modified the relevant strands of his DNA to prevent that from happening.

A beat. Cameron shuts his eyes, massages his temples, thinks.

CAMERON

...And what happens to him if I
decide not to do this..? Do you
just...

Jo cuts in before Cameron can say something like *kill him*.

JO

He goes to sleep that night,
unaware, doesn't know a thing.

This is clearly an uncomfortable thought for Cameron. He
looks out at the dramatic landscape surrounding them.

Jo continues off screen.

JO (O.S.) (CONT'D)

...We'll be calling him Jack for
now. If that name's OK with you?

Cameron just looks at her.

INT. BARRA HOUSE - DUSK

Jo stands with Cameron in a long hallway as a heavy CENTER
PIVOT DOOR opens to reveal a stairway down to a BASEMENT
AREA. Sensor lights fade up to reveal the stairway.

INT. BARRA HOUSE - BASEMENT AREA - DUSK

Cameron follows Jo down the stairs. The natural light cuts
off at their backs as the huge door closes behind them.

At the bottom of the stairs is a curving hallway. This part
of the facility feels more minimal, sleek.

Cameron and Jo make their way down this curving hallway. Jo
stops outside one of the doors.

JO

This is the control room.

She pushes the door open and gestures for Cameron to enter.

INT. BARRA HOUSE - CONTROL ROOM - DUSK

Cameron steps into the room. It has an impressive internal
glass window through which we can barely make out a large
dark room beyond.

DALTON (50) sits at a desk facing the glass with a few AR screens in his vicinity.

JO
...And this is Dalton.

Dalton stands with a nod to Cameron and a friendly smile.

DALTON
Welcome, Cameron.

CAMERON
Hey.

JO
Dalton's a psychologist and our head technician here.

Cameron nods to Dalton but his gaze wanders to the dark room. Reflections on the glass make it hard to see anything.

Jo studies Cameron as he tries to peer into Lab One.

JO (CONT'D)
And that completes our team.

Cameron looks back around at her, surprised.

CAMERON
It's just three of you here..?

JO
Three humans. Our AI systems do the work of about fifty people... All the good stuff's under the hood.

Jo smiles at Cameron. She's hard to read.

Cameron's gaze wanders to the room beyond again.

DALTON
Before we let you in, we'll need you to disable the cameras in your contacts and your watch.

Cameron resists this idea a beat, but gives in and nods. OK.

CAMERON
...OK. Disable cameras.

An AR CAMERA APP screen appears asking if he wants to disable both smartwatch video and contact lens video.

Cameron slides his thumb across his index finger to confirm.

DALTON

Thank you.

JO

So, shall we go in..?

INT. BARRA HOUSE - HALLWAY - DUSK

Jo and Cameron are back out in the curved basement hallway.

They stand outside the next door beside the Control Room.

Jo pauses before entering then steps into Lab One, inviting Cameron to step inside.

INT. BARRA HOUSE - LAB ONE - DUSK

Cameron steps into the tastefully designed space. A huge floor to ceiling LED WALL looks like a real window to a spectacular surrounding landscape.

Cameron edges into the room. Sensor lights softly fade up, illuminating his face more and more with each step.

Cameron's eyes are trained on something across the room. He edges closer, his heart racing.

JO

Molecularly regenerated. Mapped to your DNA... Cameron Turner, to the molecule.

Now we reveal what Cameron is approaching.

Lying unconscious in a recliner chair is an IDENTICAL MAN to Cameron. This is JACK.

Cameron is breathless as he moves toward his double. Jo watches him inch closer as the lights fade up fully.

Cameron is terrified and mesmerized all at once. Jo studies him as he stands within touching distance of his duplicate, taking him in.

CAMERON

...Is he dreaming?

JO

Not yet.

(beat)

Go ahead, Cameron. He can't wake.

Cameron tentatively reaches out, lifts Jack's hand, studies every inch. Those are his exact hands... Incredible.

Now he gently places Jack's hand down and studies his face. A scar behind his ear. Every wrinkle. Jack's eyelids flicker.

Cameron looks down at Jack a long beat, his mind racing.

He diverts his eyes now, shakes his head.

Jo looks into the Control Room at Dalton, sensing that Cameron is struggling.

CAMERON

I'm sorry...

(beat)

I can't do this.

EXT. BARRA HOUSE - NIGHT

Night has fallen. Jo stands at an upstairs window. She is very still, watching Cameron walk off with Rafa, back through the forest path in the trees.

EXT. WATER'S EDGE - NIGHT

Back on the mainland, Cameron walks from the boat to a self-driving BLACK JEEP waiting for him, headlights on.

EXT. FENCE - NIGHT

Cameron gets out of the BLACK JEEP as a heavy PRIVATE FENCE slides open. On the other side, a LYFT STEED waits.

The Steed senses Cameron approaching. In perfect sync, the interior lights fade up and the door glides open.

CAR ASSISTANT (V.O.)

Cam. Good evening to you sir --

EXT. VARIOUS ROADS - NIGHT

The Steed drives along various roads. Feels like a long journey. The Steed glides quietly, fast but controlled.

INT. LYFT STEED - NIGHT

Cameron is in the Steed. Through his AR Contact Lenses he sees a collection of interactive screens in his vicinity.

The screens feel tactile and 3D. The internet feels beautiful and seamless, like a global design consensus has been reached that ascribes to the Dieter Rams school of design!

Jo is leaving him an instant text-to-voice message.

JO (V.O.)

Listen, I know what a momentous decision this is for you. But just... Remember that the second you tell your wife that you're dying, your opportunity to do this is gone...

(beat, sighs)

Look, there's someone I want you to meet... Please call me.

Cameron sits there, staring out the window.

INT. TURNER HOME - KITCHEN / LIVING ROOM - NIGHT

It is pouring rain outside. Cameron is lying on the couch in the living room. He is looking over at Poppy and Cory sitting at the kitchen table, doing homework.

CORY

But why do they call it goosebumps?

POPPY

...Cos of geese. When you pluck em they got these little bumps where the feathers used to be...

CORY

Cool...

POPPY

...You know the French for it?
(Cory shakes his head)
Frisson... It means shiver.

CORY

Free... Sawn...

POPPY

Oui. Parfait. Very good!

As Cameron watches Poppy and Cory we dip down the audio and just focus on him.

INT. BATHROOM - NIGHT

The rain has gotten even heavier outside. Cameron looks at himself in the mirror. He looks very sick, and very alone.

INT. TURNER HOME - KITCHEN - DAY

Next morning. Cameron and Cory sit at the breakfast table. Poppy is at the sink, putting her breakfast away.

Cory's drawing is on the table between them. Cory holds a VIDEO GAME DEVICE. He is playing his game. Nothing is said at the table for a beat.

CORY

...Can I have your pencils?

CAMERON

Oh, so you're eyeing my pencils now?

Poppy smiles to herself, one ear on the conversation.

CORY

Uh-huh.

CAMERON

(amused)

Yeah? The same set I've had for twenty-two years?

CORY

You ain't using 'em.

CAMERON

"Ain't"? When did we start saying "ain't".

CORY

You *don't* use them since Andre died.

Cory keeps playing his video game but the words "Andre died" have dropped like a bomb in the room, clearly hitting an emotional chord for Poppy and Cameron.

Cameron looks over at Poppy at the sink a beat, then back at Cory, stuck.

INT. CAMERON'S OFFICE - DAY

ON AR VIDEO - ALEX, Cameron's boss, speaks to him from his OFFICE. Alex is a stylish man, 30's.

Cameron jots notes as Alex lectures him.

ALEX

Cam, what's with you lately? Look, I know you're an artist and this is painful for you. I get it. But this is a health-focused organic tea we're designing, not some fucking Ayahuasca brew.

Cameron chuckles but doesn't respond. He just continues to scribble notes. We reveal that his 'notes' are just a cool pencil drawing of a guy with a large cactus for a head.

ALEX (CONT'D)

Look, when you follow with what the clients wants you kill it, you know. So just play ball, OK?

(beat)

Hello..? Earth to Cameron..?

Cameron holds up the little doodle drawing for Alex to see. Alex smiles, amused. They're friends.

ALEX (CONT'D)

Asshole...

CAMERON

Bye, Alex.

ALEX

Bye, Cam. Fix the design.

Cameron nods. Alex ends the call and disappears. A hovering camera auto turns off its light and flies over to Cameron.

Cameron places his hand under the hovering camera. It senses his hand's presence and drops into it. He brings the device to his wrist and it magnetically snaps to his watch.

Cameron starts eating goldfish crackers as he browses online. He holds one down for Ellington who gratefully devours it.

Cameron seamlessly transitions into his workspace now to work on the design for the packaging of the organic tea company.

A new message appears from Jo, taking him out of his stride. He minimizes his array of screens and sits there, glum, as a memory emerges...

INT. TURNER HOME - KITCHEN - 6 YEARS AGO (MEMORY) - DAY

...6 years ago. Cameron, Poppy and her twin, ANDRE, are at the kitchen table. Cameron's painting in his moleskin.

Andre has BABY CORY (2) on his lap helping him to eat breakfast. Poppy and Andre are mid sibling-style debate. They occasionally dip into little bits of French as they speak.

POPPY

That is cloning, by the way.

ANDRE

...No no no no no. Technically speaking, it's not. The article said it's not. It's 'regeneration' or something...

POPPY

It doesn't matter what you call it, Andre. It's still weird... And I don't care how good they say the tech's gonna be, you'd know it wasn't a real person in seconds.

ANDRE

Look, I'm just saying, hypothetically speaking, what if it actually was possible? What if they did actually work it out..?

POPPY

They won't, Andre. You can't copy a human being.

ANDRE

(sings)

Mais arrê. Hypothetically!
Cameron..?

CAMERON

No thanks... I'm staying waaaay out of this.

Everyone chuckles. Andre grins, keeps pressing Cameron.

ANDRE

Oh come on... Wimp.
(keeps pressing)
Come on...

CAMERON

Nothing like a good death chat first thing in the morning...

Everyone chuckles.

CAMERON (CONT'D)

(beat)

...I mean. I dunno. We're all gonna go, right? It's part of life...

Andre pretends to snore. Cameron laughs. They smile at each other. Clearly good pals.

CAMERON (CONT'D)

Ok ok...

Poppy abruptly speaks up.

POPPY

Hey if Mum could be sitting here right now with us. And we couldn't tell? She was indistinguishable..? ...Yes. Yeah. Screw the ethics. I'd take it... Ok? In a heartbeat.

Poppy suddenly finds herself unexpectedly choked up. Cameron and Andre see it.

A quiet beat. But Poppy quickly resuscitates the mood.

POPPY (CONT'D)

That said, if they happened to delete her fondness for yacht rock, I wouldn't be devastated...

Cameron and Andre chuckle.

ANDRE

Hey what about her waddle dance?

CAMERON

Noooo. We love the waddle dance. Come on...

They laugh as Poppy, remaining seated, does an impression of her mom's silly dancing they all remember well. Cameron and Andre join in with the dancing impression. Cory giggles. We focus on Cameron, smiling, laughing.

CUT TO:

INT. TURNER HOME - HOME OFFICE - DUSK

Back to the present with Cameron, sitting at his desk. A sudden surge of anger. He punches his desk. Hard. It hurts.

We read the message from Dr Jo Scott on his AR screen: *Can we meet, please?*

Cameron looks at the message, sighs.

EXT. DOWNTOWN SEATTLE - PIER - DAY

Cameron and Jo sit on a bench at the end of a downtown pier. It's a boatyard, heavy industrial sounds surround them.

CAMERON

I can't lie to my family any more.

JO

...Look I know how you're feeling,
but there is no lie.

(beat)

When the memory of this process
gets wiped, Jack wakes up that day
at home as Cameron Turner. And no
one knows. Not even him. It's the
only way this works. A clean swap.

CAMERON

You can't tell me there's zero risk
of something going wrong here.

JO

Getting your appendix removed
carries a risk.

CAMERON

And getting your appendix out is
legal. It's not some experiment out
on some island.

(beat)

...How many others are out there? I
want to know.

Jo takes a beat to answer this question.

JO

...You'll be our third.

Cameron looks out at the water. Hardly reassuring.

JO (CONT'D)

This will be as common as a heart
transplant within a few years.

(beat)

...Come back and spend a week with
him before making your decision.

CAMERON

It's not just my decision. My wife needs to know.

JO

Either you decide that your wife would want this, which requires secrecy, or you decide that she wouldn't and tell her you're dying. Either way you're making a decision for her.

Cameron has no retort, but Jo can feel him slipping away.

JO (CONT'D)

Listen, the woman you're about to meet has no idea she's a duplicate. And neither does her daughter, her mother or her friends. So where's the lie..?

I/E. LYFT STEED / REAL ESTATE AGENCY - DAY

Cameron sits in a Steed looking across at a REAL ESTATE AGENCY. The ground floor is mainly glass with large digital billboards above it advertising their range of properties.

A REALTOR WOMAN is inside behind a desk. She is KATE (30's).

Cameron gets out of the car, makes his way over. As he crosses the street we get a look at the city around him. The cars, the buildings, the near future of it all.

INT. REAL ESTATE AGENCY - DAY

Cameron enters the agency. Kate looks up, smiles.

KATE

Oh, hey there. Mr... Turner, right?

