AMERICA 2.0: Artistry

by

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AMERICA 2.0: ARTISTRY

FADE IN:

EXT. OUTER SPACE

MONTAGE:

A tiny sphere radiates an intense silver light as it races through the universe past sensational nebulas, galaxies and other celestial displays. The object slows and its light dims as it nears Earth and disappears into its atmosphere.

SUPER: 20 YEARS LATER

EXT. SWITZERLAND - HIGH ALPINE FOREST - DAY

MONTAGE:

ARIELLE DENOVO, 20, bounds effortlessly through the pristine alpine forest and up the steep, rocky mountain incline.

Arielle is a beautiful girl with long, white hair and a flawless, very feminine physique. She wears a designer jogging suit and backpack as she projects extreme athleticism and artistry in every move she makes.

Eventually she bursts from the forest onto a barren rock landscape above the tree line. She accelerates up the incline to the peak where a magnificent alpine setting unfolds all around her.

She smiles as she focuses on the beautiful frozen lake below her.

ARIELLE
FREEDOM!

She sprints away toward the lake.

EXT. SWITZERLAND - HIGH ALPINE LAKE - AERIAL VIEW - SUNSET

The sun slowly sets beyond the mountains to the west as we fly above the sensational mountain vistas on the clear winter afternoon.

A magnificent and frozen mountain lake appears below. The ice on the lake is thick, dark and foreboding but very beautiful as we lower towards it.

Arielle appears from the darkness of a hidden cove and a sensational display of figure skating unfolds in the pristine and frigid mountain setting.

She wears a unique and sensually stunning ice skating leotard that reflects the multi hued sunlight.

Arielle glides gracefully around the lake in a display of flawless, graceful, acrobatic and awe inspiring skating abilities.

She progresses through a series of impossibly beautiful spins and jumps at different levels, speeds and poses. They each involve sensual contortions that excite the senses. Her every move stimulates fascination.

Arielle glides to a stop and listens carefully as two large military helicopters appear from beyond the surrounding mountain peaks.

Arielle calmly resumes her skating as she studies the situation while the silenced choppers approach her.

INT. CHOPPER #1 - AIRBORNE - MOVING

The PILOT flies the helicopter next to ANTON SHEKOV, 38, who is seated in the co-pilot position. 6 heavily armed COMMANDOS are visible in the rear compartment.

Anton and the commandos all watch Arielle as she continues her fantastic skating display on the lake below.

COMMANDO #1
Wow, she’s REALLY sensational!!!

ANTON
Yes, and she’s the most valuable human being on earth so you guys must not harm her in any serious way.

COMMANDO #1
Yes, Sir.

EXT. SWITZERLAND - HIGH ALPINE LAKE - GROUND VIEW - SUNSET

Arielle eases to a stop near the center of the ice and watches as the choppers land on opposite sides of the lake. Six heavily armed military COMMANDOS emerge from each chopper and jog onto the frozen lake.

The commandos fan out to form a circle around Arielle and then slowly converge on her with their weapons pointed in her direction.

Anton appears from one of the choppers and exudes confidence as he stalks onto the ice in boots and a heavy, designer hoody. Anton is a handsome Slavic man with dark eyes. His clothes and demeanor project extreme wealth and power.

Arielle could not be less concerned by Anton or the situation as he approaches and stops 10 feet away from her. They both speak with slight but sophisticated Russian accents.

ANTON
Hello, Arielle. Very careless to leave yourself exposed this way.

Arielle glares into his eyes in a supernatural way that unnerves him.

ARIELLE
I just had the same thought about you.

Anton grimaces as Arielle casually gazes at the commandos.

ARIELLE (CONT'D)
So the richest man alive imagines he can take my freedom away with this cast of characters?

Anton surveys the situation and nods as all the commandos laugh and aim their weapons at her.

ANTON
They're the best that money can buy.

Arielle calmly glares at Anton.

ARIELLE
Perhaps, but you forgot rule number 1.

ANTON
Rule number 1?

ARIELLE
Yes, every man must understand his limitations.

Arielle explodes toward Anton. His eyes flash with terror as Arielle violently knocks him down, grabs his hoody and drags him away on his back across the ice.

The heavily armed commandos struggle to react and most of them collapse down onto the ice as Arielle gracefully drags Anton around the frozen lake while he screams in fury.

The commandos gather themselves and surge after Arielle as she moves gracefully across the ice with Anton in tow.

Arielle suddenly reverses direction and moves rapidly toward the commandos. She slings Anton around the ice as a device to knock all of the commandos from their feet and down hard onto the ice.

The commandos struggle to rise while Arielle musters tremendous centrifugal force as she swings Anton on the ice in a circle around her.

Eventually, Arielle releases Anton and he slides across the ice until he smashes violently into the commandos who all fall back into each other and onto the ice like bowling pins.

Arielle scoops up an automatic weapon that is lying on the ice. She skates as she fires the weapon down into the ice in a circle around the exhausted commandos and Anton. Their struggles crack the ice into pieces and they all collapse into the frigid water.

Arielle fires two quick rounds at one of the choppers and it bursts into flames. She surges toward the second chopper as it tries to take off. Arielle focuses her mind on the chopper as it rises and freezes about 10 feet above the ground.

Arielle aims the weapon at the terrified chopper PILOT as she approaches. He lowers the aircraft to the ground. Arielle motions for him to exit the helicopter and he complies.

Arielle reaches the chopper and climbs into the pilot seat where she quickly removes her skates as she studies the controls.

The chopper lifts off and hovers above Anton and the commandos as they struggle without success to climb out of the growing hole in the ice.

Arielle waves at Anton and the chopper flies away toward the sunset.

FADE TO BLACK.

SUPER: CRIMEA – 3 MONTHS LATER

EXT. CRIMEAN COAST - AIRBORNE - NIGHT (MOVING)

We track above huge waves that ominously crash onto the rocky coastline to a massive mansion compound set on a high cliff above the narrow beach below.

INT. ANTON’S MANSION - CORRIDOR - NIGHT

YURI ROMANICH, 35, leads Arielle down the corridor to a large door. Arielle is stunningly beautiful in her sensational evening dress that makes her appear much older than her age. Yuri opens the door and motions for Arielle to step inside.

ANTON’S OFFICE

Anton stands at a group of picture windows and gazes out at the sea as Arielle enters the room. Yuri closes the door and leaves Arielle alone with Anton.

He exudes extreme intellect and power in his tuxedo. He is visibly impressed by Arielle’s appearance. He muses as he gazes at her for several moments.

Arielle forces an uneasy smile as Anton approaches her and kisses her affectionately on the cheek. Arielle smiles through her distaste for his gesture as he savors being close to her for a moment. Arielle eases away from him.

ARIELLE
So what’s your plan this evening?

ANTON
Exploring what we can accomplish together.

Arielle reacts with tired indifference. Anton opens a door onto an outside deck and motions for Arielle to exit onto the balcony. Arielle complies.

EXT. ANTON’S MANSION - UPPER DECK - NIGHT

Anton follows Arielle onto the large balcony that is four floors above the ground below. The deck is ringed by a wrought iron railing that permits visibility of the beautifully landscaped compound below and the sea beyond it.

A formal table for two is set with candles and a bottle of wine in an alcove that extends from the center of the deck toward the sea. Arielle walks to the railing.

Anton joins Arielle as she gazes impassively at the moonlight reflecting off of the sea. Her gaze shifts to Anton as he removes a small electronic device from his pocket.

ARIELLE
A new toy?

Anton sets the device onto the railing beside Arielle.

ANTON
Give it a try. Just press 123.

Arielle gazes at the key pad with trepidation.

ANTON (CONT'D)
Go ahead.

Arielle types 123 onto the key pad. Suddenly three bright flashes of light briefly appear in the heavens above them. Arielle registers concern.

ARIELLE
Satellites.

ANTON
Not anymore.

Arielle grimaces.

ARIELLE
So you're operational sooner than you expected?

Anton demurs.

ARIELLE (CONT'D)
What's your real purpose, Anton?

Anton considers his response as he moves to the railing.

ANTON
This earth is in a death spiral of civilization in a nuclear age and that cycle must be broken...

Arielle rolls her eyes as Anton wraps his arm around her.

ANTON (CONT'D)
Without my intervention, humanity will destroy itself in senseless wars of religion and idiotic geopolitical games.

ARIELLE
So you've appointed yourself to take charge and fix everything?

ANTON
Who else can enforce a new order for the benefit of all mankind?

Arielle flashes an incredulous expression.

ARIELLE
Seriously? The benevolent dictator delusion?

Anton's eyes narrow in a menacing way.

ARIELLE (CONT'D)
You may have noticed that idea never works out well for the dictator or the people who support him.

Anton smiles.

ANTON
I think you underestimate me.

Arielle turns toward Anton and looks straight into his eyes.

ARIELLE
No, I understand you completely.

You're the most brilliant and wealthy man on earth but basic psychology and humanity elude you.

You're a borderline psychopath with an insatiable God complex and now you think you've devised a perfect system to control the world as you see fit.

Anton is briefly taken aback by the harshness of her retort.

ANTON
Nonsense. Your amateur psychology is nothing more than the meaningless ramblings of a self-adulating narcissist.

Arielle laughs.

ARIELLE
Anton, I've seen your system and all its flaws that'll doom your grand scheme to certain failure.

Arielle smiles at Anton as he glares at her in barely suppressed fury.

ARIELLE (CONT'D)
You're little more than a self deluded control freak with no positive vision of a better world.

Anton's eyes flare with anger that he tries to control by pacing.

ARIELLE (CONT'D)
And you're still thinking that you can control me to perfect your system... Or erase my memory if I can't be controlled.

Anton forces himself to relax into disappointed acquiescence.

ANTON
So what's your point?

Escape is impossible and there's no place you and Nika could go that I wouldn't find you.

You'll cooperate if you care about her.

Arielle glares at Anton in a very menacing way.

ARIELLE
Don't threaten us... I can toss you off this balcony right now and solve a lot of problems for everyone.

Brief fear flashes into anger in Anton's eyes.

ANTON
We both know that you'd never do that. Yuri!!!!

Arielle blasts Anton with a series sensational martial arts blows that project extreme artistry in their delivery. Anton collapses face down and out cold as Arielle rips away the lower portion of her evening gown.

Yuri bursts onto the deck and surges at Arielle. Arielle devastates Yuri with three powerful blows that stun him unconscious and knock him hard onto the deck.

Sirens blare in the compound below as Arielle jumps up onto the railing and grabs the heavy gutter above. She artfully lifts her legs up and onto the roof just before more guards burst onto the balcony below.

EXT. ROOF

Arielle races across the roof and disappears into darkness.

EXT. COMPOUND - CLIFFS - NIGHT

Arielle moves gracefully through the darkness down the narrow cliff side trail that runs precariously above the huge crashing waves hundreds of feet below.

Armed GUARDS move rapidly down the trail behind her. One guard slips and falls to his death below.

A helicopter appears above and focuses a spotlight on another set of GUARDS as they move up the cliff side trail from below. The spot light moves up the trail until Arielle appears in the light.

Arielle calmly surveys the approaching guards from below and above as they close toward her. The cliff is too steep to climb above and there is a severe drop to the crashing waves below.

Arielle focuses on the waves and huge rocks below as the guards close in. At the last possible moment she places her back against the side of the cliff behind her and races toward the edge of the cliff protrusion in front of her.

She explodes into a forceful and spectacular dive toward the waves below.

The guards watch in disbelief as Arielle sails gracefully through the air and disappears into the turbulent sea below. The guards and the chopper focus their spotlights on the water but Arielle does not reappear.

SUPER: RONALD REAGAN NATIONAL AIRPORT

INT. RONALD REAGAN NATIONAL AIRPORT - TERMINAL - NIGHT

BRIT HASTINGS, 38, paces near the international customs door. Brit projects a very attractive and intelligent persona in her business suit.

The doors open and KENNETH HASTINGS, 61, appears. He wears a suit. Brit smiles and approaches Kenneth. They engage in a profound embrace.

BRIT
Hi, Dad, I've missed you.

KENNETH
(Whispering into Brit's ear)
I need to go to the Justice Department immediately.

Brit registers concern. Kenneth leads Brit away and into an elevator.

INT. PARKING GARAGE - ELEVATOR AREA

Brit emerges from the elevator with her Glock drawn. She surveys the area as Kenneth steps out behind her. Kenneth is suddenly devastated by two heavy silenced rounds that knock him violently to the ground.

Brit instinctively drops to the floor as shots blast the area around her. Brit bolts for Kenneth and drags him into the elevator. Bullets shatter the area as the doors close.

PARKING GARAGE

CARTER WILSON, 32, exudes an efficient, military demeanor as he disassembles his weapon and places it into a briefcase. He lifts the briefcase and disappears through a staircase door.

INT. ELEVATOR

Brit is devastated and crying as she holds bloody and dying Kenneth in her arms.

SUPER: CRIMEA - ONE WEEK LATER

EXT. ANTON’S COMPOUND - AERIAL VIEW - DAY (MOVING)

An aerial panorama of the sensational coast line with huge cliffs and crashing waves. Anton’s cliff side mansion compound appears.

INT. ANTON’S MANSION - BASEMENT

Several very large, ultra high definition video screens display videos of Arielle playing the piano and the violin with extraordinary ability and sensuality. The music is very captivating.

The video feeds shift to brief sequences of Arielle ice skating, performing ballet, engaging in a modern dance routine and acrobatic tumbling with stunning artistry.

The videos are all sequenced in a way to create a very profound effect on the viewer. There is an awe inspiring flawlessness to everything Arielle does.

Anton sits at a console surrounded by computer monitors and large video screens filled with images of Arielle. He has aging bruises on his face.

He is silhouetted against the video sequence as it ends with Arielle singing a poignant song. Her five octave voice accentuates the transcendent melody.

Anton’s focus shifts to a huge wall with a multitude of stunning drawings and art photography of Arielle. The song ends as Anton focuses on a shockingly beautiful and much larger than life size photograph of Arielle staring deep into the soul of the viewer.

Her almost other worldly expression reveals an extraordinary inner world and a stunning higher awareness. Anton struggles to control his emotions.

Anton shifts his view to another large screen that displays a high definition satellite view of the Washington D.C. Mall. The view scans the city until it focuses on a night club that is emanating a laser light display into the sky above.

EXT. WASHINGTON, D.C. - AIRBORNE - NIGHT (MOVING)

A panoramic view of the Washington Mall and beyond. A large nightclub sign reads “APOCALYPSE”. A laser light display fills the sky above the area. A large crowd waits in line to enter the club.

INT. “APOCALYPSE” NIGHTCLUB - MAIN ROOM - NIGHT

Pulsating dance music plays. The large and ultra modern room is crammed with REVELERS. The huge dance floor is a sea of skilled dancing motion.

Very beautiful WOMEN and handsome MEN in designer clothes fill the surrounding areas. WAITRESSES in sexy couture work the room. BARTENDERS in tuxedos do their thing behind the many well appointed bars.

IVAN, 30, and DMITRI, 29, watch VERONIKA DENOVO, 40, as she dances alone near the center of the dance floor. Ivan and Dmitri are very large Slavic men of a similar appearance.

Veronika is a very attractive woman with long dark hair who wears a sexy designer dress. She is a sensational dancer who exudes a captivating sensuality. Her body seems to move in perfect harmony with the music.

The song ends and Ivan rises as Veronika grabs her small handbag from a table and moves away from the dance floor.

Ivan follows Veronika through the crowd until she disappears into the lady’s restroom.

INT. LADY’S RESTROOM

Veronika enters and disappears into a toilet stall as four other GIRLS wash their hands or apply make up at the sink area. Veronika closes and locks the stall door.

Ivan enters the room and all the girls exit in fear. Ivan locks the restroom door. Ivan waits impassively as the sound of toilet flushing can be heard from Veronika's stall.

The stall door opens and Veronika’s eyes flash with terror as she sees Ivan. They both speak with a Russian accents.

IVAN
(Russian with English subtitles)
Hello, Nika.

Veronika’s mind races in extreme distress.

IVAN (CONT’D)
(Russian with English subtitles)
Did you really imagine that he wouldn’t find you?

Veronika’s expression shifts from terror to cold eyed determination. Ivan smirks.

IVAN (CONT'D)
(Russian with English subtitles)
It's time to go home, Nika.

VERONIKA
Never...

IVAN
Your mind will change if you ever want to see Arielle again.

Veronika's eyes darken as Ivan moves toward her in a menacing way. In one lightening fast motion, she extracts a small revolver from her hand bag and fires a shot into his forehead.

Ivan staggers in stunned disbelief before he collapses to the floor. Veronika freaks out briefly and then drags his body into the handicapped toilet stall in the corner.

STALL

Veronika closes and locks the stall from inside.

