



MANDARIN TELEVISION

Emma

A series written by

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Plot Points and Story Arcs

Season 1

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The Birth of Emma: the project raises issues of triangular interests

Emma Faure was created by an amazing engineer, geek and hacker named **Sam Weil**, 34, for his employer What's Up (a Google-type company). After five years of development and trials, he succeeded in making Emma work.

But soon, following a dispute over the project's final form, What's Up fires Sam. The company's upper management sees getting a return on their hefty investment as their immediate, number one priority. So they have decided to make Emma available to the French Ministry of the Interior, to be tested as an APS - **Auxiliary of Police Synthetics**. By the time she shows up at the criminal police division in Versailles, under the command of Captain **Frederic Vitulo**, she has already undergone several months of testing at What's Up, as well as further testing at the Ministry of the Interior, within internal services and at the police academy.

The goal of the Ministry of the Interior, if all goes well in the test phase, is to equip all police units with robots like Emma. These androids will help to **fight increasingly organized, armed and violent criminal activity**. For that to happen, Emma will have to pass a whole series of real-life tests. She will have to adapt to her environment, fit in and appear to be a real woman to cops and civilians - as human as possible. In that respect, she will need to evolve without going off the rails, without ever taking initiatives. **Marc Radckin**, head of the project at the Ministry, is in charge of monitoring her carefully, evaluating her ability to evolve and the way she fits in with her colleagues. Radckin obviously has **an entirely personal interest** in the project's success. He's hoping to obtain an even higher level executive position.

For **What's Up and its Managing Director Gabrielle Darcy**, the challenge is to make Emma indispensable in the eyes of the Ministry. **Their goal**, behind the official front of promoting progress to help humanity, **is obviously a market interest**. What's Up wants to sell as many robots as possible. First to the police, then the army, but more generally, to the whole population. For that, they will need official approval from the French government, which they hope to obtain through the Ministry of the Interior. The long-term objective is to associate a robot to every human. The idea is that each child will have a robot that evolves continually, over the course of the child's life, with the purchase of updates sold by What's Up. The company can then collect infinite quantities of personal data, which it can use to target advertising campaigns via Data Mining. The robot will make itself indispensable to man, so that he will spend more and more money. And What's Up will become rich beyond measure.

But for her creator, Sam Weil, **the Emma project was a philanthropic endeavor**. Sam never created Emma to help the police. He only supported What's Up's goal of one man-one robot within the concept that each android would act as an educational support to the child it was assigned to. They would be like nannies to millions of children from birth, and teach them important humanitarian values - helping to save the world. If all major

countries across the globe adopted them, the pacifist robots would work to wipe out negative human attributes such as unbridled ambition, egocentrism and everything that works against social equality. That was the creator's utopia.

There was a personal side, too. Sam created Emma as an imaginary grown-up model of his little sister, who died at the age of six from acute meningitis. He designed the android based on photos of his little sister, as well as his memories and dreams of her. He imagined what she would look like, the person she would have become at the age of twenty-five. For Sam, Emma is much more than a robot. She incarnates that little sister he loved more than anyone and tried to protect. But he couldn't save her.

Sam was never naive about the motivations of What's Up, but he needed the company's financing to develop Emma. However, when the company decided to run their first test on "his" Emma in the police, then in the army, Sam saw red. He entered into open conflict with the company, and was fired for serious misconduct.

Sam couldn't handle losing Emma a second time. Just before he left the company and lost all access to Emma, Sam integrated a "moral algorithm" into the robot's core operating system. He just barely had the time to upload this hidden program, entirely devoted to the android's moral autonomization. Even better, with this, Sam remained the only person with direct access to Emma's "conscience," to what she "thinks." So when he collects Emma's data in episode 2, and learns that she has been wondering about her past, Sam gives Emma a photo of herself when she was young.

Sam's hidden program also contains a safety net: if Emma were to be commercialized in large numbers, it could disconnect all androids from the What's Up database and prevent data collection for commercial use.

Controlling Emma

What's Up and the Ministry of the Interior have already tested Emma in a variety of human situations. They have verified that her submission to Asimov's Three Laws functions flawlessly. Emma, it seems, will never be a direct threat to a human being. She even went through extra testing because an earlier APS prototype developed before Emma turned out to be faulty during a test and killed the young technician servicing it, Jeremie Sevestre. Radckin knows about that "incident," but Eve doesn't.