CAMERON

Yeah. Cameron...

KATE

Browsing for a three bed in the neighborhood?

CAMERON

Yeah.

Cameron nods. Kate smiles. Cameron sees KATE'S DAUGHTER (9) sitting behind Kate's desk, glued to her VIDEO GAME DEVICE.

KATE
Oh, this is my boss, Samantha.

SAMMY
(unamused)
I'm her daughter.

KATE'S DUPLICATE
(in a voice)
I'm her daughter.
(smiles at Cam)
She runs a tight ship around
here...

Kate shares a knowing look with Cameron. He chuckles.

KATE
Anyway, have a seat. I've had some
good stuff come in today... You
said in your message you had a son,
right?

CAMERON
Yeah. Cory.

KATE'S DUPLICATE
He runs the show as well?

CAMERON
Yeah... Smaller the bossier, right?

Kate shares a smile with Sammy, then focuses on a screen.

We watch Cameron watch Kate, studying her closely as she
browses through properties.

EXT. TURNER HOME - EVENING

Later. Cameron pulls up in a Steed and walks toward his home.

INT. TURNER HOME - HOME OFFICE - EVENING

Cameron sits at his desk. On AR screens he's looking up: *'How
to tell a loved one that you are dying'*. As he sifts through
the depressing content he hears the door close downstairs.
Poppy is home. He takes a breath. *Time to face the music...*

CAMERON
Ok...

INT. TURNER HOME - LIVING ROOM - NIGHT

Cameron sits at the top of the stairs looking down at Poppy at the piano with a recording setup and headphones on, recording herself sing a melody.

Cameron watches her a beat, readies himself. He makes his way downstairs and approaches the piano.

CAMERON

Hey.

POPPY

Oh hey.

Cameron taps his ear. Poppy smiles and hits a button to unmute the audio. The music fills the room.

It's a beautiful, soulful piece, using samples of herself and her students singing with a little beat. Cameron bops his head. Loving it.

POPPY (CONT'D)

Yeah?

Cameron nods. *Yeah.* Poppy smiles.

CAMERON

...Is Cory at Jessie's for dinner?

POPPY

Yep. Back at eight. You taking a break?

CAMERON

Yeah.

Cameron nods. He gives Poppy a gentle squeeze on the shoulder and goes to sit on the couch behind her. She seems to sense that something is on his mind.

Slowly we drift in on Cameron as Poppy comes over, sits beside him. Just as she sits, Cameron gets a dizzying bolt of vision blur for a second.

Poppy rests her head back against the couch, closes her eyes. They slouch together, letting Poppy's music wash over them.

We slowly drift in on Cameron as he readies himself...

But Poppy breaks the silence first.

POPPY

...Hey so I think we're gonna get
Doctor Herbert for the ultrasound.
Still waiting for them to confirm,
but it's looking good.

Poppy places her hand on her stomach.

CAMERON

Yeah? That's good. We like her.

POPPY

(nods, beat)

Bracing yourself for sexy bowling
ball bod..?

Cameron chuckles, but talk of the pregnancy right now is
destroying him. He looks out the window to the back garden.

Poppy reaches over and takes his hand, places it on her
stomach with hers.

POPPY (CONT'D)

...Still can't believe it. We're
gonna fall in love with a new
little person again. Seven
months...

Cameron is unable to speak, trying to hold it together. Poppy
senses that something's up, gently questions him.

POPPY (CONT'D)

What's up, Cam?

CAMERON

...Nothing. I'm good. It's just...

Time seems to be crawling, second by second. Tension
building. Cameron looks at his amazing wife. Can he tell her?

CAMERON (CONT'D)

Sweetie... I...

POPPY

(suddenly very worried)

Cameron?

A long beat... But no... Cameron manages to smile.

CAMERON

...It's just a new little person. I
think it's just sinking in still,
y'know?

Poppy looks at him as he tries to hold it together. Seeing him emotional makes her emotional.

POPPY
Aw. Come here...

Poppy leans over, hugs him close to her. He berates himself for backing out as she speaks softly.

POPPY (CONT'D)
Listen I know it took me a minute with everything. And I know we haven't been us for a while. But this baby's gonna be good for us. We're gonna be OK. Alright?

CAMERON
Yeah.

POPPY
We're gonna be good.

Cameron nods, forcing himself not to crumble.

INT. TURNER HOME - HOME OFFICE - DAY

Cameron watches Poppy taking Cory to school, getting into a Lyft Steed outside. Cameron is calling Jo. She picks up.

JO (V.O.)
Cameron?

CAMERON
...I've changed my mind.

EXT. BARRA HOUSE - FOREST CLEARING - DUSK

A WOMAN (30's) sits out on a bench in a beautiful forest clearing behind the facility.

Rafa hangs back as Cameron approaches the bench.

CAMERON
Hey... Mind if I sit?

We reveal that it is KATE, the original version of the duplicate Cameron met in the Real Estate office the day before. In contrast to her duplicate, this Kate is frail and sickly looking.

She turns to Cameron with a welcoming smile, nods. He sits.

CAMERON (CONT'D)
Hi... I'm Cameron.

KATE
Kate.

Cameron nods. Nothing is said for a beat.

KATE (CONT'D)
...So you met her?

CAMERON
Yesterday.

KATE
How's she doing?

CAMERON
...She seems good, I guess.

KATE
She try to sell you a house?

CAMERON
Condo.

KATE
(nods, smiles sadly)
...That's what we do.

We join Jo up at a window. She is keenly observing Cameron and Kate down at the bench as they continue to talk.

INT. BARRA HOUSE - CAMERON'S BEDROOM - DAY

Later. Cameron is in his room on an AUDIO ONLY CALL to Poppy.

We can hear that Poppy is speaking from her CLASSROOM. She speaks quietly so her kids can't hear. She's pissed off.

POPPY (V.O.)
A week? And the clients just spring
this on you today, zero notice..?
What's going on, Cam?

CAMERON
Nothing... The designer they had
got sick last minute and they need
someone here in person.
(beat)
Look, I'm sorry, P. I am. I wish I
didn't have to be away right now.
Believe me...

A beat. Poppy's frustration makes way for hurt.

POPPY

Alright, well I better get back here... I'll speak to you later, yeah?

CAMERON

Alright.

Cameron nods and they end the call. Cameron just sits there.

INT. BARRA HOUSE - CAMERON'S BEDROOM - DAY

LATER. Cameron's on an AUDIO ONLY CALL with Alex, his boss. Alex sounds like he's concerned.

ALEX (V.O.)

Is everything OK?

CAMERON

Everything's fine, Alex. It's just a bit of family stuff. I need a little time away to clear the mind.

ALEX (V.O.)

I can't put anyone else on ABT.

CAMERON

I'll finish the ABT job and I'll get someone to cover Harvest. OK?

INT. BARRA HOUSE - CAMERON'S BEDROOM - DAY

Cameron stands looking at a folded uniform on his desk. A simple dark blue sweater and trousers. An intercom sounds.

DALTON (INTERCOM)

Cameron. We're ready for you.

Cameron looks out at the surrounding forest, lost.

INT. BARRA HOUSE - BASEMENT - DAY

We're in the curved basement hallway, drifting through it like a ghost.

INT. BARRA HOUSE - LAB ONE - DAY

We push in on JACK, lying unconscious on a chair in Lab One.

We reveal Cameron, sitting across from Jack, staring over at his duplicate as Dalton speaks.

DALTON (INTERCOM)
OK, Cameron. You'll be out for the entire process. It'll take about 6 hours.

CAMERON
And he'll have everything?

JO (INTERCOM)
Every single memory right up to the moment you lose consciousness in that chair.

Cameron keeps his gaze trained on Jack.

Cameron's chair suddenly begins to recline. He's not ready for this but it's happening...

DALTON (INTERCOM)
In a few moments, you're going to go under.

CAMERON
OK. I just. I think I...

Before Cameron can utter another word, his eyelids fall heavy and he's out cold.

CUT TO:

A BREATHTAKING FEAST OF SOUND AND IMAGES EMERGES...

It is... EVERYTHING...

Tiny rapid snippets of Cameron's birth and childhood and adolescence and adulthood zip by.

Everything is intertwined and non-linear, augmented by an immense soundscape.

The images build in intensity as the sound rises and rises to a deafening cacophony...

CUT TO:

INT. BARRA HOUSE - LAB ONE - EVENING

The visual soundscape suddenly stops as Cameron's eyes open.

It is now dusk in Lab One. 6 hours zipped by in the blink of an eye. Things are slowly coming back into focus for Cameron as his chair tilts back to an upright position.

Jo approaches him. Cameron looks at her, dazed, as she hands him a glass of water.

CAMERON

Thank you.

Cameron looks across at Jack who is still unconscious. Rafa is tending to him.

CAMERON (CONT'D)

...So he has everything?

JO

Even the memories you store deep in your subconscious.

Cameron considers this strange, unnerving thought.

EXT. BARRA HOUSE - FOREST PATH - EVENING

Cameron and Kate walk along a forest path. They drink tea.

A DRONE BOT with a soft light gracefully glides past them carrying a delivery of vegetables and dry goods.

CAMERON

All those memories, they're not just mine. They're my wife's, they're my son's... Not part of some experiment. I just wish I could talk to her.

KATE

...When they sent "Me 2.0" back... Seeing my mom look into her eyes and not know it wasn't me. Seeing her talking to my daughter. I mean...

(smiles, a beat)

And then, when they wiped her... Knowing she was no longer in on the lie. My guilt faded pretty quick.

Cameron looks at Kate now. Yeah? Kate nods. They stop at a clearing. Cameron takes in the moody but beautiful surroundings.

CAMERON

We share an oncologist, you know?

KATE
Doctor Karasuma.

CAMERON
Yeah.

KATE
The patient before me was a patient
of hers too.

Cameron considers this. They stand in silence for a while.

CAMERON
Hey. She seemed happy, your
daughter. They both did.

Kate looks at Cameron, unable to hold back emotion.

KATE
Yeah?

Cameron nods with a smile. Kate wipes a tear away as they
walk on together.

CAMERON
...How long has she been out there?

KATE
Roughly... 42 days, 6 hours...

CAMERON
Roughly?

KATE
Ballpark.

Cameron smiles at Kate's deadpan humor as the pair walk on.

INT. BARRA HOUSE - LAB ONE - DAY

Cameron is in Lab One sitting across from Jack who is
unconscious. The large floor to ceiling LED WALL is now
bathing the room in soothing colors.

JO (INTERCOM)
Memory crosschecks allow us to make
sure that his conscious and
subconscious memories are perfectly
in sync with yours. It will feel
strange at first. Just try to relax
and stay in each memory.

Cameron tries to brace himself for the unknown.

DALTON (INTERCOM)
In your own time, Cameron.

Cameron takes a few deep breaths then closes his eyes as we cut to...

INT. TRAIN - 10 YEARS AGO (MEMORY) - DAY

...A memory from 10 years ago. Cameron (30) awkwardly approaches Poppy (late 20's) who is sitting on the train.

CAMERON
Hi. Um...

Poppy looks up at Cameron, right into camera as we suddenly cut way back to a memory from when...

INT. CAMERON'S MOM'S KITCHEN - 36 YEARS AGO (MEMORY) - NIGHT

...Cameron is 5. He's in the kitchen with his MOM (30), glued to her phone. It's raining outside. Cameron's drawing a scared alien facing some scared humans, making sound effects.

CAMERON'S MOM
Cameron? Please, sweetie...

Abruptly, we cut...

INT. BARRA HOUSE - LAB ONE - THAT MOMENT

...Back to Lab One. Cameron's eyes jolt open, his heart racing at the deeply real visceral snippets of memories he just witnessed.

JO (INTERCOM)
Breathe. Just breathe.

Dalton gives him a beat. Cameron tries to calm his breathing.

JO (INTERCOM) (CONT'D)
It feels real because as far as
your brain is concerned it is real.

Cameron looks in at the control room, trembling.

CAMERON
...It just skipped way back.

JO (INTERCOM)
That's normal. As it progresses,
the system will test any point in
time all the way back to birth.

Cameron looks over at Jack who is still out cold.

Dalton observes Cameron, waits a beat before continuing.

DALTON (INTERCOM)
It's vital for the process that you
do your best to stay in the
memories and not break the flow OK?

CAMERON
...OK.

DALTON (INTERCOM)
Alright. When you're good.

Cameron nods and starts to mentally prepare himself again. A couple of deep breaths then he closes his eyes as we cut...

INT. TRAIN - 10 YEARS AGO (MEMORY) - DAY

...Back into the train memory from 10 years ago. Cameron (30) has awkwardly approached Poppy (late 20's) who is sitting on the train looking up at him.

CAMERON
...Remember me from a few weeks
back?

A little smile comes over Poppy's face.

POPPY
You ate my chocolate bar.

Cameron smiles, nods, embarrassed. *Yep, that's me.*

CAMERON
See I also had an Echo Bar... But
you'd already worked that out.
Yeah...

Poppy is smiling at Cameron's endearing awkwardness.

POPPY
Would've have loved to see your
face when the penny dropped.

CAMERON
Mmm. Strong moment for me.

Poppy chuckles. They look at each other a beat.

CAMERON (CONT'D)

Well... I just... I saw you just sitting here and... I um.