LADY'S RESTROOM

Veronika emerges from under the partition. She stares in horror at her blood covered fingers. Her hands shake in terror as she washes the blood off in the wash basin while she looks into the mirror.

Veronika snatches paper towels and cleans up the blood spatters on the floor. There is a knock at the door as she pushes the bloodied towels into a trash can with a lid. Veronika surveys the room as the knocking continues.

RESTROOM HALLWAY

The door to the lady's room opens into the dark hallway. Several WOMEN surge into the lady's room as Veronika emerges, shields her identity and moves down the dark hall.

CLUB LOBBY

Veronika appears in the lobby. She slips through the crowd and out the front door of the club.

EXT. “APOCALYPSE” - PARKING LOT

Veronika nervously surveys the area. She dials her cell phone as she hurries across the parking lot in distress.

INT. COMPUTER CENTER - NIGHT

Arielle sits at a sophisticated multi screen video array in the rear of the complex of state of the art computer stations. Arielle is intensely focused on the computer screens as she types with almost supernatural speed.

ONSCREEN

An image of a book cover appears with a flowing American flag and the words “AMERICA 2.0” printed in bold type. Her cell phone rings. She checks caller ID. She answers. She listens. Her eyes flash with terror.

She jams the cell phone into her jacket pocket and types frantically for several moments on the computer. She removes her flash drive from the computer and shoves it into her pocket.

Arielle rushes through the large room and out the door.

EXT. COMPUTER CENTER - NIGHT

Arielle appears through the door and surveys the parking area carefully. She spots LEONID approaching from her left. She bolts to her right. Leonid is joined by two other THUGS and they chase her onto a narrow and empty freeway overpass.

OLEG and two huge GOONS appear on the opposite end of the overpass. Arielle smiles as she eases to a stop in the middle of the overpass sidewalk.

Oleg points a Glock with a silencer at her as he approaches. Arielle glances down at the crowded freeway and landscaped esplanade below.

Oleg reaches Arielle with his gun pointed at her face. Leonid removes plastic cuffs from his pocket. Arielle relaxes against the freeway bridge railing.

ARIELLE
Toss your weapons aside and go home to your families.

They all smirk in disdain.

LEONID
Shut up and put your hands behind your back.

Arielle does not obey. Leonid moves to grab her arm. Arielle flies into a sensational martial arts display.

She knocks the pistol from Oleg's hand with her foot and over the freeway railing as she staggers Leonid with a hand strike to his Adam's apple.

She then stuns Oleg with a vicious shot to his nose with her palm. Oleg slumps to his knees with blood flowing profusely from his nose. Leonid gags as a large GOON surges toward Arielle and lands one hard blow to her head.

She is stunned briefly but she recovers and spins in a blazing fast contortion move that lands her foot on the side of the goons's head. It hits him with tremendous force and knocks him off of his feet and over the freeway railing.

The two thugs and the remaining goon attack Arielle but she devastates them with a series of lightning fast martial artistry blows.

Oleg struggles to his feet. He flies into a blind rage and rushes Arielle. She calmly dodges his assault and flips him over the freeway railing. Arielle looks over the railing.

Arielle stands over the remaining 3 guys who are suffering from various debilitating wounds.

ARIELLE
Had enough?

THUG 1
BITCH!!!

He surges at Arielle and she shatters his nose with a severe blow as she delivers a crushing foot blow to Goon #2. Goon #2 collapses out cold as Thug 2 attacks Arielle.

Arielle grabs his arm and slings him over the freeway bridge railing. Arielle tosses the remaining two over the railing and stalks away at a rapid pace. She staggers briefly and bends over in distress for a few moments. Bolts away.

EXT. FREEWAY

Oleg, Leonid, the thugs and the goons have landed on huge shrubs on the esplanade. They are all writhing in pain. Arielle bolts away.

INT. “APOCALYPSE” NIGHTCLUB - MAIN ROOM

Dmitri checks his watch as he gazes toward the restroom hallway. Suddenly there are numerous screams from the direction of the restroom hallway.

Six WOMEN surge out of the hallway screaming. Dmitri rises and moves quickly toward the hallway. He flashes a badge above his head and forces his way through the crowd and into the restroom hallway.

INT. LADY’S RESTROOM

Dmitri bursts into the room and sees a pool of blood pouring out from under the toilet partition. Dmitri forces the partition door open and sees Ivan. Grief flashes across his face as he sees Ivan’s forehead. Dmitri bolts away in fury.

INT. VERONIKA’S APARTMENT - DEN - NIGHT

The door opens. Veronika appears and Arielle follows her into the dark apartment. Veronika bolts the door without turning on the light.

Arielle hurries into a bedroom. Veronika retrieves a Glock pistol from under a couch cushion and engages the clip. She disappears into her room.

ARIELLE'S BEDROOM

Arielle quickly stuffs clothes into a backpack. She stops for a moment in apparent dizziness as she touches a large bruise on her forehead. She steadies herself as she examines the bruise in the mirror above the dresser.

Arielle is overcome with dizziness and staggers back onto the bed. Her eyes close as she lays onto her back on the bed.

DEN - LATER

Veronika reappears in jeans, boots and a sweater. She opens a closet and grabs an MP5 with a clip case. Veronika removes a magazine from the case.

The front door explodes open and is followed by heavy pistol gunfire. Veronika grabs the Glock and scrambles on her knees as gunfire rakes the area around her.

DEN

Heavy caliber gunshots are fired back and forth between Dmitri and Veronika. Veronika shoots Dmitri in his lower left side. He returns fire and hits Veronika in the upper right chest. The blow knocks her hard onto her back.

Dmitri stalks toward Veronika for a kill shot. Dmitri is suddenly hit by a devastating shotgun blast from Arielle's room. It knocks him violently to the floor.

He struggles to rise but he is hit by another violent blast and then another. He collapses and dies. Arielle staggers into the room with a smoking sawed off shotgun. She sees Veronika unconscious and bloody. She dials her cell phone.

ARIELLE
Yes... My mother's been shot!
(a pause)
1713 Pearson boulevard apartment
11. Please hurry!!!

Arielle hangs up. She retrieves bandages and wraps Veronika's shoulder to stem the bleeding but the blood quickly flows through the white bandages. Arielle breaks down in despair and sits down beside Veronika.

Arielle gently lifts Veronika into her arms with the greatest affection. She listens for sounds from the hallway.

Veronika barely regains consciousness. Their eyes connect in a moment of poignant affection. Veronika dies. Arielle's eyes fill with tears as she is overwhelmed with grief and dizziness. Her eyes drift into a trance like state before they close.

LATER

A pistol appears at the open doorway. SWAT OFFICER BOB PATTERSON, 31, enters the room in full SWAT uniform and surveys the area with his gun. He notes Dmitri's body.

Arielle lies unconscious with Veronika in her arms. Bob searches the other rooms quickly.

BOB
(Into ear set)
All clear!

Detective Brit Hastings enters the room with her gun drawn. She sees Veronika and Arielle and hurries to their side. Veronika is clearly dead. Brit checks Arielle's pulse.

BRIT
We have a live girl in here!

Bob rushes to the doorway.

BOB
Get the Med Techs in here now!!

Brit tries to pry Arielle loose from Veronika with no success. Brit is emotionally overwhelmed by what she sees.

INT. AMBULANCE - REAR COMPARTMENT (MOVING)

Arielle lays on a gurney unconscious. Brit holds her hand as the MED TECH sits nearby. Brit dials her cell phone.

INTERCUT AS NECESSARY:

INT. CHIEF OF DETECTIVES OFFICE

PAUL CONNER, 54, sits at his desk. His cell phone rings. He notes the caller ID and answers.

PAUL
What's the situation?

BRIT
Two down. A man and a woman. It looks like they shot each other.

PAUL
Any IDs?

BRIT
Check with Taylor. I'm on the way to the hospital with a girl who just lost her mother.

Paul frowns.

PAUL
You're new but surely you know that social work isn't our responsibility.

Brit's eyes flash with anger.

BRIT
Sorry, but I'm still a human being.

Paul grimaces.

PAUL
Return to the crime scene and do your job, Detective Hastings.

Brit's mind races.

BRIT
Please assign someone else to the case.

Paul registers his frustration.

PAUL
No!

Brit hesitates briefly.

BRIT
Then accept my resignation.

Brit hangs up. The Med Tech looks at Brit in amazement. Brit gazes down at Arielle and strokes her forehead with affectionate concern.

INT. HOSPITAL - ARIELLE'S ROOM - DUSK

Arielle lies unconscious on the bed. Brit sits on a chair nearby and reads a laptop with interest. DR. PALMER enters the room. Brit rises to greet him. They shake hands.

DR. PALMER
Hello, I'm Dr. Palmer.

BRIT
Nice to meet you. I'm Detective Hastings.

DR. PALMER
And your interest in the patient is?

BRIT
She's a material witness to a double homicide.

Dr. Palmer smiles.

DR. PALMER
Forgive me, but I sense that your interest in her has little to do with the homicides.

Brit and Dr. Palmer exchange a long glance.

BRIT
Is compassion a vice?

Dr. Palmer pauses to assess Brit.

DR. PALMER
No, and I admire your interest in her welfare.

BRIT
Do you have a diagnosis?

DR. PALMER
Yes, she's suffering from severe emotional trauma that's compounded by evidence of a substantial cranial concussion.

BRIT
Is she in a coma?

DR. PALMER
No, I have her sedated.

BRIT
Do you have a prognosis?

DR. PALMER
It's too early but her issues are likely to be more psychological than physiological.

BRIT
So she'll need the greatest care to deal with her reality.

DR. PALMER
Yes, her brain will heal but her mind may not... The thing she'll need most is nurturing affection.

Brit nods in understanding.

BRIT
But she's lost her mother.

DR. PALMER
And our society does a poor job of dealing with these situations... Do you have anything on the father?

BRIT
Nothing... Her mother was never married and they arrived here recently on green cards from Ukraine.

DR. PALMER
How'd they get green cards?

Brit gazes at Arielle.

BRIT
A special request from our embassy in Kiev.

DR. PALMER
Have you talked to the ambassador?

BRIT
Yes. He was very upset by the news but claims the situation is highly classified.

Dr. Palmer and Brit exchange a long glance.

DR. PALMER
Then surely they must know something about this girl's family.

BRIT
He says they're all dead.

Dr. Palmer examines Arielle carefully for several moments. Brit reflects with great empathy as she gazes at Arielle.

BRIT (CONT'D)
How long should she stay here?

DR. PALMER
A few days.

Brit hands a business card to Dr. Palmer.

BRIT
I'd like to be with her when she regains consciousness.

Dr. Palmer inserts the card onto his clip board and nods with a concerned smile.

INT. 5 STAR RESTAURANT - ALCOVE - NIGHT

Brit and GREG PERKINS, 37, sit on opposite sides of a two seat table in an alcove with a stunning view of the Capitol Building and the Washington Monument.

Greg is a very handsome guy who wears a sharp Italian business suit. Brit wears a stunning evening dress that reveals her many physical attributes. A glass of red wine sits in front of each of them. Greg's expression is pensive.

GREG
So you've quit your new undercover assignment to become a guardian for a Crimean girl who was the object of your mission?

BRIT
You've read her file. She's not your average orphan.

GREG
No, she's radioactive.

Brit eyes Greg carefully without responding. Greg senses the importance of the moment.

GREG (CONT'D)
I admire what you're doing.

Brit takes a drink from her wine glass as she continues to observe Greg. Eventually she speaks in a tone of serenity.

BRIT
Losing my Mom and Dad in such terrible ways has had an effect...

This is something I must do if she'll accept me.

Greg's mind races with thoughts. He shifts uneasily in his chair. Brit watches him intently.

GREG
This is a big risk, Brit.

Brit sets her wine glass down on the table.

BRIT
I understand.

Greg takes her hand in a gesture of real concern. He scans the restaurant nervously.

GREG
(Whispering)
No, it’s not what you think...

BRIT
Yes it is. You’re just terrified of selfless commitment to anyone.

Brit stands with serene confidence.

BRIT (CONT’D)
Thank you for dinner, Greg.

Greg sits in stunned disbelief as Brit stalks away. She could not look more sensational in her form fitting dress and Jimmy Choos.

EXT. HOSPITAL ROOF - NIGHT

Arielle stands recklessly on the ledge of the roof as she stares defiantly up at the heavens while tears run down her cheeks. Sensational views of the U.S. Capitol building and the other Washington landmarks are visible in the area below.

Her fury and anguish build until lightening and tremendous thunder suddenly explode from the sky in all directions.

Arielle bursts into a series of fantastic “Parkour”, tumbling and other very graceful but extremely dangerous acrobatic moves along the ledges and roof tops of the hospital complex buildings as the lightening and thunder rage.

Tears and anger flow as Arielle takes near suicidal acrobatic risks that threaten death at any moment.

She finally exhausts herself and collapses to her knees in despair as intense rain begins to fall.

INT. BRIT’S BMW - LATER - NIGHT (MOVING)

Brit drives. Her phone rings again. She checks the number and answers on her car speaker system.

BRIT
Yes, Sir.

PAUL (O.S. ON CAR SPEAKER)
Hello Brit. How’s your crusade going?

BRIT
So far, so good.

PAUL (O.S. ON CAR SPEAKER)
I respect what you're doing and I wanted to apologize for my tone last night.

BRIT
No apology needed, Sir. You were just doing your job.

There is a pause.

PAUL (O.S. ON CAR SPEAKER)
There are some things you should know about this girl.

BRIT
What?

PAUL (O.S. ON CAR SPEAKER)
The girl took out the shooter.

Brit considers the information.

BRIT
You're sure?

PAUL (O.S. ON CAR SPEAKER)
Positive. She unloaded three shotgun blasts into him... Her prints are on the weapon.

There is a long pause as Brit considers the implications.

PAUL (O.S. ON CAR SPEAKER) (CONT'D)
This is no ordinary girl or homicide situation. We need to talk to her as soon as she's stabilized.

BRIT
Understood.

PAUL (O.S. ON CAR SPEAKER)
A few more things. The male shooter is Russian and we have a Russian male murder victim at the "Apocalypse" and six more in the hospital with head injuries and multiple fractures.

Brit absorbs the revelations with concern.

BRIT
That makes eight total.

PAUL (O.S. ON CAR SPEAKER)
Yes, and the system shows all of them to be classified by the Feds.

Brit sits in concerned silence.

PAUL (O.S. ON CAR SPEAKER) (CONT'D)
Be very careful, Brit... Something big may be going down with this girl and we don't know how many more shooters may be out there.

BRIT
Thanks for the heads up.

EXT. AERIAL VIEW OF CIA HEADQUARTERS - DAY

A brief view of the large building.

INT. CIA HEADQUARTERS

We focus on an office sign that says "DIRECTOR".

INT. CIA DIRECTOR'S OFFICE

RICHARD DEMPSEY, 62, sits at his large desk and scans his computer screen. The door opens and Brit enters. Richard rises with a smile and greets Brit with a warm embrace.

RICHARD
How are you, Brit?

BRIT
As well as possible under the circumstances.

RICHARD
We're still working every lead to find your father's assassin.

Brit's fights off her emotions.

BRIT
I know you are, Sir, but that's not why I'm here.

RICHARD
Yes... I'm up to speed on your project. It looks like you've blown your domestic cover.

BRIT
Yes, I found her but got there too late.

RICHARD
And decided to go sentimental?

BRIT
No, I created a much better cover, but I need all the missing pieces about this girl.

Richard motions for Brit to have a seat as he considers his response. They sit down in the sitting area by the window.

RICHARD
We got an urgent request two weeks ago from your dad to put her and her mother into the witness protection program.

BRIT
Why?

RICHARD
One of our high priority targets discovered that her mother was working for us and abducted the girl from her school in Switzerland.

BRIT
Why was she there?

RICHARD
Protective custody in a place that would allow her to develop her artistry.

BRIT
Artistry?

RICHARD
Yes, she’s very gifted.

BRIT
At what?

RICHARD
Everything apparently.

Brit’s eyes flare incredulously. Richard nods in affirmation.

BRIT
So what happened?

RICHARD
The girl somehow escaped a month later and then showed up at our embassy in Kiev with her mother.

BRIT
What can you tell me about the target?

Richard shifts uneasily.

RICHARD
His name is Anton Shekov... He's a hyper wealthy computer genius and a merciless psychopath who operates the largest private army and arms trafficking business on the planet.

BRIT
I've heard the name from Dad. He supposedly made a fortune in the 2008 stock market crash.

RICHARD
Yes, and before that he specialized in inciting conflicts and then selling arms to both of the adversaries.

He also offers mercenary and assassination services and invests in stocks and real estate worldwide.

BRIT
So he has unlimited resources...

RICHARD
Yes, he may be the wealthiest man on earth.

BRIT
Why not take him out?

RICHARD
He's very careful to avoid evidence of his involvement in anything illegal and he has a global army of attorneys and mercenaries to protect him.