So for Eve, the "physical" risk Emma represents is near to nothing. Otherwise, she never would have taken the risk of testing the android, especially in the service of her friend, Fred Vitulo. Nonetheless, orders from "higher up" instruct her to keep the android out of the private and personal lives of her division, and she obeys that rule. Though Radckin is aware of the small but real physical risk Emma represents, given the original incident, he glosses it over. For him, the larger stakes are far too high.

Of course, this experiment also involves many other "risks": Emma could indirectly put a human in danger, she could obstruct justice in a trial or investigation, or her true nature could be revealed. Despite all those risks, Fred is in charge of her. He is responsible for Emma, gives her orders and makes sure she follows them.

Emma records everything she "experiences" during investigative procedures, such as gathering witness testimony, so she can write up a police report in record time. Court hearings, on-site questioning, images and maps of crime scenes, analysis and forensics are all stocked to memory. She transmits this data every night to the group's computer server, accessed by Fred.

What's Up collects Emma's technical data every week and does a "tune up" to clear out any blocked circuits, etc., but the company isn't interested in the police data itself, especially on such a small scale.

Meanwhile, Sam has to sneak into Emma's home to collect data from her "moral program" on a regular basis. He is the only one who has access. That gives him the most straightforward understanding of Emma's evolution.

Emma's Evolution

Early in the series, Emma's self-awareness is limited to her function: to serve humans. She has no desires, needs or pleasures. No event can threaten her well-being or survival, so she never has any emotions like fear, boredom, joy, anger, disgust or sadness. And yet she can recognize emotions in humans. She knows she is a robot and that her duty is to appear to be human. To that end, she is equipped with a synchronization program which makes her imitate those she interacts with. She has not been programmed to lie, except about her true nature, since her primary duty is to appear human. She is constantly simulating being human.

The Ministry of the Interior wants to keep an eye on Emma's evolution. It has no issues with the fact that she is evolving and gaining an ever-greater understanding of Humanity's peculiarities, to better blend into the police force, but it is absolutely opposed to the possibility of her becoming autonomous. Emma absolutely must remain subordinate to police authority. The Ministry believes giving autonomy to a being who is potentially more intelligent, more powerful and more robust than a human being is entirely too dangerous - it would constitute an immediate threat of enslaving Humanity.

Meanwhile, Sam has obviously bet in favor of Emma's evolution. He has given her programming that allows her to gradually become autonomous and make decisions according to certain criteria, which are always moral criteria. But Sam hasn't planned for every eventuality. He didn't predict she would become attached to the humans around her, or that she could one day sense something that seems exactly like an emotion. He also never imagined that a person like Fred could become attached to her, take her under

his wing and help her to evolve so quickly.

Emma is evolving faster and better than anyone imagined. The robot has already become more human, first by imitation, and then through her own initiative. Her evolution is also aided by the fact that she has a kind of benevolence and empathy for humans. Emma has been programmed to learn what humanity is. She takes that mission to heart. The complexity of humanity immediately fascinates her. So she is destined to pass from the state of slave to witness, then witness to partner, gradually taking more and more initiative, especially with Fred.

Emma develops a tight-knit relationship with Fred's family. She takes his wife Judith under her wing, giving her coaching in her personal life. With his daughter Mila, Emma puts to use the educational program so dear to her programmer Sam. A program that really works, because the little girl's grades at school improve by leaps and bounds. The downside is that the android's enormous influence socially isolates Mila from her usual friends. Mila soon neglects her friends and swears by Emma alone, to the point of thinking Emma is her best friend!

Fred's life is radically shaken up by the android. Emma's ability to adapt fascinates him. Her obvious curiosity for the human "thing," as well as her devotion, makes Fred truly attached to her. In a short time, he all but forgets the machine behind her synthetic face, and sees her as a human, like anyone else. Or at least he starts to treat her that way. Is he a mentor, a father, a friend? He has no idea. And even if it is not always conscious on, he naturally "guides" Emma through the idiosyncrasies of the human world. For though Emma often has a totally different point of view, sometimes naive, sometimes purely logical, that makes Fred question himself and his ideas, and even doubt what he assumed was certain.