(reaches into his bag)

...I made this thing. It's in my bag. Here you go...

Cameron hands Poppy the completed drawing of her sitting across from him that day he first saw her, with flowers and plants growing up around her. She looks at it, impressed.

POPPY

Wow... You're good.

CAMERON

Thank you... I realize now that even makes me look even more like a psycho. But I'm not, I'm not...

POPPY

(amused)

Well a talented psycho's better than a talentless one so...

Cameron chuckles. Poppy smiles up at him. A beat.

CAMERON

I appreciate that... I'm Cameron by the way.

POPPY

Cameron... Poppy.

CAMERON

Poppy. Pleasure.

They both smile. *There's something here...* But the moment is cut short.

POPPY

Um. Sorry, my stop's coming up.

CAMERON

(awkward)

Oh, OK... Well. Cool... I'll let you go. Um... Sorry again for eating your candy bar. I hope to see you around. Alright, best wishes...

Cameron waves awkwardly then turns from her and walks away. He mutters to himself as he moves up the train.

CAMERON (CONT'D)
 ...Best wishes? What the f --

POPPY (O.S.)
 Hey Cameron.

Cameron turns, sees Poppy catching up to him. He prays she hasn't heard him berating himself.

Poppy hands Cameron back his drawing.

POPPY (CONT'D)
 ...Here.

CAMERON
 Oh. No, that's yours. That's for you. Keep it.

POPPY
 Give it to me again.

CAMERON
 (slightly confused)
 OK...

Poppy smiles at Cameron then turns to go. Cameron watches her walk off, unsure.

He looks down at the drawing in his hand, flips it around. A smile emerges as he sees Poppy's name and number written on the back.

Cameron looks up the aisle at her now. They share a smile from 20 feet as she exits the train.

He finds a seat and whispers to himself, smiling.

CAMERON (CONT'D)
 Poppy.

As we leave this memory and cut to...

BRIEF MEMORIES FROM CAMERON'S LIFE FLOW FROM ONE TO THE NEXT

Poppy drops the needle onto a record and smiles at Cameron. It's Frank Ocean's beautiful version of 'Moon River'.

This song plays over the next minute or two of memories...

CUT TO:

A child's bloody knee being tended to... Poppy doing an adorable funny dance in her pajamas...

CUT TO:

Cameron (5) is with his MOM. She smiles as she shows him how to sprinkle salt on some EDAMAME BEANS. He smiles, excited.

CUT TO:

INT. SUBWAY - 7 YEARS AGO (MEMORY) - DAY

Time has skipped way forward. Cameron, Poppy and Andre are sitting on a subway with baby Cory.

CAMERON

Cory. Can you say "dada"..?

ANDRE

What about "Uncle"? Can you say Un-
kul, baby boy? Uncle Andre!

Cory just giggles at them.

POPPY

How about... Anthropomorphic? Can
you say anthropomorphic, Cory?

CAMERON

What about onomatopoeia, hmm? On-oh-
mat-oh-pee-ah... You got this, man.

They all chuckle together as we cut back to...

INT. BARRA HOUSE - LAB ONE - SAME

Lab One that moment... Cameron, with his eyes shut, re-lives the fond memories. The light from the LED WALL mirrors his emotions as we cut to...

MORE BRIEF MEMORIES FROM CAMERON'S LIFE FLOW SEAMLESSLY PAST

Poppy kissing her hand and bringing it to Cam's lips...

CUT TO:

Poppy singing along with her friend who is playing piano at a bar. Poppy catches eyes with Cameron across the room, smiles. He's blown away by her...

CUT TO:

Cameron and Poppy up late having an argument about politics, both trying to stay serious and not laugh...

CUT TO:

8 years ago. Poppy and Cameron have just moved into their home, they sit in the empty living room on a Moroccan rug, moving boxes dotted around the place.

Poppy is heavily pregnant with Cory. They sit there on the rug, cozy, taking in the space. Poppy looks over at an empty part of the wall.

POPPY

Piano there...

Cameron looks over. It's the perfect spot. He smiles. Yes.

CUT TO:

Poppy watches fondly as Cameron and Andre hang out together on the couch with Cory aged 2. Andre is holding Cory over his head, telling him he loves him. Poppy is adoring the moment.

CUT TO:

Poppy and Cameron are out by the rail-tracks with JULIE, a friend. She's going through a breakup and they're comforting her as a train passes through behind them.

CUT TO:

INT. SUBWAY - 10 YEARS AGO (MEMORY) - DAY

...The flurry of memory snippets slows right down.

Poppy and Cameron stand close on a packed subway. That feeling after spending a whole weekend making love and exploring each others' body and mind. They just look at each other, no words needed.

CUT TO:

Poppy is showing Cameron how to play a melody on a Wurlitzer electric piano. After a while she brings his hand up to study it. Little flecks of paint.

CUT TO:

Poppy holds baby Cory on her lap at the piano, playing with him.

CUT TO:

The temperature cools as we enter a memory from eighteen months ago. In the kitchen, Cory has tears in his eyes as he talks to Cameron about Poppy.

CORY

I saw mom upstairs in the room. She was crying and looked really sad. Is it because of Andre?

CUT TO:

Six weeks into dating Poppy. Cameron is meeting her twin, Andre on a busy street.

POPPY

Cameron Turner, my twin brother, Andre...

Cameron has a big smile. So does Andre.

CAMERON

Andre. Great to finally meet you.

ANDRE

Pleasure's all --

A sudden flurry of voices as we cut to...

INT. TURNER HOME (MEMORY) - DAY

...A memory from two years ago. Poppy is destroyed, in tears, lying on the bathroom floor. She looks like a ghost. Cameron is spooning her, doing everything he can to comfort her.

POPPY

I should have stopped him, Cam. It's my fault... It's my fault...

CUT TO:

INT. BARRA HOUSE - LAB ONE - THAT MOMENT

Cameron's eyes snap open. The visceral reality of the intrusive memories was too much to take. Lab One is bathed in violet light as he tries to calm himself.

JO (INTERCOM)

...You good, Cameron?

CAMERON

I need a second.

JO (INTERCOM)

Alright.

Cameron sits there, tries to compose himself before re-entering the memories. He looks over at Jack for a beat.

CAMERON

...Alright, I'm OK. Let's go again.

INT. BARRA HOUSE - CAMERON'S BEDROOM - NIGHT

Later. Cameron is on a VIDEO CALL with Poppy who is sitting in the Turner Living Room, looking through old baby clothes.

CAMERON

No I mean what if we both take a couple of days off..?

(on Poppy's look)

I'm serious, P.

POPPY

You're gonna take the time off?

CAMERON

Already taken care of...

Poppy looks at him. *What's up with him right now?*

POPPY

...I've been trying to peel you away from your desk for like six months. Suddenly you're gung ho to drop everything...

CAMERON

(softens)

I know. You're right. I just...

(beat)

We just haven't *talked* in so long... And that's on me.

POPPY

Cameron...

CAMERON

It's OK. It is... And I think just hanging out could be good for us, y'know?

Cameron is suddenly a bit choked up as he watches Poppy leaf through Cory's baby clothes. He tries to hide it but Poppy senses something's up, looks back up at him.

POPPY
Bear...? You good?

CAMERON
...Yeah. Yes.

POPPY
Yeah..?

Poppy studies him, then gestures to her tummy.

POPPY (CONT'D)
You sure you're happy about this..?
The last couple of weeks. You
just... I dunno...

CAMERON
Hey. P. I'm fine. It's just work.
I'm working. And I just hate being
away from you guys, that's all.

Poppy smiles at him. *OK, Cameron...*

Changing the subject, she looks at Cory's baby clothes again,
holds up a questionable MUSTARD YELLOW ONESIE.

POPPY
OK you're definitely taking the
blame for this specimen.

CAMERON
No I believe Cory picked that out
himself.

POPPY
Oh yeah, at three months?

CAMERON
Yeah, I remember... We were in the
store, he's in his stroller and he
goes "Hey, big guy." I'm like "Me?"
He's like "Yeah you. You see that
onesie over there, that bad ass
mustard yellow number? I need that
in my life." And I mean he was so
charming. What do you say to that?

POPPY
(laughing)
Yeah, he is charming. I'll give you
that. But this is criminal...

Cameron chuckles.

INT. BARRA HOUSE - LAB ONE - DAY

Cameron is in Lab One sitting across from an unconscious Jack. The room is bathed in an orange light as we cut to...

A SERIES OF BRIEF MEMORIES WITH CAMERON AND CORY

Cameron hugs Cory in the KITCHEN, comforting him. A continuation of a memory snippet we saw earlier.

CAMERON

...Together, me and you will take care of her until she can take care of herself again, alright? We gotta be strong for her, OK? She's just sick right now.

CUT TO:

Cameron is in CORY'S BEDROOM waking Cory up for school, doing funny voices.

CAMERON (CONT'D)

Cory... Wake up, man, come on.

CORY

I need at least six more hours.

CAMERON

(amused)

Six more hours?

CORY

It's still dark outside, look.

CAMERON

Cause it's early, but you gotta wake up, man. We gotta go.

CUT TO:

Cameron and Cory play with a kid's basketball lying on Cory's bed together. Cameron is showing him how to do it.

CUT TO:

...A memory from a year ago. Cory is 7. Cameron is with him in the vegetable garden, attaching clipboards to each row with labels, handwritten by Cory.

CAMERON (CONT'D)

Zucchini's here? What do you think?

Cory nods. Then speaks like an alien robot. Cameron replies in an alien robot voice, their own made up language. They both chuckle as we cut to...

INT. BARRA HOUSE - LIVING AREA - DUSK

Cameron sits in the Barra living area, alone. As the last remnants of the evening's sun recede, little audio snippets of Cory memories gently reverberate around him.

INT. BARRA HOUSE - LAB ONE / CAMERON'S BEDROOM - NIGHT

Jack sits unconscious on a chair in Lab One.

Dalton and Jo stand by, observing him. They seem on edge as we hear Rafa on the intercom.

RAFA (V.O.)
OK, standing by up here.

CUT TO:

Up in his bedroom, Cameron sits on a chair. He seems on edge.

Rafa places a head device onto his temple. It automatically attaches and lights up.

CAMERON
How long will it take?

RAFA
He should wake instantly.

Cameron is apprehensive, sweat on his brow. Rafa checks diagnostics on a couple of floating AR SCREENS.

RAFA (CONT'D)
OK, we're ready to go up here.
Close your eyes Cameron...

CAMERON
Gimmie a sec.

Cameron takes some deep breaths. Once ready, he nods to Rafa.

CAMERON (CONT'D)
Alright.

RAFA
You good?

Cameron nods. He exhales, closes his eyes. Slowly we push in.

RAFA (CONT'D)
OK. Keep your eyes closed. I'm
gonna count you down from three.
And on three...

INT. BARRA HOUSE - LAB ONE - INTERCUT

...Lab One that moment. Dalton and Jo stand facing Jack who sits in a chair, unconscious. They can hear Rafa on the intercom, very slowly counting down.

RAFA (INTERCOM)
And two... And one...

On Jack. No response.

Jo and Dalton watch, concerned. Time seems to stand still.

After a wait, Jack suddenly opens his eyes and sucks in the air, adrenaline pumping through him.

JO
You're OK. Breathe.

Jack is impossibly overwhelmed. Five seconds ago he was looking at Rafa. Now he's downstairs.

CUT TO:

Back up in Cameron's room. His eyes are open again. A beat. Rafa is studying some AR screens.

CAMERON
That's it..?

RAFA
That's it.

CAMERON
Did everything go OK?

RAFA
Everything went great.

CAMERON
...When will I see him?

RAFA
In the morning... Until then, you
should get some sleep.

Rafa exits, leaving Cameron alone with his thoughts.

INT. BARRA HOUSE - LAB ONE - NIGHT

Close on a freckle.

We cut out to reveal Jack sitting in Lab One. He's staring at a reddish freckle on his right index finger. It stands out against his other freckles. His hand trembles slightly.

We hold on Jack as we hear Jo off screen.

JO (O.S.)

For the time that you are in this facility, that freckle is the only place on your entire body that isn't identical to his... If you get confused you find that freckle and you'll know who you are, OK?

Jack looks up at Jo trying to deal with the overwhelming plethora of emotions that are pulsing through him right now.

JO (CONT'D)

We know how strange this is.

Jack looks at her. *Do you, yeah? You know what it's like to be woken up as a fucking clone?*

JO (CONT'D)

...You got the good deal here, Jack. You'll see.

Jo and Dalton exit the room but we stay with Jack.

He walks to the courtyard glass and studies his reflection. It is surreal and terrifying and... breathtaking.

INT. BARRA HOUSE - CAMERON'S BEDROOM - NIGHT

Later. Cameron is playing a fighting video game called RUMBLE NIGHT with Cory via an AR VIDEO CALL.

INTERCUT - Cory is in his BEDROOM, playing against Cameron.

CORY

Boom! Yeah!

CAMERON

A little chin music.

CORY

You're going down.

CAMERON
Not tonight, chump...

Cameron attacks but Cory ducks and catches him with a hook.

CORY
Boooooooooooooom! Yeah, baby!