BRIT
Where is he?

RICHARD
He has homes all over the world but his base is in Crimea where he donates huge amounts of money to the Russian elite.

BRIT
So he’s untouchable?

Richard nods.

BRIT (CONT’D)
So you think he’ll come after Arielle.

RICHARD
Absolutely... Our sources tell us that he’s obsessed with her artistry and views the girl as his personal possession.

Brit shakes her head in dismay.

BRIT
That explains the Russians here in Washington.

Richard nods.

RICHARD
It seems that she’s become very lethal.

Brit stands and reflects as she walks to the window.

BRIT
But she left most of them alive... Is there anything else you can tell me?

RICHARD
She’s hyper intelligent and has vast knowledge in every aspect of the most vital technologies and Shekov’s global systems.

She could be a major national security threat to us if she falls into the hands of our adversaries.

(MORE)

RICHARD (CONT'D)
The President wants her working for us.

Brit's mind processes the concept.

BRIT
Is Arielle safe at the hospital?

RICHARD
We have it covered but we want her here for evaluation and debriefing on Shekov's systems as soon as she's stabilized.

Richard stands and glares at Brit for emphasis.

RICHARD (CONT'D)
Beware, Brit. This man is evil incarnate and he'll stop at nothing to get what he wants.

BRIT
Why does he want her so badly?

RICHARD
He has some problems with a highly advanced global network of computers and satellites that he's created.

We believe his system will become the largest national security threat that America has ever faced if he works out the defects.

BRIT
And Arielle is the key to perfecting it?

Richard nods.

RICHARD
It's a deadly serious situation.

BRIT
What exactly does this system do?

RICHARD
Only the girl knows for sure and your job is to win her trust and cooperation.

Brit reflects for several moments.

BRIT
What's the agency's strategy, Sir?

Richard hesitates briefly.

RICHARD
Shekov must be stopped and your father believed that his obsession with the girl is the key to bringing him down.

Brit registers concern.

BRIT
So she's the bait?

RICHARD
No, she's the key to saving countless lives and avoiding the launch of his new system that could unleash a global catastrophe.

BRIT
So he's unlikely to harm her under any circumstances.

Richard nods and projects concern for Brit.

RICHARD
But everyone close to her is in mortal jeopardy at all times.

Brit nods and extends her hand. Richard shakes it. Brit hugs Richard with trepidation. Richard hesitates.

RICHARD (CONT'D)
One last thing... We believe Shekov ordered the hit on your father.

Brit's eyes flash and she fights her emotions. Richard takes her hand in a comforting gesture.

RICHARD (CONT'D)
We're going to get this guy and the girl is the key.

Brit nods. He opens the door and she departs. Richard closes the door. His demeanor shifts to deadly serious. He returns to his desk as Carter Wilson enters the room.

CARTER
How'd it go?

Richard paces slowly.

RICHARD
They both must go. Make it quick and clean and appear like a hit from Shekov. Do it tonight.

CARTER
I thought the President wanted the girl alive?

RICHARD
To hell with the President! She's a threat who can take us both down at any time.

Carter nods. Richard is agitated.

RICHARD (CONT'D)
What's the hold up on our Greg Perkins problem?

CARTER
I've been working it but he's disappeared.

Richard cuts his eyes at Carter.

RICHARD
Do you not understand the danger?!! Use your team and find him!!

INT. ANTON'S - MANSION - BASEMENT

Anton sits at his computer array console. He focuses on a very detailed satellite view of Brit's BMW exiting the parking garage at Langley.

ANTON
He's setting you up, Brit.

INT. EMPTY HOSPITAL ROOM

Brit and Dr. Palmer each take a seat in the empty chairs.

DR. PALMER
Thank you for coming so quickly.

Brit reaches into her purse and removes an envelope. She hands it to Dr. Palmer. He opens it and reads.

BRIT
I obtained a temporary guardianship.

DR. PALMER
Very impressive. It must be some sort of world record for an adult guardianship.

Brit considers his response carefully.

BRIT
I got help from some friends at the State Department.

Dr. Palmer processes her response with incredulity.

DR. PALMER
Well, Arielle will be very fortunate to have you in her life.

BRIT
I feel the same way about her.

Dr. Palmer reflects briefly.

DR. PALMER
We aren't sure if she speaks English.

BRIT
It won't be a problem. I speak Russian fluently.

Dr. Palmer raises his eyes in amazement.

DR. PALMER
Very fortuitous.

BRIT
My father was the station chief in Belarus after the fall of the Berlin Wall.

Dr. Palmer focuses on Brit's eyes with disbelief.

DR. PALMER
That's an interesting coincidence...

Brit shifts uneasily.

BRIT
How's she doing?

DR. PALMER
Getting better but her particular head and emotional trauma may make it difficult for her to speak.

Brit nods in understanding. Dr. Palmer removes a neural scan photo from a large envelope and attaches it to a display cabinet on the wall. He flips on the light on the display cabinet to reveal an image of a young girl's head.

DR. PALMER (CONT'D)
This is a neural scan of a twenty year old girl.

Dr. Palmer mounts a second scan on the display. There is a stark contrast between the two images.

DR. PALMER (CONT'D)
This is Arielle's scan. The contrast in memory, brain function and intellectual capacity indicators are radically different.

BRIT
WOW! What does that mean?

DR. PALMER
Arielle's mind has at least 10 times the capabilities of normal people.

In fact, her mind is so extraordinary that our technology can't fully measure her mental capabilities.

Dr. Palmer points to a darker area near her forehead.

DR. PALMER (CONT'D)
This is where the head trauma occurred. It's not severe enough to create permanent damage but not fully healed.

Brit glares at the scans. Dr. Palmer turns toward Brit with concern.

DR. PALMER (CONT'D)
I've read the police report and the extreme violence concerns me...

You're dealing with a very exceptional mind...

(MORE)

DR. PALMER (CONT'D)
That can be a good thing but it could also be very dangerous if it's misdirected.

Brit nods her understanding.

INT. WHITE HOUSE - OVAL OFFICE

TOM WATKINS, 39, sits across the desk from PRESIDENT CURT FOSTER, 57, and scans his laptop. They watch a video screen display of Dr. Palmer talking to Brit.

BRIT (ONSCREEN)
Her mind could be of limitless value to governments and businesses everywhere.

DR. PALMER (ONSCREEN)
And of extreme danger to anyone who stands in their way.

Brit absorbs the implications. She stands and shakes Dr. Palmer's hand and exits the room. President Foster turns off the video. Tom reads his laptop. Tom's eyes flash with amazement. He shakes his head in disbelief.

TOM
I just found a data point on the girl that confirms the doctor's assertions.

President Foster looks at Tom.

TOM (CONT'D)
She attended MIT on a special scholarship at age fourteen.

President Foster is taken aback.

PRESIDENT FOSTER
Really? What'd she study?

TOM
Apparently everything... The university president wrote a letter to her file.

It says she quickly mastered all the courses she took at unprecedented levels in multiple scientific realms over three months.

(MORE)

TOM (CONT'D)
She then conducted ground breaking lectures to the faculty while she led rewrites of their highest level computer science, mathematics and physics methodologies, curricula and textbooks.

She offered extraordinary insights that redefined these scientific disciplines into the realm of artistry.

These changes led to quantum leaps in computer programing and satellite technology with vast industrial, military and economic implications.

There is a long pause of amazement.

PRESIDENT FOSTER
How long was she there?

TOM
Six months and then she vanished.

President Foster and Tom look at each other in wonder.

PRESIDENT FOSTER
I want her in our custody immediately. Keep me posted.

Tom takes the cue to exit. President Foster presses the speed dial on his sat phone. He waits for several moments.

PRESIDENT FOSTER (CONT'D)
Assemble the national security counsel immediately.

INT. ARIELLE'S HOSPITAL ROOM

Brit sits in a chair next to Arielle who remains unconscious. She reaches out and takes hold of her hand in an affectionate way.

Arielle's eyes open and she gazes deeply into Brit's eyes. Arielle's eyes fill with tears. She removes her hand from Brit's hand. She turns on her side away from Brit. Brit registers her disappointment but gathers her composure.

BRIT
(Russian with English sub-titles)
Hello, Arielle. My name is Brit Hastings.

Arielle remains turned away. She raises the palm of her hand toward Brit in a sign for Brit to stop talking.

Brit hesitates for a few moments. She rises and walks toward the door. She stops and looks into Arielle's eyes. Arielle turns over to face away from her.

BRIT (CONT'D)
(Russian with English sub-titles)
I'll be back soon.

Brit exits the room. Tears fill Arielle's eyes and she pulls the blanket over her head.

INT. AN EMPTY HOSPITAL ROOM

Brit dials her cell phone.

INTERCUT AS NECESSARY:

INT. DR. PALMER'S MERCEDES (MOVING)

Dr. Palmer drives as he answers his cell phone.

DR. PALMER
Hello, Brit. How's it going?

BRIT
Okay... Is she in a condition to leave the hospital?

DR. PALMER
Yes.

BRIT
Then I want to take her home.

DR. PALMER
Alright, I'll approve her release.

INT. ARIELLE'S HOSPITAL ROOM - LATER - DAY

Arielle remains under the blanket as the door opens. Brit enters with shopping bags and Arielle's backpack.

BRIT
(Russian with English sub-titles)
Arielle, it's me. I've brought some things for you... Please take a look.

Arielle does not respond. Brit gently tries to remove the blanket but Arielle resists. Brit patiently takes a seat and speaks softly.

BRIT (CONT'D)
(Russian with English sub-titles)
I understand how you must feel... My mother died in a car accident when I was six and my father was murdered recently.

Brit struggles for a moment to maintain her composure.

BRIT (CONT'D)
(Russian with English subtitles)
These are terrible things to experience but I'm hoping we can help each other.

Brit waits for a response that does not come.

BRIT (CONT'D)
(Russian with English sub-titles)
I do not want to impose myself on your life but your mother is gone now and I have arranged for you to come live with me if you want to.

Brit waits for a response that does not come.

BRIT (CONT'D)
(Russian with English sub-titles)
You have the choice to return to Crimea if you do not want to stay here with me.

Arielle appears from under the blanket and violently shakes her head. Brit waits for her to calm and sets Arielle's backpack onto the bed.

BRIT (CONT'D)
(Russian with English sub-titles)
I brought some of your things.

Brit opens the backpack. Tears flow as Arielle removes a framed photo of Veronika and gazes at it for several moments.

Arielle erupts into a rage and violently kicks the backpack onto the floor in tears. Brit sits back and allows Arielle to calm down.

BRIT (CONT'D)
(Russian with English sub-titles)
I'm sorry these things upset you...
I was hoping they would help.

Arielle stares into Brit's eyes with a look of cold indignation. Brit reflects for several moments.

BRIT (CONT'D)
(Russian with English sub-titles)
Okay, you're upset and you do not want me here... I guess I should go now.

Arielle watches Brit carefully as she rises and moves toward the door. Brit points to the shopping bags on the floor.

BRIT (CONT'D)
(Russian with English sub-titles)
I bought you some nice things to wear. You are welcome to keep them for your trip back to Crimea.

Arielle screams in anguish. Brit moves slowly toward Arielle and extends her hand. Arielle stares at her hand but resists the temptation to touch it.

BRIT (CONT'D)
(Russian with English sub-titles)
I want to take care of you, Arielle... I want to keep you safe.

Arielle's will finally breaks. She takes Brit's hand and pulls her to sit down beside her on the bed. Brit embraces Arielle as she breaks down completely in tears of grief and despair. Brit gently strokes her hair.

LATER

Brit brushes Arielle's long beautiful hair as Arielle eats some food from a cart. Arielle gently pushes the tray away and gazes at the shopping bags on the floor.

Brit rises and sets the bags onto the bed beside Arielle. Arielle peeks inside the bags and removes a very stylish sweater with matching leggings. Brit sets some black leather boots onto the bed. Arielle nods her approval.

LATER

Arielle emerges from the bathroom dressed in the new outfit. She moves to Brit and gives her a hug.

BRIT
(Russian with English sub-titles)
You're welcome.

Brit looks into Arielle's eyes.

BRIT (CONT'D)
(Russian with English sub-titles)
Do you understand English?

Arielle nods.

BRIT (CONT'D)
Would you like to see my home?

Arielle considers her offer for several moments.

BRIT (CONT'D)
If you decide to stay with me, it will become your home to.

Arielle registers some distress.

BRIT (CONT'D)
It's okay. It's a big place but I'm the only one who lives there. It's very safe.

Arielle flashes an incredulous glance.

EXT. THE HASTINGS ESTATE COMPOUND - DAY

The weather is clear and the trees are in full autumn color. The huge front gate opens and Brit's BMW appears. SAM the guard waves from the guard shack as they drive by. Sam is a large muscular man with a friendly demeanor and an MP5.

INT. BRIT'S BMW (MOVING)

Brit drives. Arielle rides in the right passenger seat. Arielle registers concern as she watches Sam disappear behind them.

BRIT
He's okay. He's here to protect us.

Arielle's gaze shifts to the beautiful estate compound. The car stops near the front door. SHERMAN, 65, appears and opens the door for Arielle.

EXT. HASTINGS ESTATE DRIVEWAY

Arielle steps out of the car and gazes up at the mansion. Sherman drives the car away. Brit opens the front door and they enter.

INT. HASTINGS MANSION - FOYER

Arielle looks to the left at the immaculately appointed dining room. She looks to the right at the music room. Her eyes flash with excitement.

Arielle walks into the spacious music room that includes each instrument of a symphony orchestra arranged on stands. Arielle examines the instruments carefully.

BRIT
Can you play these instruments?

Arielle nods and focuses on the concert piano. Brit follows her to the grand piano. Brit raises the key cover to reveal the flawless piano keys. Arielle looks to Brit for permission. Brit nods. Arielle sits on the piano bench.

Arielle gazes at the pristine keys. She reaches out and touches a single key. She smiles at the sound it makes. Arielle begins to play slowly. From the very first keys, it is obvious that Arielle is extremely gifted.

Brit listens in awe as Arielle plays a sensational melody with flawless precision. Arielle seems to drift into a transcendent state of serenity. The music is so beautiful and inspiring that it pulls Brit into the same state of mind.

Arielle finishes playing as tears roll down her cheeks. Brit gives her a hug.

BRIT (CONT'D)
That was very beautiful, Arielle.

Arielle points to her heart. Brit reacts with amazement.

BRIT (CONT'D)
You wrote the music?

Arielle nods as she closes the key guard.

BRIT (CONT'D)
Thank you for playing for me. You have a great gift.

Arielle nods appreciation and focuses on the violin nearby. She looks to Brit for permission and Brit nods with a smile. Arielle picks up the violin and examines it closely. She softly touches the components of the violin with affection.

Arielle lifts the violin into position and closes her eyes as she begins to play the instrument. Brit sits in captivated serenity with her eyes closed as the beauty of the sounds unfold in a way that seems to tell a beautiful love story.

The music ends on a poignant note. Arielle's eyes open and connect with Brit's eyes for several transcendent moments in the afterglow of the experience. Arielle sets the violin carefully back onto its stand and rises to her feet.

Arielle extends her hand and leads Brit back to the foyer as Brit recovers from the experience.

BRIT (CONT'D)
Would you like to see the rest of the house?

Arielle nods respectfully.

INT. THE HASTINGS - MANSION - ARIELLE'S BEDROOM

The door opens into large bedroom with a princess bed, a media center, a computer desk and a sitting area. Arielle is visibly impressed by the room. She takes it in for a few moments and walks toward the balcony. She opens the door.

EXT. ARIELLE'S BALCONY

Arielle steps onto the balcony and gazes down at the huge pool that is surrounded by immaculately landscaped grounds. The large estate grounds taper down a hill to the river and a boat house.

Arielle stares at a yacht that appears around a bend on the river. Arielle's eyes flash with concern as the boat drifts to a stop about 100 yards from the boat house. Men in dark clothes appear on the outer deck.

Brit joins Arielle on the balcony and notes her concern.

BRIT
We have a state of the art security system on the whole compound.

ARIELLE
Your security is all very well but nothing will stop him if he finds me here.

Brit reflects surprise at her speaking.

BRIT
Who?

ARIELLE
Anton Shekov... I call him Shek.

Brit hesitates before speaking.

BRIT
Is he the man who hurt you?

Arielle winces with emotion. She whispers into Brit's ear. Brit nods and leads her into the house.

INT. KITCHEN

Brit leads Arielle through the huge kitchen and opens a small door. Brit motions for Arielle to descend the staircase.

INT. WINE CELLAR

The room is filled with a large wine collection. Brit leads Arielle to a large cabinet. She presses a hidden button that causes the cabinet to slide to one side to reveal a metal door.

Brit places her palm on a sensor screen that reads her palm print. It flashes and the metal door opens.