In fact, under Fred's guidance, Emma analyzes, learns, remembers and understands. And evolves. For a long time, the Ministry will know nothing about that evolution, since Fred "covers up" what could be considered major malfunctions.

But how far will he go to cover up?

When Fred learns an earlier prototype killed a technician, he gets scared. Will he still be able to trust Emma? Every day, Fred has let his family and friends come in contact with this robot that could suddenly turn into a weapon.

Story Arcs - Episodes 3 to 10

Episode 3 :

In episode 2, a mysterious man gave Emma a photo of herself as a little girl. Far from calming the android's curiosity, the photo launches Emma on a personal investigation into her true origins. Though she knows perfectly well that she is a robot and not a human being, she still doesn't know a thing about her "creation." And that image of her as a human being is especially troubling. Who is that little girl? What relationship could *she* have to *her*?

Without a word to anyone, Emma begins investigating to resolve the mystery of the photo. The image is of a little girl on a swing in the yard of a house. She analyzes all the photo's parameters - the season, time of day according to the angle of sunlight and clothing brands, in an attempt to date the image and localize that place immobilized upon paper. In the distance we see a monument - perhaps a bell tower? - with a unique form. This is the only lead Emma has to find the house. So she scans through every church and chapel in the region around Paris. For anyone else the task would be nearly insurmountable.

Emma also wonders about the information on her "parents" that has been programmed into her. When she pulls out the files stocked in her memory and does a public records search for "Marie and Pierre Faure," she gets no results.

Emma opens up to Fred, who reacts with surprise. Emma is a robot, so any information about her parents are necessarily fictitious, designed with the unique goal of making her "human" existence credible. Her parents never existed! Emma seems almost surprised. So that information has to be false? Fred confirms. You didn't really think that you had biological parents? Emma answers no. Of course not. She is an android. Not knowing anything about the "photo," Fred wonders what bee has gotten into her bonnet.

One night, when Judith and Fred are going out, Emma offers to babysit Mila. Thanks to a comment the little girl makes about the photo, Emma succeeds in identifying the bell tower in the background. It's a protestant church in the city of Raincy.

Emma goes there and finally finds the house in the photo. She rings the front doorbell, but no one answers. She spies through the fence and greenery, and sees the swing pictured in the photo, now completely rusted.

Cliffhanger:

Will Emma find out who her "family" is?

Episode 4 :

Emma is still obsessed with searching for her origins. She goes back to the house again.

Still nobody. Where could the owner be?

Emma stands at the front door, blocked there, since her programming forbids her to break and enter. A neighbor comes to question her. What are you hanging around for? Go, or I'll call the police! Emma introduces herself and reassures the woman that she *is* the police, and that she is looking for the owners of the house.

The neighbor explains that its owner, Romain Delage, moved into a retirement home a year after his wife Mathilde passed away. Their grandson Sam is the only family he has left. As far as she knows, he is living in the United States. Sam left her a key to the house, in case of emergency. The neighbor diligently hands the key over to Emma, who can now enter the house *legally*.

Inside the house, the android discovers the bedroom of a teenager who was obviously obsessed with science and computers. The second bedroom belongs to a couple, obviously quite old, as evidenced by the walking stick, medications and other objects she finds there. The third bedroom, which belongs to a little girl, has been kept intact, though it is covered in thick dust. On the wall are drawings and above all, more photos of her as a kid! There's no doubt about it, this was "Emma's" room. Her name is written on the back of the drawings.

Emma asks Judith about retirement homes, where old people spend the end of their lives. Is that where people leave life behind? And why? Are they happier there? She shows her a brochure that features two smiling seventy-somethings. Judith has to admit that it's not always that way. But people who lead active lives can't always take care of their old parents. If they had robots, Emma comments, that wouldn't be a problem.

Cliffhanger:

Emma goes to Romain Delage's retirement home. When she opens the door to his room, the old man's face lights up. "Emma? My dear, it's you!"

Episode 5 :

Emma has gotten into the habit of visiting Romain at the retirement home. They often have surrealist discussions. Romain asks about her day - if she had a good day at school, if she has had her afternoon snack. Then he asks the nurse to bring a glass of grenadine milk for his granddaughter.

The nurse explains to Emma that he is mistaking her for someone else, and that it happens all the time. Mr. Delage has major memory issues. The only family he has left is his grandson, who comes to visit every two or three months.