CAMERON
Ohhhhhh. Another cheap left hook --

Cameron notices that he has started to slur. He stops, clears his throat. Suddenly he is hit with a migraine and his hand starts to seize up. He looks down, stops playing, grimaces.

Cory keeps playing but notices that Cameron's character is not fighting back.

CAMERON (CONT'D)
(slurring)
End call.

CORY
Dad..?

Cory looks up just as the video call ends.

Cameron's eyes roll and he falls limp. As everything starts to fade to black we hear a flurry of swirling noise and concerned voices...

CUT TO BLACK.

INT. BARRA HOUSE - CAMERON'S BEDROOM - DAY

Next morning. Cameron has just woken up, groggy.

He looks around the room, last night's seizure in his mind. He downs some water. He looks sicker than we have seen him.

EXT. BARRA HOUSE - FOREST CLEARING - DAY

Cameron speaks to Kate. He seems troubled. Kate just listens.

CAMERON
I could die out here this week
before getting home to see them.

Cameron sighs, trails off. Kate really feels for him, gives him a supportive squeeze on his shoulder.

CAMERON (CONT'D)

...Poppy and I have been going through some stuff. The other night I made her laugh. And I can't remember the last time I did that, y'know. Just made her laugh.

A beat of silence. Then Kate responds, deadpan:

KATE

That's because you're not funny.

Cameron laughs.

CAMERON

Yeah... That too...

A beat.

KATE

Time to get high.

Kate tries to light a joint now with a nice BRONZE LIGHTER but her hands are weak, shaking.

Cameron cups his hand around the flame. A beat.

CAMERON

Those things'll kill you, y'know?

KATE

Oh so you are funny... Look at that.

Kate takes a nice big theatrical drag. They both chuckle. Just then, Rafa appears.

RAFA

Cameron. We're ready for you.

Cameron looks up at Rafa, then to Kate. *This is it...*

CAMERON

See you later.

Cameron stands and pats Kate's shoulder.

KATE

Have fun.

Cameron walks off with Rafa. Kate sits alone, a puff of smoke rising into the ether.

INT. BARRA HOUSE - BASEMENT HALLWAY / CONTROL ROOM - DAY

Cameron edges into the Control Room with Dalton.

Jo is there at the glass, interviewing Jack, who is out in Lab One.

Cameron stops the moment he spots Jack through the glass.

Jack doesn't see Cameron in the dimly lit control room and keeps talking. Cameron watches Jack talk fondly about Poppy. It's wild to see Jack awake, the life in his eyes, his voice.

JACK (O.S.)

...Poppy's the world best sleeper.
When she's tired, she'll just drift
off in seconds. Out like a light.

JO

Poppy speaks French?

JACK

Yeah... She still says the
occasional French word. Like she'll
say "bonne nuit" or "quoi de neuf",
"c'est pas possible"...

(smiles, fond)

Or if something is great, like just
perfect, she'll say "Parfait".

Cameron listens. God he's going to miss those little things. We push in on Cameron's face and drift into a memory...

INT. HOSPITAL ROOM (MEMORY) - DAY

...Poppy sits up in bed minutes after giving birth to Cory. She and Cameron just look at this beautiful little human, emotional. We gently push in on them as Poppy whispers...

POPPY

Parfait...

CUT TO:

Back to the present. Cameron lets the memory fade and edges closer to the Lab One glass.

JACK

She'll just whisper it... "C'est
parfait."

Just then, Jack spots Cameron as he walks into the light. They just stare at each other a long beat.

Jo breaks through the pin-drop silence.

JO (O.S.)
You wanna go say hi..?

INT. BARRA HOUSE - LAB ONE - THAT MOMENT

Jack anxiously watches Cameron and Jo exit the Control Room.

Now Jack's eyes move to the Lab One door. He stands.

After what feels like forever, Lab One opens and Cameron steps in, quietly followed by Jo.

The atmosphere is charged. Neither man finds any words for a while.

JACK
...You OK? After last night?

Cameron nods. A beat.

JACK (CONT'D)
Good...
(beat, sighs)
...I don't know how to... What to say here...

Cameron just looks at him. No idea either. A long, nervy beat. Jack is struggling to keep it together.

Jo hangs back, watching with rapt attention.

JACK (CONT'D)
I know you don't think I'm...
(reconsiders his words)
...I'm sitting up in that room. Looking across at Rafa. My heart is beating out of my chest and I'm nervous. I'm really nervous.
(beat)
And Dad pops in my head. That first trip out to see him after they split. Memory of getting on that airplane. The nerves, you know...

Cameron watches Jack. It's truly strange hearing his experience the night before perfectly recounted to him.

JACK (CONT'D)
I close my eyes... And then I open them... And I'm not up there in that room anymore. I'm here...
(MORE)

JACK (CONT'D)

I am *here*.
 (getting emotional)
 I'm sorry, man... Sorry.

Jack barely keeps it together. Cameron studies him, affected.

EXT. BARRA ISLAND - DUSK

Dusk descends on Barra Island. The wind swirls and groans. The sky is a foreboding dark purple.

INT. BARRA HOUSE - LAB ONE - DUSK

In Lab One, Jack sits facing Jo. Interviewer and interviewee.

Cameron and Dalton watch from the Control Room.

Jack is nervous. He catches eyes with Cameron as Jo begins.

JO

OK. Commencing interview one. Jack, we're going to ask you a number of personal questions in a free associative way. Don't overthink your answers, just speak, OK?

Jack looks away from Cameron, back around to Jo. He nods.

JO (CONT'D)

Alright. Let's begin with your family. Talk to me about your son.

Jack nods but hesitates, anxious under this scrutiny. A beat.

JO (CONT'D)

Just whatever comes to your mind.

Cameron watches in the control room as Jack diverts his eyes.

JO (INTERCOM) (CONT'D)

Breathe... He knows you're nervous. Stop thinking and just talk. Like we were doing all morning.

But Jack doesn't speak. Jo discreetly mutes the audio on her AR screen. She has a quiet word with Jack.

JO (CONT'D)

Cameron.

Jack looks up, noting Jo's use of "Cameron". She manages a comforting smile.

JO (CONT'D)
 ...You're you. There are no wrong
 answers.

Jack nods. Jo sits back, unmutes the audio and resumes.

JO (CONT'D)
 OK. Talk to me about Cory. Tell me
 about when he was born.

Jack exhales, composes himself. He closes his eyes now.

Cameron watches as his duplicate quietly begins to speak.

JACK
 Well... There's six humans in a
 room. Then, like magic, there's
 seven... You're holding this little
 being... I can feel the weight of
 his tiny body on my chest...

As we cut to...

INT. HOSPITAL ROOM (MEMORY) - DAY

...A hospital room, 2 minutes after Cory was born. Cameron is
 gently bringing Cory onto his chest for the first time.

JACK (V.O.)
 Everything changes when you have a
 kid. From that moment, both of you
 are just viewing the whole world
 through this completely new lens...

Cameron shares a beautiful smile with Poppy. *We did it.*

INT. BARRA HOUSE - LAB ONE - THAT MOMENT

Back in Lab One. Jack smiles sadly. Cameron watches him. It's
 indescribable watching Jack and hearing his own personal
 thoughts relayed like this. Jo seems somewhat moved by Jack's
 recollection but keeps it moving, stern.

JO
 Poppy works with children..?

JACK
 Yeah, she teaches kids with
 learning difficulties through music
 therapy... She's got her own take
 on the Orff-Schulwerk method.
 (gaining confidence)
 (MORE)

JACK (CONT'D)

So she makes songs with the kids,
puts them in the songs. And they
love it... Poppy's just insanely
talented. And she cares. Like
really cares, y'know?

We watch Cameron keenly observing all of this.

JO (O.S.)

Did you always want kids?

Jack considers this.

JACK

...I think after I met Poppy, I
realized I wanted kids.

Beat.

JACK (CONT'D)

...I was kind of cynical for a long
time. This idea of finding "true
love" or a "soulmate" or
something... Nah.

(beat, smiles)

Then you meet someone like Poppy...
And she sees you. You know..?

Jack smiles. As he talks about Poppy, we cut into a memory...

INT. CAMERON'S OLD APARTMENT - 10 YEARS AGO (MEMORY) - DAY

...The morning after Cameron and Poppy's 5th date. Cameron is
cooking eggs. His apartment is a LOFT space tastefully
adorned with his stuff.

Poppy's wearing one of his t-shirts and a pair of undies. She
is surveying the place, checking out his records, books,
artwork etc. She gestures to it all.

POPPY

I like this, Cameron Turner. I like
all of this.

We cut back to Lab One that moment.

JACK

And you realize that before her,
you were just kind of... Surviving.

We cut back to the memory as Poppy inspects his book shelves.

POPPY

Wow... We have scarily similar
taste in books, man.

She picks up a record sleeve on a side dresser, J Dilla's
final record, 'DONUTS'. She holds it up. Nice.

JACK (V.O.)

And I could have just gone on like
that forever. Just surviving...

Poppy puts on one of Cameron's baseball caps as she
progresses to a WURLITZER electric piano, flicks it on.

POPPY

You play?

CAMERON

I butcher...

Poppy smiles. She plays a little impromptu melody and sings,
a beautiful soulful voice, a line from "Donuts".

POPPY

You better stop and think about
what you're doing...
(riffs on the same melody)
I like his stuff. I like the things
in his room...

She chuckles. Cameron is watching from the kitchen, quietly
bowled over. Poppy turns to him, smiles...

CUT TO:

INT. BARRA HOUSE - LAB ONE - DUSK

Back in Lab One. Jack smiles sadly.

JACK

...I just lucked out, I guess.

Cameron watches Jack. It's indescribable hearing his own
intimate thoughts relayed like this.

We might sense some sort of emotional response from Jo to
Jack's words but she keeps things moving, business-like.

JO

Good. Talk to me about your
parents' relationship.

JACK

...Well, there's not a whole lot to talk about. They divorced when I was five. My dad moved away for work. He was a doctor, a pediatrician. He moved East...

The audio dips as we focus on Cameron looking out on Jack.

EXT. BARRA ISLAND - SHORE INLET - DUSK

Later. Cameron and Kate sit at a coastal inlet. Cameron looks exhausted after the day's interviews.

CAMERON

...He looks like me. Sounds like me, but... I don't know... In seven months that child is gonna come into the world without a dad...
(trails off)

KATE

Hey, at least you're not feeling sorry for yourself.

CAMERON

(laughs, amused)
OK, that's fair. That's fair.

KATE

Hey. You're gonna be good, man.

CAMERON

Hey, what about you? How are you doing?

KATE

Me? Never better... Any other great questions?

CAMERON

(amused)
OK. OK.

KATE

Yep. Having the time of my life out here. Nature's awesome. Great food.

Cameron chuckles as Kate continues.

INT. BARRA HOUSE - LAB ONE - DAY

Mid interview in Lab One. The LED WALL bathes everything in an intense purple hue.

Cameron sits across from Jack, almost uncomfortably close. Jo sits diagonally between them, also close. Both men seem tired. This feels more like an interrogation.

Dalton silently observes from the Control Room.

JO

Keep going, Cameron. Test him...

Cameron considers his next words.

CAMERON

...Franklin. Herbie.

Jack thinks a second, then nods as a memory comes to mind.

JACK

Very first day I met Andre. Up on the Franklin rooftop that night. The Herbie story.

JO

Elaborate please, Jack.

JACK

...Just like Poppy, Andre was one of those rare people you're instantly comfortable around. A few hours after we met, Andre and I are up on the rooftop having a smoke. Just me and him. And he tells me this old Herbie Hancock story...

INTERCUT WITH:

EXT. CITY ROOF TOP - (MEMORY) - NIGHT

Cameron and Andre getting stoned on a rooftop overlooking the city. Intercut this story so we flip between Andre telling it on the rooftop and Jack telling it back in Lab One.

JACK (V.O.)

...So Herbie's playing with Miles Davis. It's a huge night, crazy pressure. Ton of important people there... And the place is jumping. Miles is on fire, they're all cooking...

(MORE)

JACK (V.O.) (CONT'D)
 And right at the peak of one of
 Miles' jams, Herbie hits this bum
 chord. I mean it's way off. And he
 can't even hide it. He's dying up
 there. And he's standing there,
 playing, just waiting, watching for
 Miles' wrath... But Miles...? Nah.

INT. LAB ONE - THAT MOMENT

Back in Lab One as Jack continues.

JACK
 In an instant, he just...
maneuvers. Glides right into
 Herbie's "wrong" chord... Makes the
 note right. And they keep on
 playing...
 (beat)
 And I'm standing there looking at
 Poppy's twin brother, this guy I
 just met that day. Man...

Cameron watches Jack reminisce fondly. As we cut back to...

EXT. ROOF TOP - IRONWORKS (MEMORY) - NIGHT

...The memory of Cameron and Andre getting stoned on a
 rooftop overlooking the city. They chuckle.

JACK (V.O.)
 ...Hadrn't had a best friend like
 Andre since I was a kid...

INT. LAB ONE - THAT MOMENT

Back in Lab One, Jack's words fall like dust around them.

Cameron is lost in the memories of Andre, his eyes diverted.
 Jo looks around at him.

JO
 Cameron? Keep going, please...
 (beat)
 Make it obscure.

Cameron nods, considers his next words.

CAMERON
 ...Andre. Gift.