INT. SECURE ROOM

Arielle enters the room followed by Brit who shuts the door.

BRIT
It's sound proofed.

The room has a small arsenal of weapons. Arielle admires them like she did the musical instruments.

ARIELLE
Residue of your CIA career?

Brit nods in surprise at her knowledge.

ARIELLE (CONT'D)
I couldn't be more grateful for what you're trying to do for me but surely you must understand that neither of us are safe here.

BRIT
I'll do everything that's necessary to protect you.

Arielle sighs.

ARIELLE
He'll trace me here through his global surveillance system or the guardianship.

Brit reflects surprise.

BRIT
How do you know about the guardianship?

Arielle considers her response.

ARIELLE
I have certain gifts. One of them is omniscience.

Brit absorbs the information.

ARIELLE (CONT'D)
Call it an intuition about certain things including human psychology.

Brit reflects her understanding.

ARIELLE (CONT'D)
I'm very sorry for your terrible losses... You were right that we share a common bond of great misfortune with our parents.

Arielle paces in a way that reveals her natural gracefulness.

ARIELLE (CONT'D)
All of this is how I know that I can trust you, Brit.

Brit is moved by her words. Arielle stares directly into Brit's eyes.

ARIELLE (CONT'D)
You won't want to accept what I'm about to tell you but you must believe me for either of us to survive this scenario.

Brit nods for her to continue.

ARIELLE (CONT'D)
Your father was murdered by your CIA Director.

Brit is visibly stunned by the revelation.

BRIT
How could you know that?

ARIELLE
I can access Shek's systems and satellite surveillance whenever I want.

BRIT
How do you access Shek's system?

Arielle considers her words.

ARIELLE
Shek took me captive as your father planned but it took time to win his trust.

Eventually he thought he could control me and use my skills to perfect his systems.

Brit anguishes for several moments.

BRIT
But why would Richard murder my father?

ARIELLE
My abduction was a charade that your father devised to get me into Shek's computer center.

BRIT
To what end?

ARIELLE
To learn his systems and create a portal to access Shek's database.

(MORE)

ARIELLE (CONT'D)
I set it up and conveyed the access codes to your father in Kiev.

I escaped and he arranged for us to fly immediately to Washington and go into the witness protection program.

Brit registers her understanding.

ARIELLE (CONT'D)
Your father called us as soon as we arrived.

He warned us that he'd discovered shocking revelations in Shek's database after he passed them on to the agency...

He was murdered before he could reach your justice department to reveal his findings.

Brit anguishes.

BRIT
But that doesn't mean Richard ordered his murder. It could've been Shekov.

Arielle flashes a determined glance at Brit.

ARIELLE
The information was not dangerous to Shek but it was to your Richard Dempsey because he was using Shek and his systems to commit major federal crimes.

Brit puzzles for several moments.

BRIT
How do you know that?

ARIELLE
Because your father explained it to me.

Brit is taken aback and then reflects.

BRIT
Did he indicate the nature of the information?

ARIELLE
Only that it could bring down the American government.

The terrible reality rushes over Brit.

ARIELLE (CONT'D)
We escaped our surveillance after your father's call.

I told Mother that we must run away but she insisted that we wait for help from a contact she trusted here.

BRIT
Why'd she take such a terrible risk?

ARIELLE
He was creating new identities for us.

Brit absorbs the heart wrenching reality.

BRIT
Then why would Richard risk putting me on this assignment?

Arielle hesitates out of compassion.

ARIELLE
Because you became the perfect psychological profile for him to manipulate after your father's death.

Brit is stunned by the reality. Arielle anguishes.

ARIELLE (CONT'D)
The worse truth is that he's setting you up to die by putting you with me.

Brit's eyes flash with anger.

BRIT
Why?

ARIELLE
To relieve the pressure on the investigation of your father's death.

Brit fights to maintain her composure.

BRIT
Was the President involved in my father's death?

Arielle considers the question.

ARIELLE
Richard likely did it on his own.

All the schemes with Shek were his ideas to further his career and financial ambitions and he knew he'd take the fall if it was exposed.

Brit is devastated.

ARIELLE (CONT'D)
Richard had your father killed and then conveniently blamed it on Shek.

Tears fill Brit's eyes. Arielle steps toward Brit and gives her a hug. Brit loses emotional control for several moments.

ARIELLE (CONT'D)
Richard has to view both of us as a mortal threat and he or Shek or your NSA could make a move on this place at any time....

Brit considers the dire situation.

ARIELLE (CONT'D)
And then there are the Russians and Chinese who are certain to know all about this scenario by now and are very likely to make a move on me because I'm the key to perfecting Shek's global control system.

Brit is overwhelmed with thoughts. Arielle touches her hand.

ARIELLE (CONT'D)
Please focus. I don't want to lose you too.

Brit nods and takes a deep breath.

ARIELLE (CONT'D)
Have you got infrared suppression suits?

Brit registers brief surprise at her knowledge before she opens a cabinet and removes a box. She opens it to reveal six suits rolled up in small rolls.

BRIT
We should take the boat. There's a tunnel down to the dock.

ARIELLE
No. They've got the river covered.

Arielle focuses on a medical aide kit in the corner. She retrieves it along with a military knife. She opens the medical kit and shoves it across the bench toward Brit.

Arielle carefully slashes her left wrist and it bleeds. Brit's winces but then her eyes flash with understanding. Brit quickly dresses and bandages the wound as Arielle surveys the weapons. She examines a box of C4 plastique.

ARIELLE (CONT'D)
Do you have any cash?

Brit unlocks a large cabinet to reveal stacks of cash.

INT. THE FOYER

Arielle lies lifeless under blankets on the floor. Brit wears a full length coat. A siren nears from outside the door. Brit opens the door and two MED TECHs enter with a gurney. They briefly check Arielle's wrist and lift her onto the gurney.

EXT. THE MANSION DRIVEWAY

The Med Techs load Arielle's gurney into the ambulance. Brit carries a suitcase and a large briefcase. She steps inside the rear of the ambulance. A Med Tech shuts the rear doors. The ambulance leaves with lights flashing and sirens blaring.

INT. THE AMBULANCE - REAR COMPARTMENT (MOVING)

The female Med Tech monitors Arielle. Brit stealthily reaches into her pocket and removes a small packet. She tears it open. The Med Tech notices a smell.

Brit forcefully restrains the Med Tech and places the cloth from the packet over her nose. The Med Tech passes out.

AMBULANCE - CAB

The driver is caught in heavy traffic. He blares on his warning horn as the door to the rear compartment opens. Brit appears wearing the Med Tech's uniform. She points a Glock at the driver.

BRIT
Do what I say and you'll be okay.

The driver nods as he puts the ambulance in park. Brit motions to move to the rear compartment. He complies.

AMBULANCE - REAR COMPARTMENT

Arielle places another cloth over the driver's face and he passes out. Arielle ties plastic cuffs onto the driver's wrists as the ambulance moves forward.

AMBULANCE - CAB (MOVING)

Brit eludes the traffic and then drives at a high rate of speed through red traffic lights. She checks her rearview mirrors and spots two heavy SUVs following her with blue lights flashing. Arielle appears at the compartment door.

BRIT
We have two trackers. We need to lose them.

ARIELLE
No problem.

Arielle retrieves an MP5 from the suitcase. She slams a clip into the weapon and engages the chamber.

INT. LEAD SUV (MOVING)

The DRIVER drives. Carter sits in the passenger seat with an MP5 on his lap. He engages the MP5 chamber and rolls down his window.

EXT. BOULEVARD

Two SUV's track closely behind the ambulance. The rear doors of the ambulance suddenly burst open and Arielle opens fire with the MP5. Bullets rake the radiators and front tires of both SUVs. They both skid and crash to a stop.

A black helicopter suddenly appears above. Arielle opens fire on the chopper and it spins to a hard landing in an empty field. Two MEN quickly exit before it explodes.

INT. AMBULANCE REAR COMPARTMENT (MOVING)

Arielle reloads the MP5 and searches for other trackers. She spots none and closes the rear doors.

INT. AMBULANCE CAB (MOVING)

Brit drives with concern. Arielle appears at the rear compartment doorway.

BRIT
Great job but we want to avoid killing people.

ARIELLE
I take great care to avoid killing except in extreme circumstances. We haven’t killed anyone so far.

BRIT
It wasn’t an agency chopper.

ARIELLE
No, it was Shek’s. Welcome to my world.

Brit nods understanding.

BRIT
Where’d you learn to handle weapons?

ARIELLE
Extensive CIA training before going on the mission.

BRIT
Why were you on this mission in the first place?

ARIELLE
Shek met mother at a party in Yalta. He was attracted to her and she was attracted to his lifestyle.

Then he discovered my abilities and tried to force me to work with him.

(MORE)

ARIELLE (CONT'D)
We eluded him for awhile but got tired of running so we found your father and offered to help him with Shek in exchange for protection...

There was no other way to escape him.

Brit registers the revelation.

BRIT
And killing Shek wasn’t an option.

ARIELLE
No, your dad wanted him alive to keep his global system operational so that the CIA could see everything that was going on in his network and shut it down if necessary. That information is invaluable.

Brit shakes her head in wonder.

BRIT
How’d you get into his system?

Arielle hesitates in some embarrassment.

ARIELLE
I had to win his trust so I seduced him into showing off his entire system.

Brit reflects her dismay.

BRIT
Seduced?

ARIELLE
Relax, Brit... It was my idea and it seemed like a small price for me to pay to save countless lives and win my freedom.

Arielle watches Brit as she processes the logic. Brit is disturbed by the information.

ARIELLE (CONT’D)
Brit, I’m sorry if this upsets you but I was never meant to live a normal life...

(MORE)

ARIELLE (CONT'D)
Please don't judge the choices I've had to make.

Brit anguishes.

BRIT
I'm not judging you... It's just a travesty that you've been forced to live such a life.

They exchange a brief moment of compassionate understanding as the ambulance passes into a tunnel.

INT. THE BOULEVARD TUNNEL

The ambulance stops in an emergency alcove. Brit wears the full length coat as she exits the cab. She opens the rear doors. She grabs the suitcase and Arielle follows with the large briefcase. They open a door to reveal a staircase.

EXT. BOULEVARD - ABOVE THE TUNNEL

Brit emerges alone from the staircase and surveys the area. A silver SUV skids to a stop nearby and Greg emerges in a hoodie and jeans. Greg surveys the area as sirens blare in all directions.

Arielle bolts out of the staircase with the large briefcase and disappears into the rear of the SUV. Brit grabs the suitcase and hands it to Greg. Brit rushes into the SUV and Greg follows close behind.

INT. SILVER SUV (MOVING)

Greg drives nervously as he scans in all directions.

ARIELLE
We have to ditch this SUV.

GREG
Why?

ARIELLE
Shek is tracking us with satellites.

Greg's eyes flare with terror.

GREG
Great!!!

ARIELLE
Find a parking garage near a metro station.

GREG
Sure, no problem!

BRIT
Three blocks up, take a right and go four blocks.

Arielle climbs into the rear compartment. She removes an MP5 from the suitcase and hands it to Brit. Arielle skillfully assembles a sniper rifle. Arielle kicks out the rear window.

Arielle sets up with the sniper rifle. A chopper suddenly appears and opens fire on Greg's SUV. Arielle tries to aim as Greg swerves wildly.

ARIELLE
Steady, Greg... I need two seconds.

The SUV stabilizes. Arielle fires two quick shots that cause the chopper to spin out of control. Arielle calmly watches as the chopper crashes into trees behind them. TWO black SUVs appear and close toward them in traffic.

ARIELLE (CONT'D)
Cut through the park!!

Greg swerves into the park. PEOPLE scatter to get out of the way. Gunfire thumps against the side of Greg's SUV.

ARIELLE (CONT'D)
All yours.

Brit opens fire with the MP5. It causes one of the closing SUVs to crash into the other.

Gunfire resumes and shatters the other side window. Arielle lines up the sniper rifle and fires a quick round. She watches calmly as the SUV spins out of control and crashes into a tree. Police cars appear from several directions.

ARIELLE (CONT'D)
Are we there yet?!!

EXT. PARK

Greg's SUV appears from the park and pulls into a high rise parking garage.

INT. PARKING GARAGE

Greg's SUV drives up the ramps. The garage is largely empty. They reach an empty floor and stop.

Greg, Brit and Arielle all pile out of the SUV and move rapidly toward the staircase with the suitcase and briefcase. Greg carries a silver briefcase as well.

The elevator opens and PHYLLIS, 80, appears. Phyllis smiles as Arielle, Greg and Brit pass by and into the elevator. The elevator door closes. Phyllis walks around the corner and spots Greg's destroyed SUV.

PHYLLIS
Oh, my... Wrong floor again.

INT. ELEVATOR (MOVING)

Greg stands in shock across from Brit and Arielle.

GREG
You two are dangerous!!!

ARIELLE
(British accent)
Bloody hell, bloke... Grow some stones!!

Greg glares at Arielle.

GREG
So your artistry extends to crass Limey humor?

Arielle smiles.

UNDERGROUND TUNNEL

Greg, Brit and Arielle walk calmly hand in hand along the subway platform. They are the picture of a happy family. Four SWAT OFFICERS appear. Arielle rushes to meet them.

ARIELLE
(British accent)
Officers! We just saw four ruffians with guns board the train over there!

The train pulls away as the SWAT officers rush toward it. Arielle motions toward the restrooms.

LATER

Arielle, Brit and Greg all wear their infrared suppression suits with hoods under their clothes as the train arrives. They board the first car and it pulls away.

INT. THE SUBWAY TRAIN - FIRST CAR (MOVING)

Greg sits across from Brit and glares at her. Arielle stands with the cases and gazes intently out the forward windows.

GREG
This is insane.

ARIELLE
I hate to interrupt but Shek's men are waiting at the next station.

Arielle jerks the emergency stop cord and the train squeals to a stop. The doors open and Arielle exits. Brit bolts through the door and Greg follows with the cases.

EXT. FOREST

Arielle leads Greg and Brit rapidly through the dense forest. Helicopters pass by overhead. Arielle stops and open's Greg's briefcase. She removes the laptop.

GREG
If you turn that on, it'll give Richard our position.

ARIELLE
Let me worry about that.

The screen turns on and Arielle races through series of keystrokes.

ARIELLE (CONT'D)
Goodbye CIA.

She then types rapidly for several more moments.

ARIELLE (CONT'D)
Goodbye Shek.

GREG
What'd you just do?

ARIELLE
I disabled the CIA's monitoring system and released a virus into Shek's system that will disrupt his satellite access.

Brit and Greg look at each other in wonder.

GREG
Can he fix it?

ARIELLE
Eventually but it gives us some time to disappear.

EXT. POTOMAC RIVER BANK - DUSK

Arielle, Brit and Greg appear in the trees near a riverbank. They spot a marina in the distance and all move in that direction through the forest.

EXT. THE MARINA CAMPGROUND - NIGHT

Arielle, Brit and Greg all sit at a picnic table and eat sandwiches.

BRIT
Greg, I think we should part ways on this. You can plead ignorance about our situation and blame it all on me lying to you.

GREG
And leave you two on your own?

ARIELLE
Brit's right... We can handle it from here.

Greg searches his conscience.

GREG
The problem is that I care about both of you...

Greg anguishes.

GREG (CONT'D)
And the whole truth is that I knew Nika, Arielle. I was her control in Ukraine... I worked for Brit's dad on this...
(MORE)

GREG (CONT'D)
I was working on the IDs for you and Nika...

I couldn't feel worse about what has happened to both of you.

Arielle registers the information that she already knew.

BRIT
Do you know what happened with Dad?

GREG
I don't know for sure. I got recalled to Washington before it all went down and lost my clearance to follow the situation.

I was completely out of the loop until Nika called me and asked for help.

BRIT
What do you think happened?

GREG
Your dad said Richard was using Shekov to raise foreign donations to finance political campaigns here in the USA.

BRIT
That's illegal as hell!

GREG
Yes, but untraceable in small denominations that were orchestrated by Shekov.

BRIT
How much?

ARIELLE
Billions of dollars to both political parties over time.

BRIT
That would certainly bring down the government if it's exposed.

ARIELLE
And your Richard was taking a substantial cut on the funds for himself.

Greg nods.

GREG
And he believes I know everything.

Brit reflects briefly.

BRIT
So you’re in as deep as we are?

Greg nods.

GREG
And we’re all dead as hell if we don’t find a way out of this country immediately.

Greg contemplates for several moments.

GREG (CONT’D)
We need transportation. How much cash do you have on you?

BRIT
About $500 thousand and $5 million more in an account in the Caymans.

GREG
Does anybody know about it?

BRIT
No, Dad called it his disaster contingency fund.

ARIELLE
That’s great, but you can’t move the funds by wire transfer.

BRIT
So we withdraw it in cash.