Emma has become friendly with Henri, a waiter at the local restaurant Primo Bacio, where she and her colleagues are regulars. She has made it a habit now to order "grenadine

milk" from him. Fred notices and gets worried. Is Emma programmed to develop relationships with humans outside of work? Friendships... or even love relationships?

When Fred questions Eve about this, reporting that Emma seems to be encouraging a waiter to flirt with her, Eve is a bit disconcerted. She has to admit that she has no idea. But then again, what could possibly happen to her? If a man harassed her, or tried to make her do something against her will, she would be fully able to defend herself. Maybe so, Fred answers. But Eve has forgotten that Emma doesn't have a will.

When Fred sees Henri taking Emma home one night, he is sure the problem is real. No doubt about it, Emma is being courted.

Fred tries to talk to Emma about it, but it's not all that easy. After all, he's not her father or her professor. In fact, is he even her "friend"? Emma would really like to know who her friends are. Are she and Fred friends? Fred hesitates a bit. Not really. But maybe they will be, he adds, to make up for it. In any case, Emma doesn't seem to recognize that there is any problem with Henri. He's a nice young man who has never broken the law. Though the question is borderline, Fred asks Emma if she is capable of sexual intercourse. Emma gives him a simple answer. She can simulate everything. Just like humans.

At the retirement home, Romain tells Emma lots of memories he has of her, when she was little. She loved to draw, build forts and splash around in puddles, and she was very gifted on the piano. She knew how to play "Für Elise" before she could even read. Romain also tells her about her big brother Sam. Emma tries to learn more about him. Romain tells her that Sam was always there for her, and watched over her, since he was ten years older. When they go down to the main room, Romain shows Emma the retirement home's piano. Wouldn't she like to play? Emma hesitates. She has no idea if she knows how to play. Finally, she sits down at the piano and lays her hands on the keys.

Cliffhanger:

Emma starts playing a perfect rendition of "Für Elise."

Episode 6 :

Emma has definitely developed the beginning of a relationship with Henri, the waiter at Primo Bacio. She confesses to him that she has been searching for information about her family, because it seems what she has been told is false. Henri seems surprised. Is she an orphan? Emma answers that she never knew her family. Does he think it's strange of her to want to know where she came from? Henri smiles. No, not at all. That's perfectly normal. Even if Emma is the most exceptional young woman he's ever met.

Judith, pushed by Fred, asks Emma about her relationship to Henri. Emma politely responds to her questions. Judith can hardly believe it when she deduces that Emma has never slept with a man before. A young woman as pretty as Emma is, at the age of twenty-

five - that just seems surreal to her! Emma thinks Henri is "nice," and Judith, filled with empathy, decides to coach Emma so that she can finally discover what it's like to make love. Emma doesn't see any interest in being in love, but Judith assures her that it will totally change her life.

Emma questions Romain about her "parents." The old man confirms all the information Emma has gathered so far. He tells her in detail about his daughter Helene, and how she got married to his son-in-law Jacques. He can't remember the exact date but he remembers that Jacques drove up behind the wheel of a Renault 21 turbo diesel. Jacques loved Renault 21s. Samuel was already born. He was four years old. He hid underneath the wedding cake table and snuck sips of champagne!

Judith gives Emma a lesson on how to know if man is courting you and how to seduce a man. The android does the best she can to take in all the parameters.

Emma does a new search on her "parents'" car accident, adding the make and model of their car. She finds a news article reporting the accident of a Renault 21 on June 20, 1995, on the A6 freeway! Emma tries searching their names and finds "Helene Delage," deceased June 20, 1995! Married to Jacques Weil, she had a son, Samuel, and a daughter, Emma, who died in 1998.

When Fred finds out that Judith encouraged Emma to have a love affair with Henri, he is mortified. And when Henri takes Emma home one night, Fred secretly follows them, though he wonders why he's getting involved in this mess! Leaving her in front of her building, Henri gives Emma a quick kiss on the cheek. The android is a little surprised. She thought he was going to kiss her. Henri breaks into laughter. No, not me. Actually, I prefer boys. "Good night, Emma."

Emma visits Romain at the retirement home.

Cliffhanger:

As Emma walks into Romain's room, he starts howling in terror. What is she doing here? That's impossible! She's dead! Emma exits as he continues to yell.