Jack thinks a second, then nods as a memory comes to mind.
The two men lock eyes for a beat as we cut to...

INT. TURNER HOME (MEMORY) - DAY

... Another memory. Cameron and Andre are leading Poppy into the living room with her eyes covered.

Cameron leads Poppy across the room, while Andre covers her eyes. Poppy reaches out and touches the piano.

POPPY
Aww you got me a piano!

She opens her eyes and sees that it's her late father's piano from their old house back in London. She is blown away. She gets up and hugs Andre.

POPPY (CONT'D)
Oh my god, Andre, thank you so much.

Then the three of them hug now.

JACK (V.O.)
Andre was so like Poppy. Wildly smart. Gentle...

INT. BARRA HOUSE - LAB ONE - DAY

Back in Lab One, Jo keeps thing moving.

JO
What happened to him?

JACK
(takes a beat)
...Andre was thrown from his bike off of a mountain road... His body landed in the branches of a pine tree, high up...

Cameron watches Jack talk of a dream he has never uttered to another soul as we cut...

EXT. STREET - 10 YEARS AGO (MEMORY) - NIGHT

...Back to the moment Cameron met Andre for the first time. They look young, full to the brim of life.

JACK (V.O.)
Every couple of weeks I dream about
him. Up there in the treetops,
alone... Just laying there.

As we cut...

INT. TURNER HOME (MEMORY) - DAY

...Back to moments after Cameron and Andre gave Poppy the piano. Cameron gives Andre a hug as they watch her play.

INT. BARRA HOUSE - LAB ONE - DAY

Back in Lab One, Cameron sits there, bathed in blue light now, looking across at Jack.

Jo pushes on, keeping up the pressure.

JO
Have you talked to your wife about
that dream?

Jack shakes his head. Cameron struggles with the territory they are entering.

JO (CONT'D)
Why not?

JACK
...She didn't leave the house for
the better part of a year. Slept in
the guest room most of that time...

INT. TURNER HOME - 18 MONTHS AGO (MEMORY) - NIGHT

...A memory from 18 months ago. Cameron stands outside an unused spare room. The door's ajar. Poppy is standing inside, looking out at him. She looks pale and numb.

They're talking in whispers so Cory doesn't hear, a tension between them.

CAMERON
...But how long do you think you're
going to sleep in there, love..?

Poppy's holding back tears.

CAMERON (CONT'D)
...I'm just trying to help.

POPPY

I know. But I need to be alone.

Cameron nods. *OK*. Poppy pushes over the door, leaving Cameron shut out in the hallway. He seems hurt, lost. He almost knocks on the door but decides against it. As we cut...

INT. BARRA HOUSE - LAB ONE - DAY

Back to Lab One as Jack continues answering.

JACK

...It's not really subject matter we enjoy getting into.

JO

How did Poppy sleeping apart make you feel?

JACK

Alone I guess. But I just worried about her. I missed her.

JO

Did you resent her for it?

Cameron and Jack both glare at Jo. *What the fuck?*

JACK

She lost her twin.

(beat)

She never felt good about him getting that motorcycle. She blamed herself for not protesting more. But he was going to get the bike...

Jack trails off. Jo doesn't give him long, keeps going.

JO

...You've mentioned how well Poppy has progressed with her therapist over the last few months. But you never went to see anybody?

We drift closer and closer to Cameron now. He shuts his eyes, clearly struggling with the questions. The atmosphere in the room around him intensifies by the second.

JACK (O.S.)

...No.

JO (O.S.)
Did you talk to someone after your
parents were divorced?

JACK (O.S.)
I was five.

JO (O.S.)
So you've never been to see a
therapist?

JACK (O.S.)
...No.

JO (O.S.)
And you can't talk to Poppy about
this dream that you keep having?
(pushing)
It's been 2 years. Why haven't you
gone to see somebody?

Cameron, eyes closed, blurts out a quiet answer.

CAMERON
I don't know.

Jo and Jack look over at Cameron. A sudden pin-drop silence
in the room.

JO
...Cameron?

Cameron opens his eyes, realizing that he spoke out loud.

CAMERON
Sorry... I'm sorry.

JO
That's OK. Let's take a break.

Jack looks over at Cameron, studies him.

INT. BARRA HOUSE - LAB ONE COURTYARD - DAY

Cameron and Jack eat lunch together in the Lab One Courtyard.
They both carefully remove PUMPKIN SEEDS from their salads
and line them up neatly on the side of their plate.

Cameron glances over, sees Jack doing the very same ritual.
Jack feels eyes on him, looks at Cameron.

Jack sees that they're doing the identical thing, smiles.
After a while Jack speaks.

JACK
Saving 'em for you.

Jack chuckles. Cameron smiles at the joke. A sliver of friendship.

Jack smiles as he watches Cameron continue with the pumpkin seed ritual and returns to his food.

Cameron sneaks a glance at Jack's plate again.

INT. BARRA HOUSE - LAB ONE - DAY

Later. Video Call Test. Jack is on an AR VIDEO CALL with JULIE, an old friend. They're laughing.

Cameron and Jo sit nearby, observing Jack.

JACK
...We'd had those space cakes from those crazy Italians, remember?

JULIE (ON VIDEO)
Yes! Oh my god. Man, take me back to those times. Per favore!
(Jack chuckles)
...But hey how are you guys doing though? I worry about you.

JACK
No. We're good. We're doing better.

JULIE (ON VIDEO)
God I miss you like crazy, Cam. You guys gotta come to London again.

JACK
We miss you too, Jules.

We dip the sound of the call and focus on Cameron watching, holding it together. *Goodbye Julie.*

CUT TO:

Later. Jack is on an AR VIDEO CALL with ALEX. Cameron and Jo sit nearby, observing the video call test.

ALEX
Well, better late than never, buster. And don't get a big head but the clients are very happy with the new designs despite the delay.

JACK
I'm over the moon.

ALEX
I'm sure you are. Dick.

Alex laughs. We focus on Cameron watching Jack as the banter with Alex continues.

EXT. BARRA ISLAND - DAY

The wind swirls and groans on Barra Island.

INT. BARRA HOUSE - LAB ONE - DAY

Later. Jack is set up for a AR VIDEO CALL test with Poppy. Cameron watches, close by. Tension hangs in the air.

JO
Same thing here guys, as Jack speaks to Poppy, if for any reason either of you need to stop the call, tap your thumb once and it ends, OK? Both of you ready..?
(Cameron and Jack nod)
OK. Call Poppy, please.

The video call begins dialing Poppy. Everyone waits for her to answer with baited breath.

Jack's trying to keep his cool but we can see the sweat glistening on his forehead.

After an eternity, Poppy finally picks up...

INTERCUT - Poppy speaks to Jack from home.

POPPY
Weird timing. Just spoke to the clinic. Doctor Herbert's confirmed for the scan on the twenty fifth.

Jack hesitates, doesn't answer immediately. Cameron and Jo look around at him. Cameron's thumb hovers millimeters from his finger, ready to tap. Poppy smiles strangely at him.

POPPY (CONT'D)
Cam..?

JACK
...That's real.

POPPY
So real. Living human in body...

Cameron watches the conversation. Witnessing Jack speak to his wife like this is a gut wrenching experience.

JACK
Just feels different to how I remember it with Cory, right?

Poppy smiles. It does. Jack smiles. A beat.

POPPY
Yeah.

JACK
Remember how we found out?

POPPY
Oh my God, yes. That insane snow. Jesse and Zoe's wedding the next day...

JACK
Zoe knew right away...

Poppy imitates Zoe in a perfect Scottish accent.

POPPY
Oh my God, you're pregnant, Poppy!

Jack chuckles at her accent. Cameron is deeply suffering as Poppy and Jack reminisce.

We're drifting in on Cameron as they continue to talk, closer and closer to him as his anxiety rises by the second...

JACK
God. Remember that feeling.

POPPY
Deep terror. Ecstatic excitement.

JACK
We're barely out of the doc's office and you're making a playlist holding the speaker right there.

POPPY
Yes, "Womb Tunes"...

JACK
Womb Tunes. Aww... It's been a minute.

POPPY
...Hey, we should tell Cory soon.

JACK
Yeah, I was thinking the same.

Cameron can't take it anymore. He taps his thumb and the call ends mid-sentence. The AR screens disappear.

JO
Rafa, send Poppy a message.

JACK
(to Cameron)
...What did you do?

Cameron sits there in a daze.

CAMERON
...I don't like this.

Cameron gets up to go. Jack stands too and pursues him.

JACK
And you think I like this? Talking
to my wife under a spot light.

CAMERON
...She's not your wife!

Jack nods at Cameron's comment. Asshole.

JACK
Yeah. OK. OK, I see... You just
can't bear to see this actually
work. That's the real problem.

CAMERON
Fuck you, man.

JACK
Fuck you! And what about me..?
Waking up in this place waiting for
you to pull the plug. Being told
I'm not me.

Cameron turns to face Jack now, close to the door.

CAMERON
Because you're not me... You are
not me!

Cameron moves for the door now.

CAMERON (CONT'D)
You know what, fuck this.

Jack moves and blocks his way.

JACK
No, bullshit. You stay right here.

A scuffle starts to break out.

JACK (CONT'D)
This is real, and you know it. You know it.

The two men slam into the wall, grabbing each other.

JACK (CONT'D)
Poppy said if she couldn't tell, if her mom was indistinguishable. Well here it is. Indistinguishable. And you won't go through with it because you're too fucking selfish.

Cameron shoves him with a flash of aggression.

JACK (CONT'D)
Yeah? Come on! Do it. Do it.

Rafa enters Lab One to intervene but Jo stops him with a stern look and a hand up. Leave them.

Cameron shoves Jack now and moves forward, inches from Jack's face. He speaks with venom in his voice.

CAMERON
You won't leave this place. I'm going home and I'm telling them everything. Everything!

JACK
(seeing red)
Yeah, I bet you will. Because it's always about you. She's been trying to talk to you for I don't know how long and you've been shutting her out because deep down inside you feel like she abandoned us!

Silence. Both men are taken aback by the words that just came out of Jack's mouth. A beat.

CAMERON
...I've never thought that.

JACK
Yeah you did.

CAMERON
I've never once thought that!

JACK
You did!

Cameron suddenly looks woozy on his feet. Jack watches, worried now, props Cameron up like two twelfth-round boxers.

JACK (CONT'D)
...Hey, hey, hey, hey, hey. It's
OK. It's OK. Breathe, breathe.
Cam...

Jack gently places a hand onto Cameron's shoulder. But Cameron regains his awareness and shrugs it off.

He turns, and walks out of Lab One. Jack watches him go, instantly regretting the escalation.

Jo shares a look with Dalton.

INT. BARRA HOUSE - LAB ONE COURTYARD - DUSK

Jack sits on the bench in the courtyard, still out of breath.

JACK
He shouldn't go home in that state.

JO
I'll talk to him. But it's in his
contract.

JACK
...I need to go see him.

Jo carefully considers this suggestion.

INT. BARRA HOUSE - STAIRS - DUSK

Jack and Jo wait at the top of the basement stairs as the heavy center axis door opens, gradually bathing Jack's face in natural light for the first time. Jo glances over at him, watches as he breathes it in.

EXT. BARRA ISLAND - LOOK OUT POINT - DUSK

Cameron is at a look out point on the edge of a steep cliff.

We hear approaching footsteps.

JACK (O.S.)
Mind if I sit..?

Cameron looks around and see Jack. He takes a moment but slides over on the bench.

Jack has 2 cups of steaming hot tea, hands one to Cameron, then sits. Nothing's said for a beat as they look out to sea.

CAMERON
...I remember the moment I knew she
was gonna be OK.

Jack turns to look at Cameron. They both think about it as we drift into the memory...

INT. TURNER HOME - BEDROOM (MEMORY) - DAY

...About six months ago. Cameron is in bed with Ellington on a quiet Sunday morning. Then he hears it... The sound of the piano and singing emanating from down in the living room.

CAMERON (V.O.)
First time I heard her touch a key
or sing a word in over a year...

CUT TO:

INT. LIVING ROOM - DAY

Cameron comes into the living room. Cory sits on the floor looking at his Mom playing the piano and singing.

Cameron and Cory watch together, saying nothing, looking in at Poppy as she loses herself in the music, welling up.

CUT TO:

INT. LOOK OUT POINT - THAT MOMENT

Back to the cliff's edge. Cameron and Jack are both affected by the recollection of the memory. A beat.

JACK
Hey, I'm sorry for earlier, man...
I don't think she abandoned us.

Cameron shakes his head.

CAMERON

No there's something to it. She's been trying to talk to me. In her own way. And I haven't been paying attention like I should've been. Guess I thought I had more time...

Cameron looks out to sea. A beat.

CAMERON (CONT'D)

...That first dizzy spell. 3 months ago. If I'd just mentioned the headaches to her back then...

JACK

She woulda marched us in for a scan that day. We'd have got it before it spread. Dealt with it together.

CAMERON

I'd be feeling sorry for myself... She'd be making everything funny.

JACK

...She'd have us naming the tumors... Agnus... Bruno...

Cameron smiles, nods. *She totally would.* A beat.

CAMERON

...Jerome.

JACK

Jerome! Yes.

They share a chuckle then sit in silence, staring out.