Greg lifts his silver briefcase onto the table and opens it. He removes three passports and tosses them on the table.

GREG
We’re the Robertsons.

ARIELLE
(British accent)
You know... This ruddy bloke might be useful after all.

Brit smiles. Greg grabs a piece of ice from his glass and stuffs it down the back of Arielle's suit.

Arielle squeals and chases Greg around the grassy area until she takes him down with a leg scissor move.

Greg bounces up playfully and Arielle takes him down again with an extraordinary sequence of graceful martial arts moves. Arielle stands with one bare foot on Greg's chest.

ARIELLE (CONT'D)
Yield?

GREG
Absolutely.

Arielle extends a hand and pulls Greg to his feet with a smile. Arielle does a series of armless back flips to the picnic table. Greg holds his back as he struggles to join them.

GREG (CONT'D)
Is there anything that you don't do extremely well?

ARIELLE
Of course not.

BRIT
(Smiling)
What about boys?

Arielle turns red with embarrassment that shifts into a cold eyed glare.

ARIELLE
(British accent)
Do you want to go for a rumble too?

Brit laughs and holds up her hands in surrender.

INT. ANTON'S MANSION - BASEMENT

Anton sits at his console gazing at the screen in disbelief. He stands and lets out a scream of extreme frustration.

Anton storms about in a fury until he slips, falls and hits his head hard on the desk on his way down. Anton writhes in severe pain on the floor.

ANTON
VLADIMIR!!

VLADIMIR, 60, appears and helps him to his feet. Anton's head bleeds. Anton touches his head and looks at his bloody hand. He passes out at the site of his blood.

INT. AMTRAK TRAIN - CARTER'S CABIN - NIGHT

The train is in the station preparing to depart. Carter sits nervously as he drinks a scotch. A silenced Glock lays on the seat beside him.

A single silenced round pierces the glass and strikes Carter in his left temple. He rolls forward and onto the floor.

EXT. TRAIN PLATFORM - NIGHT

Richard conceals his identity as he walks calmly away from the platform.

EXT. THE MARINA CAMPGROUND - NIGHT

Brit and Greg watch Arielle as she breaks into a series of sensational tumbling moves across the grass.

Brit reaches over and touches Greg's hand affectionately.

Brit and Greg share a romantic glance. Arielle drifts into the darkness and watches them kiss. She sits on the grass and crosses her legs. She looks up at the stars.

She focuses on one very bright star that exudes bright silver light.

ARIELLE
I miss you, Mom... I don't understand why they took you from me...

Arielle's eyes moisten. Greg watches Brit as she walks over to Arielle.

BRIT
Want to talk about it?

Arielle shakes her head. Brit takes a seat beside her and wraps her arm around Arielle's shoulders. Arielle tries to collect herself without success.

ARIELLE
I had the chance to kill Anton and couldn't do it and then I was too late to save her life...

My mother's death is my fault.

Brit hesitates before replying.

BRIT
I feel the same way about my dad... I was suppose to be protecting him when he was gunned down...

They both reflect in somber silence for several moments.

BRIT (CONT'D)
It's a terrible thing to live with but there must be some larger purpose in what's happened.

Arielle wipes away tears.

ARIELLE
(Indignant)
Oh, yes... There's always some great purpose for me but my happiness is never their concern...

They don't care that I'm just a young girl with a mind I don't understand and a heart I can't ignore.

Arielle stands in frustration and paces.

ARIELLE (CONT'D)
It's like a curse that never ends.

I don't give a damn about being brilliant or saving the world from itself.

I just want to be free to be happy and live my life with the people I love.

Brit absorbs the implications of her words.

BRIT
My father once told me that every blessing comes with a responsibility and you're more blessed than anyone else.

ARIELLE
That's easy to say but I'm not some comic book super hero!

I'm just a girl with no family who the most powerful people on earth want to kill or control!

Brit registers her concern and reacts with compassion.

LATER

Arielle, Brit and Greg all sit around the table.

GREG
We need a boat.

ARIELLE
A big boat to get to the Caymans...
Preferably one with a piano.

Brit and Greg smile.

GREG
Do you have a master plan to
suggest?

ARIELLE
Yes, buy a big boat.

They all gaze at the marina.

EXT. SMALL YACHT - DAY (MOVING)

Greg man's the upper deck controls of the small yacht as it motors slowly along the Potomac River. Brit and Arielle admire the scenery from the lower deck as they pass by the Kennedy Center.

ARIELLE
The Kennedy Center. I want to
perform there some day...

The Lincoln and Jefferson Memorials come into view along with the Washington Monument.

ARIELLE (CONT'D)
All these great symbols of
liberty...

What would our world be today
without the courage and foresight
of these great men?

Arielle reflects for several moments and looks at Brit.

ARIELLE (CONT'D)
Are there any such men today?

Brit considers the question and takes Arielle's hand.

BRIT
I fear not but I have great hopes that a certain young woman will use her many gifts to serve humanity in a similar way.

Arielle gazes at Brit.

ARIELLE
That's my mission... and I have a plan to do it and win my freedom.

Arielle gazes seriously into Brit's eyes.

ARIELLE (CONT'D)
Government of the people, by the people, for the people must not perish from this earth.

SUPER: CAYMAN ISLANDS - TWO WEEKS LATER

EXT. LARGE YACHT - DAY

The large yacht is much bigger. It rests at anchor in a beautiful cove. The water is clear. The sand is white. The weather is perfect.

Greg and Brit sip Pina Coladas on the rear deck. They watch Arielle as she does a sensational dive off of the diving board that protrudes from the side of the upper deck.

Arielle emerges from the water in her bikini. The view of her is awe inspiring and Greg cannot help but notice. Brit catches Greg watching Arielle and flashes a playful death stare at him. Greg smiles and stands.

GREG
Now it's time for some serious diving!!

Arielle guffaws as Greg scrambles up the steps to the upper deck. He arrives and mounts the board with great fanfare.

He moves forward quickly and tries to do a double flip but lands flat on his back. Brit and Arielle laugh as Greg struggles back onto the deck in great discomfort. Greg reaches for his Pina Colada. Arielle applauds.

ARIELLE
(British accent)
You've mastered the "Epic Fail" dive completely!

Greg shakes his head.

GREG
(To Brit)
Okay, hot shot, your turn.

Brit rises in her bikini to reveal her sensational body. She climbs up the steps to the board. Brit moves forward and does a very sexy spinning dive into the water with no splash. Arielle claps enthusiastically.

Greg shakes his head and takes a drink from his Pina Colada.

INT. LARGE YACHT - ENGINE COMPARTMENT - NIGHT

Arielle finishes screwing a large piece of cloth onto the top of the engine cover. Greg enters the engine room.

GREG
What’re you doing?

ARIELLE
Infrared image suppression.

INT. LARGE YACHT - MASTER SUITE - NIGHT

Greg and Brit lie on the bed. They wear infrared suppression suits that include hoods. There is a hard knock at the door.

BRIT
Arielle?

ARIELLE (O.S.)
Yes, it’s me.

BRIT
Come in.

Arielle enters in distress. She wears her infrared suppression suit.

BRIT (CONT’D)
What’s wrong?

ARIELLE
Think Bin Laden raid coming for us!

EXT. LARGE YACHT - NIGHT

Greg mans the controls as Arielle leaps onto the dock and unhooks the tie down lines.

She tosses them onto the boat deck and returns to the yacht. Brit appears with the MP5. She scans the area behind them. The rumble of helicopters approaching can be heard.

(MOVING SLOWLY)

The yacht engines fire up and the yacht slowly pulls away from the dock. Arielle turns off the lights and grabs the sniper rifle that is wrapped in a plastic sheath below the couch cushion.

She carries the rifle up the steps to the upper control console. She snaps off the lens cap and scans the area behind them while they motor away as the sound of helicopters approaches.

EXT. THE DOCKS

Two military choppers arrive and hover above the docks. Numerous SEAL TEAM MEMBERS rappel down onto the dock.

EXT. LARGE YACHT - DECK (MOVING)

Greg drives. Brit is ready to fire her MP5. Arielle lines up the sniper rifle.

ARIELLE
KEEP IT STEADY!!!

The two choppers turn toward the large yacht. Arielle fires four high impact rounds in rapid succession.

EXT. THE DOCKS

The two choppers spin out of control and fall into the bay. The Seal Team members scatter for cover and fire numerous shots at the yacht engine.

EXT. LARGE YACHT - DECK (MOVING)

Greg, Brit and Arielle remain in their positions.

The yacht motors along as the terrifying shrieks of jet fighters passing overhead explodes through the sky.

ARIELLE
No wake!!

The yacht slows.

INT. CIA DIRECTOR'S OFFICE

Tom sits at a computer station. He and Richard watch the satellite feeds on the large wall mounted display screens.

RICHARD
What the hell happened?

TOM
We lost both the Seal Team choppers into the bay.

RICHARD
How's that possible?!!!

Tom shakes his head in dismay.

EXT. LARGE YACHT - DECK (MOVING)

Arielle opens the silver briefcase and types furiously as the jets shriek thunder above.

EXT. AIRBORNE ABOVE THE BAY - NIGHT

The two jets close on the yacht. Suddenly they spin out of control. Rockets fire from the jets in all directions. Two parachutes appear before they both crash into the sea.

INT. CIA DIRECTOR'S OFFICE

Tom sits at a computer station. He and Richard watch the satellite feeds on the large wall mounted display screens in stunned disbelief.

RICHARD
What happened to the F-35s?!!!

TOM
Some sort of controls failure.

RICHARD
How's that possible?!!

Tom shrugs.

RICHARD (CONT'D)
Switch to infrared!

The screen shifts to infrared images. A series of hot spots appears at the chopper and jet crash sites as well as numerous PEOPLE in the small bay area. They frantically search the screen.

RICHARD (CONT'D)
Where's their damn boat?

TOM
Not seeing any human or engine images moving in the bay area.

RICHARD
How's that possible?

TOM
Infrared suppression suits.

Richard pounds his fist on the table in frustration.

RICHARD
But it doesn't explain the engine.

TOM
Oh, yes it does.

Richard reflects until the light goes on in his mind.

LATER - NIGHT

Richard and Tom sit on each side of the director's desk and look at the speaker box. President Foster sits at his Oval Office desk on a wall screen.

INTERCUT AS NECESSARY:

PRESIDENT FOSTER (ON VIDEO SCREEN)
So you're telling me this girl downed two Seal Team choppers and two F-35s all by herself without killing anyone?

RICHARD
Yes, Mr. President.

PRESIDENT FOSTER (ON VIDEO SCREEN)
Unbelievable.

TOM
Yes, she is.

PRESIDENT FOSTER (ON VIDEO SCREEN)
More evidence that she's an asset we must control.

RICHARD
We'll try, Sir, but we don't want her to fall into the hands of our adversaries... Especially Shekov.

PRESIDENT FOSTER (ON VIDEO SCREEN)
Let me be clear, Richard. It's your job to find her and employ her abilities on our behalf!

No excuses!

INT. ANTON'S COMMAND BUNKER - TIBET - DAY

The computer equipment in the room is even more impressive than his mansion basement. Anton sits at a very large, state of the art computer and video array console and listens on his speaker system.

RICHARD (O.S. ON SPEAKER)
Yes, Sir, but that means Shekov must be eliminated before he finds her first.

He has murdered two of our agents and he's outlived his usefulness.

He's a national security threat and the girl can take over his system for us.

There is a long pause.

PRESIDENT FOSTER (O.S. ON SPEAKER)
Okay, but I want the girl alive.

The sound goes dead. Anton fumes.

ANTON
Okay, Richard, two can play that game.

Anton types furiously on his keyboard.

INT. CIA DIRECTOR'S OFFICE - NIGHT

Richard sits alone in his office at his desk as he scans satellite images on the wall video displays.

A laser beam suddenly bursts through the ceiling. The extreme intensity of the light and heat kills Richard instantly.

EXT. THE WHITE HOUSE - NIGHT

A view of the south side of the White House.

INT. THE WHITE HOUSE - PRESIDENT'S BEDROOM - NIGHT

President Foster enters the room. He removes his smoking jacket and climbs into bed.

EXT. WHITE HOUSE LAWN - NIGHT

A laser beam suddenly bursts from the sky and destroys the Presidential Marine 1 helicopter.

INT. THE WHITE HOUSE - PRESIDENT'S BEDROOM

The President bolts out of bed as Agents PARKER, DUNN and CONKLIN burst into the room and pull him away.

INT. ANTON'S COMMAND BUNKER - TIBET - DAY

Anton smiles.

INT. WHITE HOUSE SITUATION ROOM

President Foster sits nervously at the table surrounded by his National Security Team MEMBERS. MARTIN CROSS, 53, enters the room.

PRESIDENT FOSTER
Do we have a location on the laser satellite?

MARTIN
No, Sir, and another burst destroyed the office of the CIA Director.

President Foster flashes concern.

PRESIDENT FOSTER
Casualties?

MARTIN
Director Dempsey.

The President grimaces in anguish for several moments. He considers the situation.

PRESIDENT FOSTER
It looks like Mr. Shekov is sending me a message so it's time to play hardball.

MARTIN
But we don't know where he is and he can fire more laser bursts at any target at any time!

President Foster fumes and pounds his fist hard on the table in frustration

MARTIN (CONT'D)
He could have taken out the White House too but he didn't... There's no point in pissing him off...

The president shakes his head in weary acquiescence.

EXT. THE REMOTE ISLAND COVE

The yacht drifts into an isolated, small island cove. Greg eases the yacht up to a pier that sits below huge overhanging palm trees. Arielle leaps onto the pier and ties off the yacht. Greg kills the engines.

INT. LARGE YACHT - ARIELLE'S CABIN - NIGHT

Arielle enters her room with the silver briefcase. She removes the laptop and lies down on the bed exhausted. Brit and Greg appear at the doorway.

GREG
How'd you down the jets?

ARIELLE
Targeted electromagnetic pulses from one of Shek's satellites.

Brit and Greg are stunned by the implications.

BRIT
Then he can destroy anything that operates on electricity?

Arielle nods.

ARIELLE
He also has a variation that uses electrostatic discharges.

GREG
Unreal. He can control the world.

ARIELLE
Only if he perfects the system to address countermeasures. That's part of what he wants me to do.

BRIT
And how far did that project get?

ARIELLE
The less you know about that, the better for both of you.

BRIT
Understood.

Brit leads Greg from the room. Arielle boots the laptop. Her expression shifts to determination as she types furiously on the keyboard.

INT. LARGE YACHT - MASTER SUITE - DAWN

Greg and Brit sleep. There is a door knock. Brit sits up.

BRIT
Come in.

Arielle enters the room in distress.

BRIT (CONT'D)
What's going on?

ARIELLE
Your CIA Director has been killed and the Presidential helicopter has been destroyed by laser bursts from satellites.

GREG
Shekov?

ARIELLE
Yes, and he planted stories in the global media that I did it.

Brit and Greg sit in shock.

ARIELLE (CONT'D)
I countered by exposing his global network and making the strong case that he's the only person who's capable of such an attack.

BRIT
Shekov's completely out of control.

ARIELLE
And things will get a lot worse if he debugs his system to control all of the global satellite networks, power grids and communication systems.

GREG
I presume that includes the internet?

Arielle nods. Brit and Greg are stunned by the revelations.

BRIT
Is there a way to stop him?

ARIELLE
Yes, but I need the source code for his entire system.

BRIT
How do you get it?

ARIELLE
A physical download from his control center in Tibet is the only way.

GREG
So what's the plan?

ARIELLE
I triggered a virus in Shek's system and managed to disable the CIA's satellite surveillance in the western hemisphere.

I hired a sea plane out of Puerto Rico to pick us up and fly us to Jamaica where we can charter a private jet to Israel.

Arielle exits the room and closes the door behind her. Brit and Greg look at each other in amazement.

INT. PRIVATE JET - AIRBORNE (MOVING)

Greg and Brit sip on glasses of red wine as Arielle types on the laptop.

GREG
Any ideas where Shekov may be?

ARIELLE
I'm guessing Tibet but he could be anywhere.

GREG
Tibet makes sense... He has a strong relationship with China because they built a lot of his hardware and he feeds hundreds of millions of dollars to all the right people.

ARIELLE
He also has the support of a mercenary army led by a General Chang.

Brit reflects for several moments.

BRIT
So how do we get to him in China?

ARIELLE
That's why I approached the Israelis for help.

BRIT
Why would they help?

ARIELLE
They want Shekov for selling weapons to Hamas and Hezbollah that have killed many Israelis.

Brit considers the concept.

BRIT
That sounds plausible but how exactly do you access and manipulate these complex systems so easily?

Arielle sighs.

ARIELLE
I created a fully functional back door into Shek's system.

BRIT
What's the difference from the version you gave to Richard?

ARIELLE
Their's is read only and mine allows the full use of the systems.