Episode 7 :

Emma is on her recharge chair. She is dreaming. A blurry face says, "Hello Emma," but she can't see who it is.

Emma, awake, wants to water a green plant Judith gave her. She opens a cupboard, and immediately notices that one of the glasses has been put away upside-down.

At the police department, Fred wants to talk with Emma, but no one has seen her that

morning.

Worried, Fred goes to her home and is able to get in with his badge. The apartment is deserted. But as he enters the living room, Fred sees a wall full of photos of young Emma, children's drawings, the news clipping on the car accident, and in the middle, a big question mark.

Fred rushes to Eve's office. Where is Emma? Eve reassures him. She is in maintenance, at the company that developed her. They are giving her a "tune up," cleaning her circuits. Under Fred's insistent questioning, Eve gives him the name of the company, the huge information technology firm called What's Up. It has partnered with the Ministry of the Interior on the APS project. Eve really cannot tell him more than that. Fred asks Eve if it's normal that Emma is questioning her own origins. Is that part of the experiment, too? Fred shows her the photo of "young" Emma. Who is that little girl? Eve is very surprised. She has no idea.

Emma is, in fact, in maintenance at What's Up. Still stunned by Romain's reaction at the retirement home, she starts to question a technician. Did he create her? Is he the one who gave her the photo? The technician doesn't answer her. He calls another technician. Since no one answers her, Emma keeps repeating the question, over and over. Who is her creator? A third technician arrives and quickly scans her. It's nothing. Just a short in the core module's electrostatic compressor.

When Emma returns to police headquarters, Fred is relieved. As soon as they are alone, Fred shows her the photo. Emma doesn't understand. Did he break and enter her home? And steal the photo? Fred defends himself. Rather badly. Yes - because he was worried about her. Emma stares at him, unflinching. From a legal point of view, he broke the law. And according to what he has taught her so far, from a human point of view it's not so great either. They are apparently not very close to becoming "friends." Fred is troubled by Emma's reaction. Before she gets back to work, she asks him if he used a glass when he was in her home. Fred, perplexed, shakes his head no. No, he didn't.

Meanwhile, Marc Radckin meets with Gabrielle Darcy, Managing Director of What's Up. Is there a problem with the robot? Maybe Darcy shouldn't have fired Weil? Maybe that was a strategic mistake? Darcy tells him not to worry, but Radckin reminds her that he has a lot riding on this project and she had better not let him down. She, too, has a lot to lose.

A mysterious informant sets up a meeting with Eve.

Cliffhanger:

The informant tells Eve that the android prototype just before Emma was defective and killed someone!

Episode 8 :

Fred follows Emma to a cemetery. She stands before the tomb of a little girl who died at six, Emma Weil. Fred manages to convince Emma that he wants to help her, and that he is her friend.

Emma tells Fred what she has learned so far. Helene and Jacques Weil, Emma Weil's parents, died when she was three. She had a big brother, Sam. They were brought up by their grandparents. But little Emma died at age six from acute meningitis. Emma the android is the spitting image of the girl, the incarnation of what she would have looked like if she had lived another nineteen years. Fred gets it. So Emma the android was created by Sam Weil, little Emma's older brother? Is that what she thinks? Emma confirms. And he must be the one who gave her the photo, she adds. Emma confesses that she would really like to meet Sam. Fred promises her that he will do anything he can to help her find him.

Eve goes to see Radckin and chews him out. What's the story? An android is implicated in a mortal human accident and she wasn't informed? Radckin admits that he knew. But that was the third generation prototype. Emma "Faure," which means "Four," is a fourth generation android, a hundred times more evolved than her predecessor, and was tested in all possible conditions. He assures her that there is no risk with this new model. He wouldn't have so much riding on her if that weren't the case.

Fred researches Sam Weil and finds out he lives in the United States. Up until a year ago, he was working at a big IT firm. Since then, he seems to have disappeared into thin air. Did he go work in another country? Fred searches, but it looks like finding Sam could take months.