CAMERON

I keep having little memories from the early days. Poppy and Andre's place on Franklin. Little things. Her bread...

Jack smiles, nods.

JACK

...Smell hit your nose the second you open the hallway door.

Both men can practically smell the bread together. Cameron smiles sadly, thinking back on it all. A beat.

CAMERON

...I feel like I've fallen in love
with her for the first time again.

Jack nods. *You and I both.* Jack holds back emotion. A beat.

JACK

I keep waking up. And I don't know
where I am for a minute. I'm just
me. Then it comes rushing back.

(long beat)

Look I know you have to go back to
see them. I get it. But do the
right thing here. Seven months man.

CAMERON

Don't do that...

JACK

If you tell her, you're saying it
for you. I'm saying this for them.

CAMERON

Enough!

Jack desperately wants to say more, but restrains himself.
They sit in silence looking out at the turbulent sea.

INT. BARRA HOUSE - JACK'S BEDROOM - DAY

Next morning, Jack lies asleep. Rafa knocks and enters.

RAFA

Morning...

Jack, still half asleep, rolls over for more sleep as Rafa
approaches and shakes him.

RAFA (CONT'D)

Time to get up, Jack.

The name 'Jack' suddenly registers with Jack. He jolts awake,
sits up. His eyes are wide as reality crushes in around him.
He looks like he might pass out.

Rafa holds him up.

RAFA (CONT'D)

...You're OK. Breathe.

Jack's hand trembles as he looks down, finds the freckle. He
stares at the proof, shaken.

INT. BARRA HOUSE - CONTROL ROOM - DAY

Cameron is with Dalton about to grant him access to his contact lens feed. He is poised to click "allow access".

DALTON

Monitoring your lens feed while you're back at home is an important part of Jack's psychological evaluation.

CAMERON

Nothing's ever recorded?

DALTON

That's the policy.

CAMERON

And only Jack has access to this feed?

DALTON

No one else sees or hears a thing.

Cameron looks at Dalton. Dalton nods. *You can trust us.*

CAMERON

Access granted.

INT. BARRA HOUSE - VIEWING ROOM - THAT MOMENT

In a dark room, that moment a large SCREEN activates, showing what Cameron sees through his contact lenses in real time. The camera focuses on Dalton as Cameron turns to look at him.

DALTON

Just... Try your best to forget about all of this and enjoy your time with them.

EXT. BARRA HOUSE - ENTRANCE AREA - DAY

Cameron is leaving Barra House. Dalton and Jo are there to see him off. Rafa waits with Cameron's bags.

JO

We'll see you in three days, Cameron. Try to put everything out of your mind and just enjoy your time at home...

Cameron nods and turns to walk off. Jo calls after him.

JO (CONT'D)
Do come back.

Cameron turns back to look at Jo before walking off.

INT. BARRA HOUSE - THAT MOMENT

Jack stands at an upstairs window. He watches Cameron and Rafa leave down a FOREST PATH. This is killing him.

Cameron and Kate hug. It feels like a goodbye.

EXT. BARRA HOUSE - COAST - EVENING

Later. Jack walks with Jo along the coast, depressed.

JACK
He's not coming back.

JO
He'll be back.

Jack shakes his head, convinced that she is wrong.

JACK
He's scared. And she's way too smart. She'll know something's up. And he won't be able to lie to her.

JO
Don't underestimate the effect that seeing you has had on him. He has a chance to make everything right and he knows that now.

JACK
Once he's face to face with Poppy, he'll tell her. Even if he doesn't want to. I know.

JO
That won't happen. Trust me.

They walk on in silence. Jack doesn't seem comforted.

INT. BARRA HOUSE - JACK'S BEDROOM - NIGHT

Jack sits at a desk in his room. His eyes drift to the freckle on his index finger. He brings it closer, studies it.

Now he digs a pencil into the skin of his finger. It hurts as he pushes it in until it breaks the skin and blood drips out.

INT. LYFT STEED - NIGHT

Cameron sits in the Steed, moving silently along a mountain road toward his neighborhood. He checks his watch. Tension building...

INT. BARRA HOUSE - VIEWING ROOM - THAT MOMENT

Jack is sitting down in the viewing room in front of the screen. He sees what Cameron sees. And it's gut wrenching.

EXT. TURNER HOME - NIGHT

Cameron sits in the Lyft Steed outside his house. He can see Poppy and Cory in the upstairs window, arranging books on a shelf together.

He gets out of the Steed and walks across the street as the Steed takes off. As he walks up the path toward the house, a sudden migraine hits him and his vision starts to fail.

Cameron is suddenly woozy. He tries to grab something but there's nothing to grab.

His knees go weak and he falls to the ground with a thud.

If Poppy or Cory look out the window now, they'll see Cameron's body violently shaking on the ground.

INT. BARRA HOUSE - VIEWING ROOM - THAT MOMENT

Jack stands at the screen, distraught, as Dalton and Jo rush in. We can hear Cameron's convulsions.

Then... Silence.

Tears come to Jack's eyes. And to Jo's. Time ticks on.

EXT. TURNER HOME - THAT MOMENT

We slowly drift in on Cameron. He lies on the ground, completely still now, not breathing.

INT. BARRA HOUSE - VIEWING ROOM - THAT MOMENT

Everyone watches, distraught. The screen is black, says "LENS FEED UNAVAILABLE". An excruciatingly long beat.

Then... The sound of a sudden sharp inhale of air...

EXT. TURNER HOME - THAT MOMENT

Cameron inhales a lung full of air. He must've been milliseconds from the end.

Confusion sets in as he looks around him, sweaty and pale.

INT. BARRA HOUSE - VIEWING ROOM - THAT MOMENT

Everyone breathes again as Jo snaps back into work mode.

JO

Call him. Send a car.

Rafa obeys. We hear Cameron's ear bud start ringing.

EXT. TURNER HOME - NIGHT

Cameron has regained an awareness of where he is. Jo is calling him. He looks around. The front door of his house is only 15 feet away. Thankfully Poppy or Cory have not seen him. He speaks to answer the call, his voice groggy.

CAMERON

Pick up. Pick up...

JO (V.O.)

Cameron. There will be a car there in a moment. Try to stand up.

Cameron scrambles to his feet, steadies himself. He looks over at his front door, sways on his feet.

We see Cameron looking around at the Lyft Steed parked on his street. He starts to make his way over to it praying Poppy or Cory or a neighbor will not see him.

I/E. LYFT STEED / TURNER HOME - MOMENTS LATER

Cameron gets into the back of the Lyft Steed. Jo talks to him from the Viewing Room.

JO
Cameron, we're gonna need you to
come back.

CAMERON
(weak)
...I just got home.

JO
We might just need to tweak your
medication, but we gotta have a
look at you.

CAMERON
I'm not going back.

Jo maintains a calm tone but it's a lid on a scream.

JO
If you stay and have another
seizure without supervision, you
could die in front of your family.

CAMERON
Fuck you.

Cameron sits there, utterly torn.

His deep pain turns to a sudden rage. Cameron slams his fists
into the seat of the car repeatedly.

CAMERON (CONT'D)
Fuck! Fuck! Fuck! Fuck!

Deep in his rage, he collapses again, his body convulsing.

JO
Cameron? Cameron, talk to me.

We drift up from Cameron to see the bedroom window, Poppy and
Cory still putting books on a shelf, unaware, as the Lyft
Steed moves off into the night.

EXT. VARIOUS ROADS - NIGHT

The LYFT STEED drives fast along various roads.

EXT. BARRA ISLAND - JETTY - NIGHT

It is windy. Cameron is lifted out of the small boat on a
stretcher by a SERVICE DRONE BOT, guided by Rafa.

INT. BARRA HOUSE - MEDICAL BEDROOM - NIGHT

Cameron is downstairs in a medical room. He's lying unconscious, hooked up to medical equipment. Jo and Dalton stand by his bed, both of them tense.

JO

...Jack goes in the morning.

DALTON

I haven't finished evaluating his psychological state yet. I'm not comfortable with Jack going home.

JO

Poppy's expecting him back... Jack is ready. He goes first thing.

This doesn't sit well with Dalton.

JO (CONT'D)

We're covered for this in the contract... It will be noted that you opposed the decision. Tell Jack to call Poppy now.

Dalton shakes his head; deeply frustrated but overruled.

INT. BARRA HOUSE - CAMERON'S BEDROOM - NIGHT

Jack sits on the bed. Dalton stands beside him.

DALTON

You slipped in the shower. Mild concussion. Scan was all good. Home tomorrow.

Jack nods. Understood.

Rafa wheels a cart over. It has Cameron's clothes neatly folded in a square box. His SHOES, his WATCH, his AR CONTACT LENSES and his WEDDING RING are also on the cart.

Jack looks down at the items. His things...

INT. BARRA HOUSE - DECK - DAY

Jo sits with Jack looking out at the surrounding landscape. She breaks the silence with some parting words for Jack.

JO

...If these two weeks at home go well, which they will, your memory of this process will be removed and we will not see you here again. If Cameron wakes up, he will monitor your lens feed. But unless there are any issues over the next two weeks, you will not have the option to stop this.

Jack nods. Jo hesitates before she continues.

JO (CONT'D)

I know this isn't as we planned it, but you're ready, Jack. Don't think of these two weeks as a test.

Jack studies her a moment, then nods. Understood.

JACK

...I'm just going home.

Jo nods and studies Jack out of the corner of her eye a beat. Whether she believes that he's not nervous or if he believes it himself is another question entirely.

EXT. TURNER HOME - DAY

A Lyft Steed pulls up outside the Turner home. Jack gets out. The Lyft Steed takes off, leaving Jack standing with his luggage outside his house. He begins walking up the driveway.

INT. BARRA HOUSE - VIEWING ROOM - DAY

Jo watches Jack's POV on screen. He's walking toward his front door now.

Jack gets to the front door and hesitates, his hand hovering above the handle, but finally moves his hand closer to the handle and the door auto unlocks.

INT. TURNER HOME - THAT MOMENT

Jack comes in the front door, Poppy runs up the stairs to meet him as he comes in.

POPPY

Bear... Let me see you. Are you ok?

She goes to inspect his head.

JACK
It's just a little bit sore, I'm
fine. Swelling's gone down.

Poppy has a look at him, worry etched on her face.

POPPY
What did they say?

JACK
I might be a little bit fuzzy for a
few days, but I'm good. Hey, come
here.

Jack gives her a massive hug. They hug each other tight. God
it's incredible to see her and hold her.

INT. VIEWING ROOM - THAT MOMENT

Jo watches the moment from the Viewing Room, tense.

POPPY
You scared me.

JACK
I scared me.

INT. BARRA HOUSE - MEDICAL ROOM - DAY

Cameron lies in bed, still unconscious. His eyelids twitch, a
slight grimace on his face like he's having a nightmare.

INT. TURNER HOME - KITCHEN - DAY

Jack is at the kitchen sink getting a glass of water. Poppy
comes up to him.

POPPY
He's waiting for you up in his
room.

Jack turns, looks at her strangely.

JACK
Who?

POPPY
(laughs)
Eh... Your son?

Jack remains totally deadpan, a curious look on his face.

Poppy is suddenly concerned.

POPPY (CONT'D)
Shut up...

After a beat, Jack breaks into a chuckle.

POPPY (CONT'D)
Asshole!

She hits Jack's chest. He's laughing, loves playing with her.

JACK
I'm sorry, I had to.

Poppy can't hide a chuckle too.

POPPY
Shit, Cameron. Don't freak me out
like that... Wanker.

INT. BARRA HOUSE - VIEWING ROOM - THAT MOMENT

That moment, Jo watches the scene from Jack's POV on screen.
Jo looks like she almost had a heart attack.

INT. TURNER HOME - LIVING ROOM / KITCHEN - THAT MOMENT

We see Jack's POV as he leans in toward Poppy.

JACK
Come here.

POPPY
(amused)
No way.

JACK
I'm sorry.

Jack tickles her, brings her in for a hug. Poppy smiles.

POPPY
Easy tiger.

Just then we hear a dog barking. Jack looks around and sees
Ellington approach. Jack's heart rate spikes again.

Ellington's not buying that it is Cameron. He growls at Jack.

JACK
Pig!?

Jack crouches down. Ellington holds his ground, growls.

POPPY
Ellington!

JACK
Hey, pal.

POPPY
Wow. I think pig's pissed at you
for leaving town and hitting your
head.

Ellington continues to bark. Jack laughs as Poppy approaches Ellington to calm him.

POPPY (CONT'D)
He is not letting it go. Ellington!

JACK
Ok, Pig.

POPPY
I'll stick him outside.

JACK
I'll go check on Doc.

Jack heads for the stairs, his confidence suddenly shaken.

INT. BARRA HOUSE - VIEWING ROOM - THAT MOMENT

Jo sits watching the screens. She looks FRAZZLED.

INT. BARRA HOUSE - MEDICAL BEDROOM - NIGHT

Cameron's eyes open. He is groggy. He looks around the strange, unfamiliar room as a sudden anxiety builds.

He tries to double tap his fingers to bring up his AR SCREENS but it doesn't work. He feels his eyes. His contact lenses are out. Panic starts to rise.

CAMERON
Hey...!!

With a struggle, Cameron sits himself up. He manages to pull his legs over the side of the bed as Jo arrives at the door.