GREG
But not access to the source code.

Arielle nods.

ARIELLE
Exactly. And I must have the source code to disable Shek's access and optimize the technology to it's full potential.

Brit registers concern.

BRIT
For what purpose?

Arielle considers the question carefully.

GREG
To insure her control of the systems for good purposes and prevent anyone else from gaining access to the system.

Brit absorbs the enormity of the situation.

ARIELLE
My system exploitation capabilities are much better than Shek's.

BRIT
In what way?

ARIELLE
In every way...

Brit puzzles for a moment.

BRIT
How do you improve something that's already so extraordinary?

Arielle searches for the right words.

ARIELLE
Think of it this way. If current technology is a one, then an advancement to five is very impressive but it is still a small fraction of its 100 potential.

Brit's eyes flash with recognition.

ARIELLE (CONT'D)
You see, the limitations on knowledge and artistry are the level of intellectual awareness of the human mind and the time to focus on the subject matter.

Brit absorbs the comment briefly.

BRIT
So every program or system is limited by the awareness of the mind that created it?

ARIELLE
Yes, and if your mind intuitively grasps intellectual progressions at the highest level of artistry, everything below that level becomes obvious.

Brit nods her understanding.

GREG
And your mind has much higher limits than everyone else so your biggest limitation is time.

ARIELLE
(British accent)
Blimey! I think this bloke's got the bloody concept!

Greg rolls his eyes and smiles. Arielle looks at Brit.

ARIELLE (CONT'D)
You see, the only difference between me and everyone else is a higher awareness that allows me to see the big picture and employ my mind to it's full potential.

BRIT
So anyone can be like you?

ARIELLE
Yes, and I can teach everyone how to do it once I have their attention and respect through the system.

Greg and Brit consider the revelations.

GREG
WOW... What could the world become if everyone grasps higher awareness and functions to their full potential?

BRIT
And humanity stops engaging in self destructive conflicts and starts working together...

ARIELLE
The answers are all very obvious but the human mind has become hard wired to acquiesce and underachieve and engage in senseless conflicts.

GREG
And there's a danger of abuse of higher awareness.

ARIELLE
A very grave danger and that's why I must have full control of the system to enforce reason.

Greg and Brit project awestruck understanding.

ARIELLE (CONT'D)
Every human conflict is a self imposed limitation that must be eliminated to optimize prosperity and happiness.

SUPER: JERUSALEM

EXT. OLD JERUSALEM CAFE - DAY

Greg, Brit and Arielle all sit on the edge of the outdoor deck that extend out and high above a ravine below.

There is a sensational view of the city and the sunset. Arielle wears a long cloak with a hood as she gazes at the scene.

ARIELLE
I've often dreamed of coming here... My mother visited here before I was born.

Brit considers the information carefully.

BRIT
Did something happen while she was here?

Arielle gazes serenely at Brit.

ARIELLE
She said she had a very spiritual experience when she visited the site of Christ's crucifixion.

BRIT
The Church of the Holy Sepulcher?

ARIELLE
No, she said she had a vision in her sleep that led her to the actual site.

Brit and Greg absorb the revelations. Arielle shifts her gaze to the spectacular sunset.

ARIELLE (CONT'D)
I'd like to visit the site. Would you mind if I take a walk alone?

BRIT
Sure... We understand.

Arielle rises and leaves the cafe. She mysteriously draws the attention of everyone she passes.

EXT. JERUSALEM STREETS - SUNSET

SERIES OF SHOTS:

Arielle walks in a very serene and almost trancelike state through the streets of the old city past one beautiful scene and vista after another. She eventually reaches a high point outside the main city walls with a great view.

She absorbs the scene for several moments and begins to sing. The sound of her voice resonates across a wide area. The beauty of her voice transcends all cultures and religions. The melody and words of the song are very inspirational.

Gradually JEWS and ARABS and CHRISTIANS emerge from their houses and places of worship and restaurants to listen to her voice. They all watch her sing in awe. Arielle eventually stops singing as the sun gradually sets.

A tremendous applause erupts from the CROWDS that have gathered in all directions. Arielle bows graciously and departs down a dark, narrow street.

EXT. OLD JERUSALEM CAFE - DUSK

Brit and Greg remain at the table. Brit notices Arielle as she appears in the distance.

EXT. STREET

Arielle focuses on Brit and Greg. They both wave at her from their table. There are about 15 other PATRONS and WAIT STAFF on the deck.

Arielle waves and moves toward them. Brit rises and exits the cafe deck toward Arielle. They draw close to each other.

Suddenly the cafe building erupts in an enormous explosion. The force of the blast blows Greg off of the deck and into the ravine.

Brit flies forward and slams violently into Arielle. They both crash to the ground where they lie bloody and unconscious as screams of terror fill the area.

INT. ISRAELI MILITARY HOSPITAL - ARIELLE'S ROOM - DAY

Arielle lies unconscious on the bed on a respirator. Her face has several severe scratches. DR. MEDEV, 45, and GENERAL EFREM BRECHER, 55, enter the room in uniforms.

Dr. Medev sets his clip board down and examines Arielle’s eyes with a pin light. He then checks the vitals monitor as General Brecher watches Arielle. Dr. Medev shakes his head.

DR. MEDEV
She has had severe cerebral trauma and has been in a persistent coma since the incident.

GENERAL BRECHER
Do you have a prognosis?

DR. MEDEV
It's very unlikely that she'll ever emerge from the coma.

General Brecher winces.

GENERAL BRECHER
That's very unfortunate. This is an extraordinary young woman who could be vital to our national security.

Are there other treatment alternatives anywhere on earth?

DR. MEDEV
No. We've searched international data bases and we can find no instances where a patient with this profile has emerged from the coma.

General Brecher shakes his head in dismay.

GENERAL BRECHER
Then we need a miracle.

DR. MEDEV
That's the only hope.

LATER - NIGHT

Arielle remains on the bed. The lights are off. A soft moonlight illuminates the room. TALIA, 21, suddenly appears from the darkness. Talia looks just like Arielle but she has darker hair and projects a mystical, translucent appearance. Her eyes exude serenity.

She gazes down at Arielle with great affection. She gently touches Arielle's forehead with her hand. She says a silent prayer and a light flashes from her hand into Arielle's mind.

Talia carefully removes the respirator from her face. Arielle coughs briefly and then breathes on her own.

Her eyes suddenly flash open and focus on Talia's eyes. They exchange poignant glances for a few moments as Talia fades into the darkness.

FADE TO BLACK.

LATER

Israeli Captain MARY SHALON, 32, enters the room and finds Arielle lying asleep in a fetal position on the bed. Mary touches Arielle on the arm.

Arielle's eyes open and she sits up with a scream of terror. Mary tries to comfort her as she continues to scream.

Two NURSES enter the room. One holds Arielle while the other injects her with a needle. Arielle stops screaming and gradually relaxes. Her eyes rapidly scan her surroundings.

MARY
Are you okay now?

Arielle nods. Mary motions for the nurses to leave. She pauses a few moments to let Arielle orient herself.

MARY (CONT'D)
I'm Captain Mary Shalon of the IDF. I've been assigned to you.

ARIELLE
Where am I?

MARY
An IDF hospital.

ARIELLE
How long?

MARY
10 days.

ARIELLE
Where are Brit and Greg?

Mary anguishes.

MARY
The reports say that they both died in the explosion.

Arielle lets loose an almost supernatural scream of grief.

LATER

MONTAGE:

Arielle lies alone in a fetal position on the bed. A time lapsed sequence follows as the sunlight through the window shifts from day to night several times.

LATER

Arielle remains on the bed asleep. General Brecher enters the room in uniform. He removes his hat and takes a seat as Arielle gradually regains consciousness.

Arielle's eyes eventually focus on Efrem. He reaches forward and touches her hand in a comforting manner.

GENERAL BRECHER
Hello, Arielle. I'm General Efrem Brecher of the IDF... You've made quite a miraculous recovery.

Arielle shifts her gaze out her window.

GENERAL BRECHER (CONT'D)
I'm very sorry about your friends.

Arielle's eyes fill with tears. She closes her eyes as she tries to compose herself.

ARIELLE
Thank you, Sir... I'm very sorry that I brought this destruction on your people.

General Brecher searches for a response.

GENERAL BRECHER
Please don't blame yourself. The man who likely ordered this has been helping others to kill our people for a very long time.

ARIELLE
Thank you for that perspective but I missed many chances to kill this man.

General Brecher searches for an appropriate response.

GENERAL BRECHER
Be that as it may, now it's time to end his reign of terror and relieve your conscience.

ARIELLE
I couldn't agree more.

GENERAL BRECHER
You've been here for two weeks and the doctors tell me that you're physically recovered.

Arielle nods.

GENERAL BRECHER (CONT'D)
The concern is your state of mind.

Arielle breathes deeply several times to control her emotions.

ARIELLE
My state of mind is destroyed, Sir.

GENERAL BRECHER
I understand completely but we must move forward to disrupt further acts of terror...

Arielle nods.

GENERAL BRECHER (CONT'D)
Should I assume that you're not well enough to assist us?

Arielle reflects on the question.

ARIELLE
Assist you in what way?

GENERAL BRECHER
He's in China and they refuse to assist us without hard evidence of his involvement in the bombing and we can't launch an operation inside China.

Arielle reflects briefly.

ARIELLE
But I'm Crimean and a Christian.

GENERAL BRECHER
With the ideal profile for the mission.

Arielle considers the situation. Eventually her expression shifts to grim determination.

ARIELLE
More people could die at any time so we must go now.

Arielle rises out of bed. Efrem reflects caution.

GENERAL BRECHER
This mission is very complex and physically demanding. You need to eat and train and get outfitted.

ARIELLE
Yes, Sir.

General Brecher rises and shakes Arielle's hand.

GENERAL BRECHER
Thank you for your courage. We'll support you every way we can.

ARIELLE
I need a full spectrum computer array set up in here to operate and prepare to optimize the system.

GENERAL BRECHER
What system?

ARIELLE
Shekov's system. We need it for our purposes.

Efrem nods and exits the room.

LATER - NIGHT

Arielle sits at a highly advanced computer screen array that is set up in her room.

SERIES OF SHOTS:

A time lapsed sequence of Arielle working with extreme speed and intensity on the various computer stations and screens. Standing and pacing and stretching as she thinks through issues. More furious typing.

Sunrises and sunsets through the window. Eating food. Drinking coffee. Her appearance becomes gradually more disheveled over time. Illumination fills her eyes at the end of the sequence.

Arielle extracts flash drives from the computer and places them into a specialized booklet that is filled with other flash drives. She zips it shut. She places it into a secure stainless steel briefcase and slides it under her bed.

ARIELLE
It's time to get the source code.

INT. HATZERIM AIRBASE - GYMNASIUM

Music plays as many SOLDIERS and Efrem watch Arielle in amazement as she does an incredible tumbling routine on the performance mat.

She achieves great height and precision on all of her moves, spins and landings.

The music shifts tempo and Arielle transitions into a modern dance routine on the wood floor of the gym. The CROWD grows as they all watch Arielle's artistry in disbelief. The music ends to thunderous applause.

Arielle bows gracefully in appreciation as she spots Efrem and Mary. She joins them.

ARIELLE
I'm ready to go, Sir.

GENERAL BRECHER
Yes, you are. Please follow me.

Efrem leads Arielle and Mary toward the door.

HALLWAY

Arielle walks beside Efrem. Mary follows behind them.

GENERAL BRECHER
We'll be employing our most classified technology to support you.

They proceed through double doors.

INT. HATZERIM AIRBASE - UNDERGROUND HANGER

Efrem, Arielle and Mary enter the hanger where two very sophisticated fighter bombers are parked. They are both black and unlike other aircraft. Arielle circles the jets.

ARIELLE
The F double X.

GENERAL BRECHER
Yes, the only true stealth fighter bomber in the world. We created them with American support at a cost of over $1 billion each.

ARIELLE
Specifications?

GENERAL BRECHER
They're silent even at high RPMs and they have the capacity for vertical take off and landing as well as extended hovering range.

ARIELLE
Mach 5?

GENERAL BRECHER
Yes, with its cockpit compression chamber.

ARIELLE
It's a one seater.

EFREM
Yes, but it's the only option for this mission to achieve full stealth insertion and extraction.

ARIELLE
So I'll have to fly it.

GENERAL BRECHER
Yes, we obtained unanimous cabinet approval to allow you to fly it on this mission.

ARIELLE
But we can't let this aircraft fall into their hands.

GENERAL BRECHER
No, and we'll be monitoring it at all times to insure that doesn't happen.

It's equipped with a very thorough self-destruct mechanism that's satellite actuated.

ARIELLE
What's the blast radius?

GENERAL BRECHER
200 meters.

ARIELLE
Can I actuate the self-destruction?

GENERAL BRECHER
Yes, and there's a delay feature. You'll also have a warning on the system to allow you to eject if we must destroy the aircraft.

Arielle nods her understanding. Efrem leads Arielle over to a table. There is a mission suit on the table.

GENERAL BRECHER (CONT'D)
This is our new zero visibility insertion suit. It's bullet and shrapnel proof with radiation, infrared, heat and cold protection.

Efrem lifts a small but highly sophisticated weapon and hands it to Arielle.

GENERAL BRECHER (CONT'D)
This is the Z-300. It discharges very small, super high velocity rounds with high explosive impact.

Efrem picks up the quarter inch sized shell and holds it up between his fingers.

GENERAL BRECHER (CONT'D)
The magazine holds 300 of these.

He takes the weapon from Arielle and fires a single silenced shot into a human dummy target the end of the hanger near the stone wall. It blows a six inch hole through the target's chest and shatters the stone wall behind it.

Efrem points to a piece of armor plate mounted next to the dummy. He fires a single shot that blows a one inch hole in the armor plate and a twelve inch blast into the stone behind it with almost no sound.

GENERAL BRECHER (CONT'D)
That's the armor plate for America's most advanced tank.

ARIELLE
Very impressive... It can't fall into their hands.

Efrem nods and slides a small plate on the side of the weapon to reveal a small red button that is flashing.

GENERAL BRECHER
Press this button and it self-destructs in twenty seconds with a thirty meter blast radius.

ARIELLE
Got it. Do you have anything that will disable without killing?

Arielle follows Efrem over to a large cabinet. Efrem opens it and removes an unusual pistol and a small canister.

GENERAL BRECHER
A dart gun and a canister with a special gas formulation that delivers near instantaneous effect. The victim stays out for an hour.

Arielle nods and reflects.

ARIELLE
Are we sure he's still in Tibet?

GENERAL BRECHER
Communication intercepts indicate that he's deep inside the mountain at the coordinates you provided. There's no safer place he could be.

ARIELLE
How soon can we go?

GENERAL BRECHER
It'll be dark in seven hours. Spend some time familiarizing yourself with the aircraft controls and weapon systems. Then join me to review the mission plan.

INT. MISSION PREP ROOM

Mary helps Arielle pull on the mission suit as her mind processes a pantheon of thoughts. Her eyes suddenly flash.

ARIELLE
Mary, I need a physician right now. Have him bring his kit.

LATER

Arielle sits in a chair. Dr. Medev examines her right ear canal with an ear scope.

DR. MEDEV
Nothing in there.

He moves around to her left ear and scopes it.

DR. MEDEV (CONT'D)
Nothing obvious.

ARIELLE
It would appear like normal tissue.

Dr. Medev examines her ear more carefully.

DR. MEDEV
Okay, I've got something here.
It's attached to your cartilage.

Arielle braces herself on the arms of the chair.

ARIELLE
Go ahead.

Arielle sinks into a trancelike state. Dr. Medev inserts an instrument into Arielle's ear canal. He gently twists the instrument and removes a very small object from her ear.

Arielle remains in the trance until Mary shakes her shoulder. Arielle's eyes open as Dr. Medev sets the object into a small medical pan nearby. Arielle gazes at the object.

ARIELLE (CONT'D)
This explains everything.

EXT. ISRAEL DESERT - NIGHT

A large section of desert lowers and slides under the earth around it in total darkness other than star light. A FXX rises out of the earth below in total silence. It hovers briefly and flies away at incredible speed.

INT. ANTON'S COMMAND BUNKER - TIBET

Anton sits at a conference table with GENERAL CHANG, 52, in a business suit. They watch a large and highly sophisticated wall mounted video screen with a satellite view of the Middle East and Western China.

A small light traverses the screen from Israel and moves toward Tibet. General Chang speaks with a Chinese accent.

GENERAL CHANG
How do you do this?

ANTON
I inserted a small implant while
she was in my custody.
(MORE)

ANTON (CONT'D)
It’s undetectable to anything but my specialized sensors.

GENERAL CHANG
And you’re certain this is the FXX she is flying?

ANTON
There’s no image of the aircraft itself but her implant is traveling above Mach 4.