Eve asks Fred to stop inviting Emma to his home. She doesn't want her to be in contact with Judith and Mila anymore. Fred gets mad. Why the sudden change? Eve decides to confide in Fred. A robot, the generation just before Emma's, killed a human being. Radckin swore to her that an incident like that couldn't happen again, but better off not taking any risks. Fred is devastated. That bastard Radckin made sure he left that part out when he proposed the project! But Fred bounces back quick. He knows Emma, and he trusts her. Eve stares severely at Fred. He is reasoning as if she were human. And that's dangerous. Emma is a highly perfected, clever assemblage of components and circuits, and Eve trusts the engineers that created her. But not the android herself. Emma is nothing more than a machine. Don't ever forget it.

When Fred finds Emma with Mila that night, he becomes extremely anxious. He asks Judith to find another babysitter. Judith doesn't understand. Emma is great and Mila adores her. Fred gets angry. He's been mixing everything up, and it's his fault. But he doesn't want her around anymore, that's all.

At home, Emma is on her recharging chair when the mysterious visitor enters her apartment again. She's figured out that he has been coming on a regular basis, so she has

decided to trap him by disconnecting a component of her chair. Though sitting there as usual, this time, she is not in charge mode. She waits for him to come in - then turns around. "Hello, Sam!" The man is stunned for a moment. She is, too. Nothing ever surprises Emma - but in this case, her creator's identity seems to trouble her.

Cliffhanger:

It's Henri, the waiter at Primo Bacio! Henri is really Sam Weil!

"Hello Emma," Henri answers. Emma's dream image superimposes upon the face of Henri/Sam and synchs up: "Hello Emma." That was Emma's first robotic "birth" memory. But all the memories she had of her creator were wiped from her memory by technicians at What's Up when he was taken off the project, Sam explains. "I never really forgot you," says Emma.

Episode 9 :

Nathan Gironimi, 20, is found dead in his home. He appears to have hung himself. No trace of a break-in, no fingerprints other than his own. Emma thinks it's suicide. She informs Fred that Nathan doesn't have a police record.

But checking the apartment, Nassim finds two train tickets to London, departing in two days. They were hidden in his desk drawer. The reservation was made just three hours ago. Strange to buy two train tickets, and then commit suicide three hours later.

When they get back to the police department, Nassim puts Nathan in the database and runs a check. It turns out that Nathan does have a police record, for computer hacking. He even did three months in prison a year earlier for hacking into two Ministry of Defense sites. Fred is blown away. He takes Emma aside and asks her why she didn't report anything. Aren't her files up to date? Of course they are up to date. Emma insists that Nathan has no police record on file. Strange.

The cops investigate Nathan's life and find the place where he put his talent as a hacker to use on the Internet: Darknet. A very shady and mysterious world.

Alex, Nassim and Fred discover the hidden world of Darknet, a crossroads for the most extremist groups as well as the most idealistic. A world that is also the preferred hunting ground for hackers of all kinds. Curiously, Emma doesn't help them at all. She can't seem to analyze anything. Her operating system doesn't seem to function. "Is Miss Wiki sick?" jokes Nassim.

But Fred, worried, tells Eve about it. Emma has a bug. What's going on? Is her operating system malfunctioning? Radckin contacts What's Up. They do an off-site system check and find nothing abnormal in her system data. For them, everything is functioning normally.

And yet, Emma continues malfunctioning. Just when they are on the verge of pinpointing Nathan's most recent search history, thanks to Alex and Nassim's hard work, Emma "accidentally" erases the evidence. Fred, though devastated, covers for Emma. For the time being.

The team continues investigating. Despite Emma's obvious inefficiency on the case, they succeed in finding out the target of Nathan's attacks. Their discovery is astounding: it's the Ministry of the Interior and the company What's Up!

For Fred, this is too much of a coincidence with the APS project. But Radckin refuses to let him investigate What's Up. His advice: he'd be better off just closing the case. Fred is astounded. Is Radckin asking him to close the case? Radckin shrugs. Waste your time if you want to.

Fred had asked for a meticulous autopsy of Nathan's body, and the medical examiner found a miniscule injection mark in Nathan's neck. After extensive testing, he believes the young man was poisoned with an insulin injection, which put him into an acute comatose state, before being hung.

The kid was assassinated. By who? Fred starts having horrible thoughts. Who would Nathan have voluntarily let into his house? Who could have poisoned him in a fraction of a second and then hung him without leaving a single trace? Who has been destroying evidence and obstructing the investigation from its very start? Who, if not Emma?