CAMERON (CONT'D)
What happened?

JO
You passed out. You've been
unconscious for almost 24 hours.

CAMERON
What does Poppy think?

JO
...Everything's fine, Cameron.

CAMERON
What does that mean?

Cameron just looks at her as he starts to piece it together.

CAMERON (CONT'D)
He's not gone..?

JO
We've been monitoring it all while
you were out. Everything's good.

CAMERON
No no no no. I didn't get to --

JO
I'm sorry it happened this way.

CAMERON
I'm not done! I didn't say he could
go back.

JO
It was the right decision.

CAMERON
Bullshit! I'm not done!

JO
Well it's not about you now.

CAMERON
(taken aback)
Excuse me?

Cameron glares at Jo as she steps forward.

JO
You have an opportunity here that
no one gets.

CAMERON
No no no no.

JO
Don't be blind, Cameron

CAMERON
Fuck you.

JO
You're dying.

Jo peers right into Cameron's soul.

JO (CONT'D)
...You're dying.

Those words hang in the air. Cameron can't look at Jo anymore, diverts his eyes. A long, quiet beat.

JO (CONT'D)
You're dying, Cam --

CAMERON
Stop!

The room is suddenly dead silent. Cameron manages to get a tiny word out.

CAMERON (CONT'D)
Stop.

Jo gives him a moment.

JO
Jack was ready. They're in good hands. They're in your hands.

Cameron shakes his head as Dalton appears at the door. He senses the atmosphere as Cameron speaks to him.

CAMERON
I want to see the video. Now...
(to Jo)
And you can stop watching my family.

Jo keeps her eyes trained on Cameron. She nods.

INT. BARRA HOUSE - VIEWING ROOM - NIGHT

Dalton leads Cameron into the Viewing room. He's weak but walking. Rafa is watching Jack's POV on the large screen.

ON VIDEO - Jack is with Cory in CORY'S BEDROOM, hanging out before bed. We see Jack's hand reach out with a book for Cory, they're both chuckling, giddy.

Cameron studies the Viewing Room screen, shaken by the visceral reality of seeing Cory look right into camera.

CAMERON

...This is the only feed?

(Rafa nods)

...I'd like to be alone.

Rafa stands and joins Dalton at the door.

DALTON

Call if you need anything.

As everyone leaves, Cameron stands in front of the screen. Jack is helping Cory to open the book. We see a handwritten quote on the inside cover.

JACK (O.S.)

My mom gave me this on my tenth birthday. She wrote a quote, see..? Wanna read it?

CORY

(reading)

...You think your pain and your heart-break are... un-pre-ce-dented in the history of the world, but then you read. James Bald-win.

JACK (O.S.)

Good! Know what it means..?

As Cory and Jack keep talking, we dip the audio and slowly push in on Cameron as he watches.

INT. BARRA HOUSE - BASEMENT - NIGHT

Slowly we drift through the dim curved hallway of Barra like a ghost as the sound of rain gentle emerges.

INT. BARRA HOUSE - VIEWING ROOM - NIGHT

Later. Cameron's in the viewing room watching Jack's POV on the screen. Jack's at home in the back garden with Poppy.

ON VIDEO - Poppy and Jack sit on the PATIO. They're mid conversation. Poppy talks with a heavy heart.

She holds open a copy of a book. A paragraph is underlined and some pencil notes in the margins. Andre's handiwork.

POPPY

I used to kill Andre for doing this to our books when we were growing up. Now I'm pouring over every word he underlined. Listen to this one.

(beat, reads)

"He thought he heard her call carried in the wind, a song bird trying to beat its wings. He thought he heard it echo around the dead streets and remembered New Years Eve when he was 16, her fingerprints still glowing like sea stars on the palm of his hand."

Poppy stops reading, composes herself.

POPPY (CONT'D)

...God I wish he'd found love before the end, you know..?

(smiles, stays strong)

...A few months ago, going through these books like this would've floored me. His thumb smudges...

(beat, fighting tears)

I'm gonna have Andre around me forever... We both are... Somehow I'm finally breathing again but I feel like I've lost you, Cam...

She takes a moment. We see Jack's hand coming out to gently wipe a tear from her face.

POPPY (CONT'D)

You keep yourself so busy doing a job you hate. It's like you're not here... I'm not saying you're fully to blame. We're both in this.

Cameron is watching every second from Jack's POV. Poppy looks into camera, right into his soul as she continues.

POPPY (CONT'D)

I know I checked out for a while. I know that scared you. And I'm so sorry for that. I am. But since Andre we're like two strangers. And we can't do it like this anymore...

(beat)

(MORE)

POPPY (CONT'D)
Hearing you say the words: "I hit
my head" the other day. I couldn't
lose you, Cam. I couldn't live.

Cameron watches as Poppy's words hit him deep. She continues,
forcing herself to stay strong.

POPPY (CONT'D)
So this is me telling you that I'm
done with the silence now. We start
communicating again and we fix
things.

Cameron looks at Poppy with total love as she wipes her eyes.

JACK (O.S.)
Everything you just said, P...
Everything.

We dip the audio down now. Cameron just sits there, a wreck.

FADE TO BLACK.

EXT. BARRA ISLAND - JETTY - DAY

Next morning. Cameron walks alone, a tiny figure dwarfed by
the surrounding landscape of Barra.

INT. BARRA HOUSE - KATE'S BEDROOM - DAY

A few days later. Cameron sits by Kate's bedside. She's at
death's door. Cameron looks at his friend, smiles at her,
gives her a supportive squeeze on the arm.

CAMERON
(remembering)
...Oh hey I made you something.

He takes out a pencil drawn "GET WELL SOON" card. He waits
for her to chuckle but she just looks at it, stone faced.

KATE
That's really insensitive.

Cameron's joke has utterly backfired. He's mortified.

CAMERON
Oh shit. I'm really sorry, Kate. I
thought it'd be. I didn't. Shit...

Suddenly Kate breaks into a cackle.

KATE

Your face. Oh my god. Your face...

She's laughing now as Cameron realizes he's totally been got.

CAMERON

Oh you mother -- Shit.

KATE

It's funny. It's good.

They laugh together now. Kate erupts into a coughing fit, a pained look suddenly on her face. Cameron holds her hand, just being there for her.

CAMERON

You're OK. I've got you. I'm here.

EXT. BARRA ISLAND - SHORELINE - DAY

Cameron stands with Jo, Dalton and Rafa at the island's edge. Rafa empties Kate's ashes into the sea, ripples emanating out in perfect rings. Cameron silently stares out.

EXT. BARRA ISLAND - SHORELINE - DUSK

Later. Cameron sits in the same place, alone now, looking out to sea as night encroaches. A lonely, haunted figure. He flicks Kate's lighter on, the flame dances in the wind.

INT. BARRA HOUSE - VIEWING ROOM - NIGHT

Days later. It's dark and lonely in the viewing room. The screen reads "LENS FEED UNAVAILABLE".

Cameron sits there on the floor, shut out, a ghost.

INT. BARRA HOUSE - CURVING HALLWAY - NIGHT

Cameron stands with Jo in the basement hallway, mid-argument.

CAMERON

But he's been taking out the contacts more and more, not just when he goes to bed.

JO

Well, he doesn't have to wear them all the time. They make him feel uncomfortable.

(MORE)

JO (CONT'D)

He feels bad for you. But he also feels uncomfortable having his family watched.

CAMERON

I don't give a shit about his comfort. That's my family.

JO

What you're feeling right now, Cameron, is normal.

CAMERON

No, it is not. Something is wrong. For the last couple of days, I feel it. Something is off.

JO

This stage, whatever you're going through, it's normal. He's fine.

CAMERON

Yeah.

Cameron walks off, certain she's wrong.

EXT. BARRA HOUSE - FOREST CLEARING - DUSK

Next day. Cameron stands at the edge of the forest, battling with a growing inner turmoil.

He turns back to face Barra. In an upstairs window he spots Jo and Dalton having a heated argument. He crouches behind a tree and watches them like a hawk.

INT. BARRA HOUSE - VIEWING ROOM - NIGHT

Cameron is glued to the screen. It's very quiet in the viewing room, almost eerie.

ON VIDEO - Jack is standing in the en suite bathroom looking in on Poppy who is in their bedroom, music on, sitting with her back to him on the bed, folding laundry.

Now Jack looks at himself in the mirror, looking right down the lens.

Cameron watches as Jack edges closer to the mirror, staring at him. Jack seems disturbed. Cameron mutters to himself.

CAMERON

...What's up with you?

He watches as Jack looks down at his hand for a beat, then he looks back up and takes out the contacts.

The viewing room becomes dark. In the bottom corner, the screen reads "LENS FEED UNAVAILABLE".

Cameron sits there, shut out again, certain that something is very wrong.

EXT. TURNER HOME - NIGHT

Across the street from the Turner home. The neighborhood is eerily quiet. Slowly we drift closer, a voyeur.

INT. TURNER HOME - KITCHEN - NIGHT

Inside, it is dinner time. A pasta dish. Poppy dishes out the food. Cory sits, playing his video game device.

JACK
Cory, time to eat, buddy.
(Cory ignores him)
Cory. Pause it.

Jack shares a glance with Poppy.

POPPY
Cory.

Cory ignores her too. Poppy and Jack begin to eat.

POPPY (CONT'D)
What do you think?

JACK
Mmmm, it's good.

POPPY
Pecorino instead of Parmesan.

JACK
I like it.

Cory's still on his Nintendo. Jack raises his voice.

JACK (CONT'D)
Cory. Now please!

Cory looks up. Sees that his dad means business. He sighs and puts the video game away. Cory begins to eat.

POPPY
Less salty, kind of sweeter?

JACK
Yeah, it's great.

Nothing is said a moment. Jack stabs at his pasta, worked up.

POPPY
You OK?

JACK
Hmm? Yeah. Fine.

POPPY
(smiles strangely at him)
What's up?

JACK
Nothing. I'm good --

Jack spots Cory playing his video game again under the table. Abruptly, he gets to his feet, moves with purpose.

JACK (CONT'D)
OK. That's it! Give me that.

He grabs the video game out of Cory's hands, smashes it against the wall. Cory and Poppy's mouths drop open.

POPPY
What the hell, Cameron?

Ellington begins barking. Jack gets right up in Cory's face, roaring at him, grabbing his arm tight. There's a darkness in his voice we've never heard before.

JACK
When are you going to listen huh??

POPPY
Cameron!

JACK
Stay out of this!

POPPY
You're hurting him!

JACK
Shut the fuck up!

Ellington is barking manically now. Poppy is completely floored by what Cameron's just said. He screams at the dog.

JACK (CONT'D)

Shut up!

Cory tries to shrug Cameron off. Poppy's getting to her feet.

POPPY

Cameron!!

CORY

Get off me!

JACK

When are you going to learn some
fucking manners you little shit!?

CORY

Dad! Stop!

Ellington is over now barking at Jack trying to get him to stop. Jack turns and kicks him full force in the ribs. Ellington yelps and goes flying. Poppy shrieks as we cut...

INT. BARRA HOUSE - CAMERON'S BEDROOM - NIGHT

...Back to Barra that moment as Cameron jolts awake from the nightmare. One of those hyper realistic dreams that lingers after you wake. He buries his head into his covers, screams into them. His shoulders heave up and down.

CUT TO:

Cameron stares at Jack on screen, who is looking in the bathroom mirror, a menacing look on his face.

CUT TO:

Later. Cameron sits in the dark on his bedroom floor, wrapped in his blankets. He is shaking, utterly disturbed.

INT. BARRA HOUSE - HALLWAY / JO SCOTT'S OFFICE - NIGHT

Cameron, still sweaty, quietly pads along an upstairs Barra hallway. He reaches Jo's office, waits a second, listens. No sign of anyone. He pushes the handle, quietly slips inside.

He goes straight to the desk. He rifles through the drawers, finds a set of AR glasses. He puts them on and taps his thumbs. A notification comes up: "ACCESS DENIED".

Cameron clenches his fist, nearly punches the desk. But restrains himself. He roots around in the drawer again, desperate. Something catches his eye.

A SMART WATCH with a broken strap. He picks it up and the Barra logo flickers on. He studies it, thinking.

EXT. BARRA ISLAND - JETTY - NIGHT

Cameron approaches the speedboat down at the jetty. He moves frantically, paranoid that someone could be on to him. He fumbles in his pocket for the broken watch, finds it. Once he has it out, he holds it up as he walks toward the boat.

As he gets closer with the watch he is greeted by the incredible sight of the boat's lights turning on. Cameron looks at it, adrenaline pumping.

He looks back up toward Barra now, scared someone will have noticed or heard. No sign of anyone, but no time to wait. He starts to untie the boat as fast as he can.

INT. LYFT STEED / ROAD - NIGHT

Cameron is in the back of a Lyft Steed. Homeward bound. Heart racing. We slowly drift in on him as the car speeds through the streets.

EXT. TURNER HOME - NIGHT

Cameron pads toward his house, nervous. Readies himself. He gets to the door. He takes a deep breath then moves his hand toward the handle as we hear the door unlock.

INT. TURNER HOME - NIGHT

Cameron comes inside, removes his shoes and takes everything in; the smells, the feeling of the rug beneath his feet.