General Chang smiles.

ANTON (CONT’D)
Are your forces in place?

GENERAL CHANG
Yes.

ANTON
You get the jet and I get the girl.

GENERAL CHANG
That’s our arrangement as long as we maintain control of her here.

Anton smiles with excitement. Chang grimaces.

GENERAL CHANG (CONT’D)
So your interest in this girl is more than professional?

ANTON
Do you enjoy ice skating?

GENERAL CHANG
Yes.

Anton types on his computer and a life size video display appears on the wall to their left. All of the lights go out except for the screen which shows a view of an enormous ice skating rink that is surrounded by darkness and silence.

ANTON
Everything you see and hear was created and performed by Arielle.

ONSCREEN

Serene music begins to play as Arielle appears from the darkness on skates in a skin colored outfit with slight reflective glitter. The video is extreme high definition.

Arielle's beautiful long hair flows freely and sensually as she begins to skate in perfect harmony with the music.

Arielle proceeds through a skating routine that defies all description in terms of flawless serenity, athleticism, artistry, grace and captivating sensuality.

General Chang watches Arielle in stunned awe until she fades back into the darkness as the music ends. The lights turn back on. General Chang remains in awestruck silence.

GENERAL CHANG
Transcendent artistic perfection in feminine form...

ANTON
Yes and her mind's the most valuable thing on earth.

General Chang's mind races to absorb the implications.

GENERAL CHANG
How much for the girl?

ANTON
Not negotiable... She's priceless.

General Chang flashes a menacing glare at Anton.

ANTON (CONT'D)
You should be aware that I've created a special program that's designed to devastate the entire satellite and power networks of China.

General Chang stands in indignation. Anton remains calm.

ANTON (CONT'D)
The program is on standby and it requires that I intervene daily to prevent it from unleashing its catastrophic effects.

General Chang struggles to contain his anger.

ANTON (CONT'D)
Relax, General... If it's of any consolation, I've written similar programs for Russia and the entire western world.

General Chang fumes.

GENERAL CHANG
I suppose that makes you God.

ANTON
Pretty much... I suggest that you take all measures to protect my life and happiness if you want to complete your takeover of China.

Anton types on his keyboard and smiles.

INT. MISSION PREP ROOM

Arielle enters in her flight suit to find Efrem and Mary.

EFREM
We have a very big problem.

ARIELLE
What?

EFREM
All of our satellites and our national power grid and communications systems have been shut down.

Arielle bolts over to a computer station in the corner. Efrem follows her.

ARIELLE
I need your full access.

Efrem types in his access codes quickly. Arielle begins to type furiously on the keyboard.

LATER

Arielle continues to type rapidly as she observes the screen.

ARIELLE
Shek is getting a lot smarter but here it is.

Efrem looks over her shoulder at the screen.

EFREM
What is this?

ARIELLE
Shek’s current system schematic.

(MORE)

ARIELLE (CONT'D)
He’s set up programs to shut down the global power grids, communications systems and satellites.

He just executed the shutdown for Israel.

EFREM
Can you reverse it?

ARIELLE
Yes, but I’ve left Israel down for now so we don’t tip him off that I have access to his system.

I need your best techs in here so I can explain this to them so they can reactivate the systems once the mission is complete.

Efrem nods and Mary exits the room.

EXT. ISRAEL DESERT - NIGHT

A large section of desert lowers and slides under the earth around it in total darkness other than star light. A FXX rises out of the earth below in total silence. It hovers briefly and flies away at incredible speed.

SUPER: TIBET

EXT. AIRBORNE ABOVE TIBET MOUNTAINS - NIGHT (MOVING)

An extraordinary panoramic view of the snow capped mountains of Tibet illuminated by a full moon.

EXT. TIBET MOUNTAIN VALLEY - NIGHT

A FXX descends between the mountain ranges through the moonlight to a hover just above the ground in the remote and deserted mountain valley. The FXX hovers down to the tree line and lands near a grove of conifer trees.

The engines shut down and Arielle emerges from the cockpit onto the wing in her mission suit. Arielle pulls on a backpack and grabs the Z-300 from the rear of the cockpit. She closes the canopy and eases down onto the ground.

She stops to admire the snow covered mountains illuminated by the moonlight for a few moments before pulling on her night vision goggles. Arielle bolts away toward the mountain nearby.

INT. ANTON'S COMMAND BUNKER - TIBET

Anton and General Chang watch the satellite screen. The beacon indicator is stationary in Afghanistan.

GENERAL CHANG
Why the delay in Afghanistan?

ANTON
Not sure.

The beacon begins to move again toward Tibet.

ANTON (CONT'D)
Here we go.

EXT. TIBET MOUNTAIN VALLEY - NIGHT

Arielle moves rapidly through the mountain terrain. She reaches a high view point and stops. She looks up at a huge cavern above her.

EXT. TIBET MOUNTAIN CLIFF

SERIES OF SHOTS:

Arielle climbs the rugged mountain face with extreme skill and speed toward the cavern. She eventually reaches a ledge at the base of the cavern. Arielle gazes into the cavern. She adjusts her goggles view to infrared.

EXT. THE CAVERN - ARIELLE'S INFRARED GOGGLES VIEW

The cavern is ablaze with a series of infrared security beams. Numerous MERCENARY GUARDS patrol in the cavern beyond the beam array.

INT. CAVERN

Arielle moves skillfully through the beam array with a series of impressive athletic moves.

She emerges beyond the beam array into the deeper cavern. She stops and surveys the infrared images of ten MERCENARY GUARDS. She removes a canister from her back pack. She pulls the pin and rolls it under the beam array behind her.

Heavy smoke erupts from the canister without sound. The guards react in confusion as the smoke quickly fills the cavern. Numerous silenced shots are fired as Arielle moves through the smoke to the door beyond the guards.

Arielle watches as a MERCENARY types a code into the security pad and opens the door. Arielle stuns the guard with a swift head shot. He collapses as she steps into the doorway. She faces back toward the cavern as bullets fly.

Arielle uses the heavy door as a shield. She pulls the pins on two gas canisters and tosses them into the cavern as she closes the door.

One canister bursts and sprays gas that causes the mercenaries to quickly collapse. The second canister goes off as the RESERVES arrive.

INT. CAVERN CORRIDOR

Arielle walks softly down the subterranean corridor. She reaches the security control console and catches the two TECHS off guard. She fires darts into each of their chests and they quickly succumb.

Arielle moves to the console and deactivates the security system. The screens go dead. Arielle stalks down the hallway.

INT. ANTON'S COMMAND BUNKER - TIBET

Anton and General Chang watch the infrared satellite display as the beacon becomes stationary in Tibet near their location. Hundreds of infrared MERCENARY SOLDIER images converge on the beacon.

Anton pours two glasses full of champagne. He hands one to General Chang. They cling their glasses together.

ANTON
To the future.

General Chang smiles and they both take sips of champagne.

EXT. TIANANMEN SQUARE - BEIJING - NIGHT

CROWDS circulate through the square. All the lights go out.

EXT. TIBET MOUNTAIN PLATEAU

Many MERCENARY SOLDIERS pour into a ravine to find a small drone aircraft at the bottom of it. They approach the drone and it unleashes a huge explosion of gas that quickly overwhelms and incapacitates the approaching soldiers.

INT. ANTON'S COMMAND BUNKER - TIBET

Anton and General Chang watch the infrared view of the explosion. General Chang's eyes flare in anger.

ANTON
Stay calm, General. I'm still going to use my systems to make you the leader of China.

General Chang considers his assertion and his expression shifts to an uneasy smile. He is suddenly stunned by a dart to his neck. He collapses to the floor.

Anton scrambles for a weapon in a drawer nearby. He raises the pistol as a round from the Z-300 devastates the computer screen beside him. Anton drops the gun. Arielle appears from the darkness at the other end of the table.

Anton collapses into his chair.

ANTON (CONT'D)
Go ahead... You win... End it now.

ARIELLE
No.... I'm on a rescue mission.

ANTON
Rescue?!!

ARIELLE
Yes, I'm here to save you from yourself and the division of soldiers who're on their way here to kill you.

ANTON
They're coming for you!!!

ARIELLE
No, they think you're the one who just shut down their satellites and the entire power grid and communications systems in China.

Anton winces at the implications.

ANTON
Why would they think that?

ARIELLE
Because I convinced them that you're the only one with the ability to do it.

Anton considers the terrifying reality.

ANTON
But why rescue me?

ARIELLE
I'll let you figure that one out. You can come with me or die now.

ANTON
What choice is that? Death by you or the Jews?!!

Arielle flashes anger that terrifies Anton.

ARIELLE
Those Jews are offering you a detention sanctuary in Israel where you can live out your days in safety if you cooperate.

Anton contemplates the scenario.

ARIELLE (CONT'D)
It's a chance for you to become a positive resource for humanity for the first time in your pathetic life.

Arielle points the Z-300 at Anton's face.

ARIELLE (CONT'D)
I need your source code.

Anton anguishes. Arielle fires a burst just past Anton's left cheek. It obliterates a bookshelf and books behind him.

ARIELLE (CONT'D)
NOW!!

Arielle hands a small stainless steel box to Anton. He opens it to reveal high capacity flash drives. He removes two of them and inserts them into his computer.

Anton types furiously as Arielle watches him carefully with the Z-300 pointed at his head.

A download countdown visual appears on screen. The cycle completes and Anton returns the flash drives to the box. He hands the box to Arielle.

ARIELLE (CONT'D)
Now execute the self destruct sequence.

Anton shakes with dread.

ARIELLE (CONT'D)
DO IT!!!

Anton types rapidly. A series of small detonations occur throughout the computer banks nearby.

An enormous explosion shudder rocks the room and the power goes out. Arielle turns on a flashlight.

ANTON
What was that?!!!

ARIELLE
His men barging into your security beams in the cavern.

Anton grimaces.

ANTON
Not good. That leaves only one way out.

ARIELLE
Yes, but they'd blow your little escape jet out of the sky.

Anton is freaking out as Arielle removes a mission suit from her backpack and tosses it onto the table.

ARIELLE (CONT'D)
Just calm down and put this on if you want to live.

Arielle opens fire and devastates all the computer equipment with the Z-300 as Anton pulls on the suit.

INT. ESCAPE CORRIDOR - LATER

Arielle stops at a small jet aircraft. She climbs up to the cockpit and opens the canopy. She reaches inside. She presses a button and the door at the end of the escape tube opens. Wind surges into the tunnel.

INT. SMALL JET COCKPIT

Arielle adjusts the controls on the jet and sets a timer that begins counting down from two minutes.

INT. ESCAPE TUBE

Arielle leaps down from the jet and moves quickly up the steep, dark and narrow launch tube. Anton struggles along the tube behind Arielle in his mission suit. They reach the opening. Anton is freaking out.

ANTON
Why not just give the jet a try!

They reach the tunnel opening.

ARIELLE
Take a look.

Anton looks outside and sees four attack choppers with full missile armament. His eyes flash with terror and he steps back quickly.

ANTON
Okay, what's plan B?

ARIELLE
Did you see the jets above?

Anton shakes his head.

ARIELLE (CONT'D)
Whose are they?

ANTON
Chang's. He doesn't want the Chinese military to know anything about this.

ARIELLE
How many jets?

ANTON
Up to twelve at last count.

ARIELLE
Just do everything I do and pull that ring on your suit when I do.

Anton's eyes flash with terror again and he shakes his head.

ARIELLE (CONT'D)
Okay, it's up to you.

Arielle drags Anton into an alcove near the opening. Suddenly the small jet launches past them with a loud roar.

EXT. THE ESCAPE TUBE EXIT - NIGHT

Four heavily armed attack helicopters hover in the area outside the dark tube exit. The exit is high above the rock and snow covered landscape over 10,000 feet below.

The tube exit sits beneath a large and protective outcropping that obscures its location. The small jet explodes from the opening and all four helicopters open fire on the small jet.

The small jet bursts down and away and the helicopters give chase. Jets target the small jet from above and unleash a wave of missiles that obliterate the small jet.

INT. THE ESCAPE TUBE EXIT

Arielle briefly looks outside and observes the choppers and jets moving away. She straps the Z-300 to a harness on her chest. She unleashes a big smile as she pulls a pin on a grenade and tosses it into the tunnel nearby.

ARIELLE
Dosvedanya!

EXT. THE ESCAPE TUBE EXIT - NIGHT

Arielle leaps from the escape tube and spreads her arms to reveal that her mission suit has jump wings. She soon shifts into a smooth and controlled flight.

Anton screams continuously as he leaps right after her. The grenade explodes inside the tube behind him. She circles on the wind currents as she waits for Anton.

He spreads his jump wings but he spirals downward and tumbles several times until he gains control just before crashing into a high ridge. He catches a thermal wind that lifts him.

Arielle adjusts her flight pattern to join up with Anton. Anton stabilizes and stops screaming. They soar together for awhile to get to the right landing point as the sound of military jets fills the air around them.

Missiles suddenly fly past them from behind and explode into the ground below.

Arielle spots two military choppers tracking them from behind. The choppers open fire with high explosive rounds. The tracers fill the air around them.

Arielle opens fire with the Z-300 and the two choppers instantly lose control. One spins into a cliff side as the other crashes into the ground far below.

An intense sequence of missile flares from above fills the air around Arielle as she and Anton make sharp evasive actions among the mountains to avoid them.

Arielle turns her focus to Anton who is landing on a snow field below with his parachute open.

EXT. HILLSIDE

Arielle adjusts into a steep dive and quickly closes on Anton as he releases his chute. He leaps to his feet and runs toward a tree line. Arielle reaches Anton from behind and stuns him with a blow from both her feet.

Anton loses control and stumbles violently end over end down the snow field. Arielle pulls her ring and a small black parachute appears. Arielle sets down gracefully near Anton. Arielle releases her chute and the wind carries it away.

She slaps plastic cuffs onto Anton and jerks him to his feet.

ARIELLE
Are you a complete idiot?!! I'm your only chance to survive this.

Anton nods in dejected acquiescence. They move quickly into the tree line as she surveys the area with the Z-300. They stop as Arielle checks her small GPS monitor.

ARIELLE (CONT'D)
This way.

Arielle moves deeper into the trees. Anton struggles along behind her. Suddenly explosions erupt all around them and devastate the trees. The force of the blasts knocks them to the ground. Debris rains down on them.

Arielle jerks Anton to his feet and down the hillside deeper into the trees.

EXT. HILLSIDE - LATER

Arielle drags Anton by the hand across open ground and down a ravine toward another grove of trees.

Arielle stops and looks back as a huge number of MERCENARIES pour down the ravine above and behind them in the distance. Arielle grabs Anton’s hand and breaks into a full run down the hill toward the trees as gunfire tracks behind them.

They stumble and fall to the ground as the gunfire shatters the trees around them. They crawl behind large boulders. Arielle watches the advance of the mercenaries in terror. She prepares to open fire.

Suddenly the mass of mercenaries is devastated by a barrage of heavy gunfire and two huge bomb blasts from above. She looks up and catches a glimpse of an FXX passing overhead. Arielle grabs Anton and pulls him down the hill.

EXT. TIBET MOUNTAIN CLIFF

Arielle and Anton work their way down treacherous mountain ledges. They stop while Anton catches his breath.

ANTON
How do you keep going at this pace at this altitude?

ARIELLE
It’s called mind over matter.

Arielle pushes Anton down the path. Arielle follows.

EXT. TIBET MOUNTAIN VALLEY - NIGHT

Arielle emerges from the trees and leaps up onto the FXX wing. She opens the canopy and removes a pressurized flight helmet. She tosses it to Anton.

Arielle reaches inside the cockpit and presses a button. The bomb bay doors open beneath the FXX. Anton examines the situation as he pulls on the helmet.

ANTON
No way.

Arielle raises the Z-300 and points it at Anton.

ARIELLE
You know I can’t leave you alive.

LATER - UNDERNEATH THE FXX - NIGHT

Arielle secures the bomb hangers around Anton. She connects his helmet to an oxygen hose.

ARIELLE
The bomb bay is pressurized and I'll try to keep it sub-sonic so you should be okay.

ANTON
Should be?

ARIELLE
Take it or leave it.

Anton shakes his head in acquiescence.

INT. FXX COCKPIT - AIRBORNE - DAWN (MOVING)

The FXX moves vertically. The sky is filled with enemy aircraft as she rises above the trees as the sunrise appears.

ARIELLE
We've got big trouble!

Arielle shifts the FXX into hyper speed at a steep incline. Arielle fires flares as missiles fill the sky. The missile detonations jolt the FXX several times.

Arielle fires more flares as she steers straight vertical in a spiraling motion as Anton screams over the intercom. Eventually she levels out and shifts to much higher speed.

Arielle checks her radar screen. Aircraft are tracking her visually. She shakes her head in dismay and fires two missiles in reverse as she does a 180 at higher altitude.