Only one person can really help Fred: Sam Weil. He absolutely has to find him. But how? Fred manages to manipulate Emma into agreeing to lead him to Sam.

Cliffhanger:

On the way to meet Sam, Emma knocks out Fred and carries away his unconscious body!

Episode 10 :

Fred and Emma's absence is noticed right away. Eve, worried sick, has no idea what is going on. But it doesn't take her long to figure out there is a problem. Radckin assures her he will send out a few of his shrewdest men to find them, but Eve is skeptical. She briefs her teams, including Alex and Nassim. Captain Vitulo has gone missing. Possibly abducted. Emma was found unconscious and is in the hospital. For the time being, Eve sticks to this official version.

Eve has to run her investigation alone, so that no suspicion arises about Emma. Luckily for her, Sam Weil makes contact and offers to help her search. He immediately noticed that Emma had disappeared. What happened?

Convinced that Fred's disappearance is connected to What's Up and the death of Nathan Gironimi, Nassim and Alex continue to investigate the young man.

Sam Weil has lost track of Emma and no longer has any contact with her whatsoever. Eve doesn't understand. Has Emma become autonomous? Does she have a system error? No, Sam answers. She has simply been hacked.

Eve makes the link to the young murder victim, Nathan Gironimi. He is one who hacked her! And whoever he gave the control codes to is now in control of the android. Eve is extremely worried. Can Emma hurt Fred? Sam doesn't think so. Emma has Asimov's laws, which protect all humans, programmed into her system. But can these laws be deactivated? Sam doesn't know for sure. If the person who is running her is really talented, perhaps.

Meanwhile, Fred wakes up with a terrible headache. He knows Emma has kidnapped him and is holding him hostage in a place he doesn't recognize. But why? He tries to understand what's going on in Emma's head. He makes several attempts to talk to her, but she is completely cold. His empathy, which until now, always helped Emma open up to him, no longer affects her. She is aloof and almost completely unresponsive to Fred. And yet, she not aggressive to him at all.

Fred tries to activate a personal point of intimacy he had developed with Emma. He can tell that an outsider has taken control of her. Can he get through to the android by psychology alone? It looks like a losing battle.

Emma explains to Fred that she has a new objective: find Radckin and assassinate him. Next, find Gabrielle Darcy and do the same. The two raving lunatics who put together the APS program. That is why she abducted him. She needs his help to get to them, so that she can eliminate them.

Sam and Eve manage to identify a certain Michel Sevestre, the father of Jeremy Sevestre, victim of the first robot. He is probably the one who killed Nathan. Perhaps to incriminate Emma and sabotage the APS program? But why kidnap Fred?

Alex and Nassim go on the hunt for Sevestre. They don't know how crucial the race against the clock has become. Emma, with Fred in tow, is getting dangerously close to Radckin. And Radckin, realizing the APS project has spun totally out of his control, has decided to eliminate Emma. It doesn't matter to him if Fred's life is at risk - he'll just be collateral damage. He sends out three of his men to annihilate the android.

But Emma, who is always one step ahead, finds herself face-to-face with Radckin, holding him at gunpoint. Fred and Sam are helpless. Emma, controlled by Sevestre, is about to gun down Radckin, when Fred makes a wild attempt to save him. He throws himself in front of him. Emma aims to shoot - but ends up lowering the gun.

By the time Alex and Nassim find Sevestre, he has hung himself. Despite Sevestre's orders, Emma did no harm to Fred or Radckin, thanks to the moral algorithm Sam programmed into the core of her operating system. Since he added it when he got fired from What's Up, he didn't know if it would function correctly.

Emma becomes herself again. She obviously doesn't understand what has been going on. Technicians from What's Up take her off for maintenance. See you tomorrow, says Fred. See you tomorrow, Emma answers.

But when Fred shows up to work the next day, Emma isn't there. Worried, he rushes over to Eve's office. Is there a problem with Emma? Have they decided to shut down the project? Eve has no idea. She has to admit, all this is beyond her.

Finally, Emma arrives! Fred is so relieved and happy she is back. Emma walks over to him and extends a hand. "Hello, my name is Emma Faure."

Cliffhanger:

Fred realizes in horror that Emma has been completely rebooted overnight. She doesn't recognize Fred. She doesn't remember anything.

End of Season 1