He slowly moves through the ground floor and waits at the base of the stairs a moment. *This is it.*

INT. TURNER HOME - UPSTAIRS HALLWAY - NIGHT

Cameron quietly edges up the stairs. At the top, he inches past his open bedroom door. He can practically hear his own heart thumping.

He pads up the next set of stairs now, headed for his office.

INT. TURNER HOME - HOME OFFICE - NIGHT

Cameron very quietly edges into his office and carefully closes the door behind him.

The lights fade up and what greets him is a nice surprise. The unloved office of the last couple of years has been transformed. It is starting to resemble an illustrator's studio again, like the old days.

Jack has been drawing again. Sketches, paintings and works in progress are dotted around the room. A number of drawings feature his character who floats in zero-g. And the framed birthday drawing of Andre is now hanging up on the wall.

He sees evidence of Jack and Poppy hanging out up there the night before - records out, wine glasses.

INT. TURNER HOME - BEDROOM - NIGHT

Poppy is fast asleep. Jack, beside her, has just woken. He thinks he hears a creak in the floorboards. Listens...

INT. TURNER HOME - HOME OFFICE - NIGHT

Cameron goes to his desk, finds a spare pair of AR GLASSES in the drawer, puts them on. The AR screens wake up.

Cameron scans through his messages. All seems to be fine. Jack and Poppy communicating just as he and Poppy used to. A GIF Poppy sent him of the moment they told Cory he was going to be a big brother.

Cameron takes it all in.

He spots the ORIGAMI ARMADILLO from when he first saw Poppy, sitting on the desk. He picks it up, looks at it fondly.

Just then, the door opens. Cameron jumps, swings around in his chair. He sees Jack there.

Then Jack holds his hand up. Shhh.

Jack quietly steps into the room, closes the door behind him.

An ultra charged beat as they stand there in silence.

But as Jack stands there looking over at Cameron, it becomes clear that he has no anger, just empathy.

JACK

It's OK. Do what you need to do.

Cameron looks at him, nods.

INT. TURNER HOME - STAIRS - NIGHT

Cameron quietly pads down the stairs behind Jack. Both men are trembling. At the bottom they round the corner. Just then Ellington bursts in through the dog flap and scurries into the house. When he sees two Camerons he screeches to a halt.

Cameron and Jack freeze in their tracks. No one breathes... A tense beat. Ellington double takes but rather than bark, he turns on a dime and bolts into the back garden like a rocket.

Cameron and Jack breathe again.

Jack heads to the store room under the stairs. Cameron nods. They look at each other. Jack whispers, emotional.

JACK

Hey... Just... Be careful. Please.

Cameron nods. I will. Jack steps into the store room. They share a last nod of trust and Jack shuts the door behind him.

Cameron strips down to his boxers and t-shirt. He takes a deep breath, readies himself, then moves for the stairs.

INT. TURNER HOME - STORE ROOM - NIGHT

Jack paces, listening to the creak of Cameron walking upstairs. Every worst case scenario pulses through his mind.

INT. TURNER HOME - CORY'S BEDROOM - NIGHT

Cameron pads into Cory's room. He notices his OLD PENCIL SET by Cory's bed. More of Jack's recent handiwork. Nice.

Cory is fast asleep. Cameron goes to his side, watches his boy for a moment. Forces himself to stay strong. He takes a deep breath and gently shakes Cory's shoulder.

CAMERON

Hey, Doc? Doc? Wake up.

Cory stirs. Cam shakes him gently again. Cory wakes, sleepy.

CORY

What's wrong?

CAMERON
I just had a really bad nightmare.
Wanted to see you.

CORY
...What was it about?

CAMERON
It doesn't matter. It's OK now.
(smiles)
Hey, I have an idea.

INT. TURNER HOME - KITCHEN - NIGHT

Cameron and Cory are in the kitchen. Cameron has prepared edamame beans in a bowl with salt. He pours apple juice into glasses.

Cory, in his pajamas, catches eyes with Cameron. *This is outrageous, Dad.* Cory giggles. Cameron laughs too.

CAMERON
We're gonna pretend that this is beer, OK? My first was with my mom. I was a lot older than you. But it's OK, we won't tell anybody.

CORY
Yeah.

CAMERON
And these guys were her favorite thing to eat with beer. Edamame with loads of salt, washed down with a nice crisp brew.

CORY
How do you eat it?

CAMERON
See? Just grab the top. Pop it out. Yeah.

CORY
It's good.

CAMERON
It's good, right? Better than they look. Now let's try it with our beer.

INT. TURNER HOME - STORE ROOM - THAT MOMENT

We watch through a crack in the door of the store room. Jack is deeply moved as he watches the tender moment. Cameron and Cory clink glasses. Cory sips his 'beer'.

INT. TURNER HOME - KITCHEN - THAT MOMENT

Back with Cameron as he looks at Cory, just about holding it together but starting to slip.

CAMERON
To a long life for you.

CORY
To edamame.

They laugh. Cory reaches for the bowl.

CORY (CONT'D)
I'll just take one more.

CAMERON
Come here, man.

Cameron can't hold back tears now. He hugs Cory for a long time, kisses his head. Cory seems to almost sense the finality of this moment.

CORY
You OK, Dad?

CAMERON
Let me look at you, man. Let me
look at that face.

Cameron has tears in his eyes.

CAMERON (CONT'D)
Yeah, I'm OK. I'm OK.
(beat)
Cory?

CORY
Yes?

CAMERON
I love you.

CORY
I love you too, Dad.

CAMERON

...I know.

INT. TURNER HOME - CORY'S BEDROOM - NIGHT

Cory is back in bed. Cameron leans down and kisses his head.

He pulls back and looks at his beautiful boy, tears in his eyes. He whispers:

CAMERON

Be good, Doc.

INT. TURNER HOME - BATHROOM / BEDROOM - NIGHT

Cameron splashes water on his face. Now a look of determination. You can do this.

He turns and pads into the bedroom.

Quietly he gets into bed with Poppy. He lies on his side, facing her. He takes a deep breath, then:

CAMERON

P...

POPPY

(stirs, half asleep)

Mmm..?

CAMERON

P... I love you.

Poppy smiles, still sleepy. She puts her arm out to him. He breathes in her scent, kisses her hand.

CAMERON (CONT'D)

Poppy, wake up...

POPPY

Mmm?

Poppy opens her eyes, sees Cameron's pale, upset face.

POPPY (CONT'D)

(concerned)

Bear? What's wrong? What's wrong?

CAMERON

It's nothing. I just... I just had a really bad dream.

Cameron smiles, just about holding it together. Poppy's rarely if ever seen him like this. She waits for him to continue.

CAMERON (CONT'D)
I lost everything...

POPPY
Oh, baby. Come here.

Poppy hugs him close to her, emotional.

POPPY (CONT'D)
God. You're shaking, sweetheart.
You're shaking.

CAMERON
It felt so real.

POPPY
Oh, sweetheart. We're here. Yeah?

Cameron nods. He pulls back, looks into her eyes. Christ, he's going to miss looking into these eyes.

CAMERON
We're doing better now, yeah?

Poppy smiles and looks at him with total love.

POPPY
Yeah, we're doing great.

Cameron nods, in some ways, hearing this stings, but it's also comforting. Cameron looks into Poppy's eyes a beat.

CAMERON
If it's a boy... We should name him
Andre.

POPPY
Yeah, I know.

They laugh together. Tears come for Cameron now. And for Poppy. They lie there for a long beat.

CAMERON
Poppy...

POPPY
Yeah?

Cameron struggles to get out the words.

CAMERON

I drifted... I shut you out.

POPPY

Cam, stop it.

CAMERON

I'm so sorry. I just...

Poppy puts her finger gently to Cameron's lips. Shhh.

POPPY

(with total love)

We're back. Yeah? And it's wonderful.

Cameron nods. He wipes his eyes, looks at his girl a beat.

CAMERON

...Yeah?

Poppy nods. Completely. She kisses him gently on the lips. He kisses her and hugs her. They stay close, as one.

POPPY

Yeah. Come here.

They hold each other.

POPPY (CONT'D)

Come on, let's go to sleep.

Cameron holds her close. As they lie there together...

INT. TRAIN CARRIAGE (MEMORY) - DAY

We're back in the memory from when Cameron and Poppy first spoke on the train. The moment when he looked up from seeing Poppy's name and number written on the back of his drawing.

He's looking up the aisle at her as she looks up and catches eyes with him. They hold each others' gaze. Time seems to slow as they smile at each other across the train. A wordless conversation.

It's like somehow at that moment they both know that this is the start of everything. After a time, we cut back to...

INT. TURNER HOME - BEDROOM / BATHROOM - SAME

Poppy has drifted back to sleep. Cameron lies on his side, facing his beautiful girl, tears in his eyes.

INT. TURNER HOME - STORE ROOM - NIGHT

Jack sits there, an emotional wreck. Just then, he hears footsteps above him, someone coming down the stairs.

CUT TO:

Out in the living area, Cameron comes down the stairs and stands there. He looks around the house one last time. So many memories. *Goodbye house.*

He has done what he came to do. He turns to go back to the store room for Jack. Just then, Ellington cautiously comes inside through the dog flap and approaches, wagging his tail.

Cameron looks down. Seeing Ellington melts his heart.

CAMERON

Pig.

Cameron crouches down to Ellington. Now he crumbles. He hugs and kisses his dog close to him, his shoulders heaving.

Jack watches through the from the store room, welling up.

I/E. LYFT STEED / TURNER HOME - NIGHT

Later. A Lyft Steed is parked down the street.

Cameron sits in the back with Jack. No one speaks for a while. When Jack speaks again, his voice is frail.

JACK

...Thank you.

CAMERON

(smiles, teary)
Take care of them.

JACK

I will.

Nothing is said for a while. Nothing needs to be. This is goodbye. They hug. Nothing is left to be said.

Jack turns and gets out of the car. We stay with him as he watches Cameron drive off.

FADE TO BLACK.

EXT. BARRA HOUSE - LOOK OUT POINT - DAY

Some days later. Cameron's looking out on the beautiful landscape, drawing. He looks weak but peaceful.

Jo approaches and watches Cameron work. He's drawing a beautiful lonely image of his floating character in a vast landscape. Watching him work in this setting is moving. She sits next to him on the bench.

JO

...As of this morning, he's officially Cameron Turner. He'll never know about any of this.

Cameron digests this information. It seems to give him some comfort. He looks back out to the surrounding landscape.

CAMERON

Good... Good. Thank you, Doc.

Jo smiles, emotional now. He smiles at her.

JO

Thank you.

They both look up and watch a flock of starlings overhead, a beautiful murmuration.

Jo's next words come from somewhere deep in her being.

JO (CONT'D)

...It's hard to be left behind.

This sentence hangs in the air around them as they share a silent moment together. Jo brings her gaze back to Cameron's moleskin drawing.

JO (CONT'D)

...The new client is about to arrive. Come down to us when you're done speaking with him. Jack left you something.

Cameron looks at her, curious. But that's all she's saying.

EXT. BARRA HOUSE - FOREST CLEARING - DAY

We see Cameron speaking to the new arrival on the bench where he first met Kate. The new client is a YOUNG MAN, no older than twenty five.

INT. BARRA HOUSE - HALLWAY - DAY

Later. Jo leads Cameron into Lab One then turns and leaves the room. She joins Dalton in the Control Room.

In Lab One, Cameron walks into the room and stands in front of the LED WALL, as the lights dim and the LED WALL turns on.

On the LED WALL in perfect resolution we see a recording of Jack's POV. He has recorded something with his contacts before they wiped him...

ON VIDEO - Jack's in the TURNER KITCHEN approaching Poppy. She's chopping some carrots. Jack puts a cup of coffee on the table and approaches.

JACK (V.O.)
Babe?

POPPY
Mmm?

JACK (V.O.)
Tell me you love me.

POPPY
Love you.

JACK (V.O.)
No...

Jack comes up behind her, gives her a little cuddle.

POPPY
(laughing)
Cam, what are you doing? I'm chopping stuff.

Cameron is tearing up, watching the video as Jack turns Poppy around to face him.

JACK (V.O.)
For real, P.

POPPY
What?

JACK (V.O.)
Look me in the eyes and tell me you love me.

POPPY
(laughing)
What are you doing?

JACK (V.O.)
Just. Come on. For real. I need to
hear it.

Poppy smiles. *Weirdo*. But she sees that he means it.

POPPY
OK...

She looks him in the eyes a moment. Tender.

Cameron is watching the video, deeply moved, as Poppy looks right into the camera, and with love says:

POPPY (CONT'D)
I love you Cameron Turner. Always
have. And always will.

She looks at him tenderly before moving forward to kiss him.

POPPY (CONT'D)
How was that..?

We can hear in Jack's voice that he is moved.

JACK (V.O.)
...That was good.

Poppy chuckles. A beat.

The recording stops there, paused on Poppy looking into camera, smiling with total love.

Cameron stands in Lab One looking at Poppy on the screen.

Jo is welling up as she watches Cameron standing there, alone, in front of the screen.

Back with Cameron, his eyes open again, looking at Poppy's beautiful smiling face, paused, looking right at him.

Cameron's nodding his head now, smiling through his tears.

And just above a whisper...

CAMERON
Parfait.