Suddenly her two missiles and a four missile array from her right devastate the lead chase aircraft. Arielle fires her four missiles as well and more jets explode. Arielle changes directions and ascends vertically to avoid oncoming missiles.

EXT. AIRBORNE - DAWN

Missiles track directly behind the FXX. Suddenly the FXX explodes into hyper speed and leaves the missiles behind. The FXX disappears into clouds and jerks hard right ascending.

INT. FXX COCKPIT - AIRBORNE - DAWN (MOVING)

Arielle flies as she checks the radar. The remaining fighters are moving away from her.

ARIELLE
Hallelujah... Anton, are you there?

There is no response.

LATER - AIRBORNE - DAY (MOVING)

Arielle flies and raises her outer visor to reveal her face.

GREG (O.S. ON RADIO)
Strike leader, this is your wing.

ARIELLE
Thanks for the rescue.

GREG (O.S. ON RADIO)
(British accent)
No problem, I'm just relieved you didn't cock up the bloody mission.

Arielle freezes in thought.

ARIELLE
Greg Perkins, is that you?

GREG (O.S. ON RADIO)
(British accent)
What other plonker would be daft enough to fly this mission?

Arielle's eyes smile through tears.

ARIELLE
How'd you survive the blast?

GREG
Not sure. I blacked out and woke up in a tree top below the deck.

ARIELLE
Why'd they imply you were dead?

GREG
I thought you'd object to me going on a suicide mission with you and I had to be sure you survived...

Arielle's eyes reflect that she is very moved by his words. There is a long silence.

ARIELLE
Her death saved my life, Greg.

GREG
Yes, and we both want you to complete your mission.

Arielle reflects absorbs his offer.

GREG (CONT'D)
I'll do anything I can to help you. I have a PhD in computer science...

That's why the agency put me on this assignment in the first place.

ARIELLE
Yes, they wanted you to keep an eye on me...

Greg hesitates for a moment.

GREG
That's the way it started but there are much more important things at stake now.

Arielle considers the situation.

GREG (CONT'D)
You need back up and I can help you.

ARIELLE
Sounds good. There's a lot of work to be done to interface the source code with my enhancements and test the whole system.

INT. HATZERIM AIRBASE - NIGHT

Arielle and Greg sit at separate stations of a highly advanced computer screen array. They both type frantically.

MONTAGE:

A time lapsed sequence of Arielle and Greg working with extreme speed and intensity on the various computer stations and screens.

Sunrises and sunsets through the window. Eating food. Drinking coffee. Their appearance becomes gradually more disheveled over time. Illumination fills her eyes at the end of the sequence.

Arielle extracts flash drives from the computer and places them into a specialized booklet that is filled with other flash drives. She zips it shut. She places it into a secure stainless steel briefcase.

ARIELLE
Time to change the world.

INT. GREG'S HOTEL ROOM - DAY

Greg sits at a laptop reading the screen. Arielle enters the room in a somber mood. Greg registers concern.

GREG
What's wrong?

ARIELLE
The Israeli government has received a very strong extradition demand for both of us from your government.

Greg is taken aback.

GREG
I thought we were reported as dead?

ARIELLE
Yes, but your country has many resources.

GREG
So what're the charges?

ARIELLE
Treason for you... Espionage and murder of the CIA Director for me.

Greg sits in stunned disbelief.

GREG
That's complete nonsense.

ARIELLE
Yes, but the media in America believes I'm responsible for the death of their CIA Director so they're demanding justice.

GREG
Or what?

ARIELLE
They withdraw all aid and support from Israel.

Greg winces with concern.

GREG
What's the Israeli position?

ARIELLE
They're offering us Israeli citizenship and sanctuary here.

GREG
Wow... Have they conveyed that message to my government?

ARIELLE
Yes... The Americans responded by offering to withdraw their sanctions threat and a pardon for you if they turn me over.

GREG
No way, Arielle.

Arielle sighs.

ARIELLE
Thank you but we'd be living in fear and we'd never be free.

Greg anguishes.

ARIELLE (CONT'D)
Try not to worry about it. I'm really tired now but I'll figure this out.

Arielle walks over and hugs Greg.

ARIELLE (CONT'D)
How are you doing?

Greg anguishes.

GREG
As bad as bad can be... She's irreplaceable.

Arielle is overcome with emotion.

ARIELLE
Yes, she is... And I'm so angry with myself for dragging you both into this... I couldn't feel worse... It's all I can do to keep going.

GREG
It’s not your fault, Arielle, and now is not the time to dwell in false perceptions.

You must stay focused on your mission.

ARIELLE
(Sarcastic)
Yes, the almighty mission that’s killing the people I love most.

GREG
And that’s why you must succeed...

Arielle reflects for several moments and nods in acquiescence. She pulls away from Greg.

ARIELLE
I’ll be back.

GREG
Where are you going?

ARIELLE
To visit Shek.

GREG
(Incredulous)
Why?

ARIELLE
It seems he’s offering 100 billion dollars to Israel in exchange for a luxury house arrest arrangement.

GREG
Will the Israeli’s go for that?

ARIELLE
Maybe... They have no hard evidence that Shek ordered any bombings or killings.

GREG
Is there a danger that they’ll turn him loose?

ARIELLE
No, the Americans and China both have extradition demands filed with the Israelis.

Greg shakes his head in dismay. They maintain a somber silence for several moments.

GREG
But why should you see Shek at all?

ARIELLE
Because the Israelis have asked me to assess his psychology and sincerity...

It's the least I can do for their generosity.

INT. ISRAELI MILITARY PRISON - INTERROGATION ROOM

Arielle waits in melancholy. The door opens and Anton enters the room. The door closes behind him. Arielle glares at Anton as he takes a seat.

ANTON
Thank you for saving my life.

Arielle nods indifferently.

ANTON (CONT'D)
Why was I worthy of your mercy after what happened to Nika?

ARIELLE
I know you didn't order her death.

ANTON
No, that idiot Dmitri spun out of control after she killed his brother.

Arielle loses her composure momentarily but recovers it.

ARIELLE
Why did you try to kill my friends here in Jerusalem?

ANTON
I didn't. General Chang ordered that without my knowledge.

ARIELLE
Why?

ANTON
Because he feared the Israelis wouldn't commit the FXX without a devastating event that would be blamed on me.

Arielle shakes her head in disgusted understanding.

ARIELLE
And he wanted to ensure that you'd remain isolated in China where he could control you.

ANTON
And he wanted to eliminate you as a threat to my system.

Arielle nods.

ARIELLE
What was the deal with Chang?

ANTON
He wanted to use my system to seize power in China and combine it with the FXX technology and my systems to dominate global airspace and the world.

Arielle shakes her head in dismay.

ARIELLE
The never ending folly of small men's minds...

The Chinese army just executed him for treason.

ANTON
Then justice is done... Why'd you bring me here?

ARIELLE
Because you're a very gifted man who can do great things for humanity if you focus your abilities in a positive direction.

Arielle glares forcefully into his eyes.

ARIELLE (CONT'D)
You need to do a lot to atone for all the harm you've done.

ANTON
I'm very sorry for all I've done... Especially Nika... It was a terrible mistake.

Anton projects real remorse.

ANTON (CONT'D)
I want to help you if I can.

Arielle reflects for several moments.

ARIELLE
I need someone who's an expert at manipulating power grids.

ANTON
Why?

Arielle stands and approaches Anton. She whispers into his ear for several moments. His eyes flash with excitement.

ANTON (CONT'D)
I'd need computer access.

ARIELLE
Let me handle that.

INT. ISRAELI MILITARY PRISON - SMALL ROOM

Anton sits at a computer terminal. Arielle looks over his shoulder at the screen.

ARIELLE
I think this will work.

ANTON
And you can count on me, Arielle. I won't take advantage of this situation. I want you to be free.

INT. GREG'S HOTEL ROOM - DAY

Greg sits and reads a laptop screen. Arielle enters the room in a business suit and high heals with makeup that makes her look much older. She carries the stainless steel briefcase and a cylindrical tube. Her hair is now dark brunette.

Greg rises and gives her a warm hug.

GREG
Look at you!

ARIELLE
Yeah, sorry I haven't been by recently but I've been busy.

GREG
Preparing to save America from itself?

ARIELLE
Pretty much. It takes some time...

GREG
Is there anything else I can do to help you?

Arielle hands the briefcase to Greg.

ARIELLE
You're the keeper of the code.

Greg stares in awe at the briefcase.

ARIELLE (CONT'D)
It's the most powerful weapon for good or evil ever devised.

Greg nods respectfully.

ARIELLE (CONT'D)
Just keep learning the systems and keep an eye on Anton for me.

GREG
Will do. Thanks for trusting me.

Arielle nods and extends the tube to Greg.

ARIELLE
I found myself with the inspiration to draw. I hope you enjoy it.

Arielle looks at her watch.

ARIELLE (CONT'D)
I have to go catch my flight.

GREG
D.C?

ARIELLE
Yes, it's time to launch America 2.0.

Arielle hands a copy of a book to Greg. It says “AMERICA 2.0” on the cover. Arielle gives Greg a profound hug.

ARIELLE (CONT’D)
General Brecher will fly you to D.C. with the code when this is done.

Greg nods. Arielle gazes into Greg’s eyes.

ARIELLE (CONT’D)
I need you in my life, Greg.

Greg is visibly moved by her words.

GREG
Thanks... I’m here for you.

Arielle pauses in anguish.

ARIELLE
Where did they take Brit?

GREG
To her family plot at her estate in D.C.

Arielle chokes back tears. Greg retrieves an envelope and hands it to Arielle.

ARIELLE
What’s this?

GREG
A copy of Brit’s last will and testament... She left everything to you.

Arielle cannot restrain her tears. Greg embraces her as she struggles to collect herself.

ARIELLE
It’s all so horrible...

Greg looks into her eyes.

GREG
You can do this.

Arielle nods and hugs Greg one last time.

ARIELLE
See you Friday in D.C.

She exits the room and closes the door. Greg removes a drawing from the tube and unrolls it. His eyes moisten as he looks at the drawing and shakes his head in awe.

It is a portrait of Brit and Greg together touching foreheads and gazing into each other's eyes in a very romantic and poignant way. Greg struggles hold back his emotions.

INT. 767 JET - FIRST CLASS - AIRBORNE (MOVING)

Arielle sits in the last row of first class alone. She is in full intensity mode as she types rapidly on her laptop.

She stops typing and drops into a trance like mode where she seems to be thinking like a super computer. She breaks out of the trance and begins typing frantically.

ONSCREEN

A sophisticated view of earth and the global satellite system around it appears. She launches a sequence that creates a progressive connectivity imagery between various satellites.

767 JET - FIRST CLASS - LATER (MOVING)

Arielle's suit jacket lies in the empty seat beside her. Arielle is relaxed as she peruses her laptop screen.

ONSCREEN

A photo appears of a very handsome guy, Chase Foster.

ARIELLE
(Smiling)
Wow...

The caption reads: "President's Son to Attend Harvard Graduate School".

INT. THE WHITE HOUSE - OVAL OFFICE

President Foster sits at his desk. Martin Cross enters the office and closes the door behind him.

PRESIDENT FOSTER
What's happening on the Russian girl situation?

MARTIN
The Israelis say she's innocent and they'll go public with the whole truth of the situation if we don't back off.

President Foster shakes his head in frustration.

PRESIDENT FOSTER
Have you read this girl's file?

MARTIN
Yes. She's some sort of super human genius.

PRESIDENT FOSTER
Do you grasp the political and economic power she represents and what her skills could mean to any field of human endeavor?

MARTIN
Yes, Sir, but the reports also say that she's a young woman who just wants to practice her artistry.

The President wrinkles his forehead.

PRESIDENT FOSTER
I get that but I must consider what could happen if she falls into the hands of the Russians or the Chinese or Al Qaeda or ISIS.

MARTIN
Do we have evidence of that threat?

PRESIDENT FOSTER
Yes, the intelligence shows that everyone is on to her and taking aggressive steps to seize her in Israel.

MARTIN
Then we must act.

PRESIDENT FOSTER
Yeah, we need a covert solution to take her from the Israelis.

MARTIN
Do you really think we have anyone who can outwit her to accomplish that goal?

PRESIDENT FOSTER
That's exactly why we must have her!!!

Get with Tom and find a way or I'll be faced with a terrible choice about her life!

EXT. THE HASTINGS ESTATE COMPOUND - SUNSET

Arielle plays a sad and very beautiful melody on a violin as she sits on a stone bench in a small cemetery. There are a dozen headstones under the branches of a huge oak tree.

Tears flow as she gazes at a headstone with "BRITNEY ANN HASTINGS" engraved on it. The music seems to tell the story of Arielle's distressed emotions.

The melody shifts to even greater poignancy as her gaze shifts to the headstone next to Brit's. It reads "VERONIKA MARIA DENOVO". The melody eventually ends and Arielle sets the violin down into the case and closes it.

Arielle eventually gazes to the heavens in tears.

INT. HASTINGS MANSION - MUSIC ROOM - NIGHT

Arielle plays an extraordinary and very poignant melody on the piano as a fire burns in the huge stone fireplace. Arielle is in a trancelike state of profound sadness as she plays the piano and stares at the blazing fire.

There is a sudden and forceful pounding on the front door. Arielle stops playing and focuses on the pounding. She rises and moves toward the foyer.

FOYER

Arielle opens the door to find Greg in great distress.

GREG
They know you're here.

Arielle reacts immediately and jerks Greg into the foyer. She slams the door and locks it.

GREAT ROOM - LATER

Arielle rushes from the kitchen and into the great room. She carries two MP5s.

She tosses an MP5 to Greg and opens a door on the rear of the house to reveal a down staircase. She races down the steps and Greg follows.

INT. BOAT HOUSE TUNNEL - NIGHT

Arielle and Greg rush down the tunnel until they reach a door. They open the door and bolt through the doorway.

INT. BOAT HOUSE - NIGHT

Arielle and Greg appear through the doorway and look through the window toward the mansion. The sound of two helicopters can be heard overhead.

EXT. MANSION COMPOUND - NIGHT

Two searchlights appear and scan the compound as SEALS in full combat gear appear from all directions.

INT. BOAT HOUSE

Arielle releases the tie downs as Greg mans the controls and fires up the engine. Arielle leaps onto the yacht as Greg eases the boat backwards out of the boathouse.

EXT. THE YACHT

The yacht backs out of the boat house. Arielle takes aim at the searchlights. She fires two short bursts that take out the lights. The choppers take evasive action.

Seals race down the hillside toward the dock as the yacht backs out of the stall. Arielle fires a barrage of bullets in front of the Seals that causes them to collapse to the ground. Greg turns the yacht and shifts it into forward motion.

Greg slams the yacht into full speed as the Seals unload a barrage of bullets all around the yacht. Arielle takes cover but no bullets strike the yacht as it speeds away.

EXT. POTOMAC RIVER - NIGHT

The two choppers track the yacht as it races down the river. Arielle opens fire and strikes each chopper. Both choppers move away into controlled crash landings on the river bank.

Two “Seal Team Assault Boats” suddenly appear and close on the yacht at high speed from behind the yacht. Arielle fires two bursts into the pontoons with no effect and they continue to close on the yacht.

GREG
Take the shot!

ARIELLE
No!!

Arielle tosses her MP5 to the deck as the boats close. There are four SEAL TEAM MEMBERS on each boat. One boat closes from directly behind as the other moves to take a position on the starboard side.

Arielle eyes the fishing outrigger bar. She runs to Greg.

ARIELLE (CONT’D)
Kill it on my signal!

Arielle moves to the outrigger pulley.

ARIELLE (CONT’D)
NOW!

Greg kills the engine and the yacht slows as Arielle releases the starboard outrigger. The bar drops and swipes over the top of the speeding starboard boat. The bar crashes into the boat driver and knocks him into the water. The boat tail spins until it flips over with the other Seals.

Simultaneously, the other Seal boat crashes into the rear of the yacht. Three of the Seal team members fly into the water. The FOURTH SEAL crashes onto the yacht deck.

Greg guns the engine to move away from the Seal boats. The soldier devastates Greg with a violent blow that knocks him unconscious into the control panel. The boat surges into high speed. The soldier and Arielle crash to the deck.

They both scramble to their feet and engage in a violent martial arts display back and forth. The soldier is highly skilled but Arielle is so fast that she dodges the severity of his blows as she lands one devastating hit after another.

Eventually, she unloads a barrage of blasts that stuns the soldier. A final blow topples him over the rail and into the water. Arielle looks up as the boat moves at high speed toward a huge dock.

Its too late to stop. Arielle jerks Greg up, over the rail and into the water. She follows close behind just before the yacht crashes into the dock with tremendous force. Explodes!

INT. JEFFERSON MEMORIAL - NIGHT

Arielle and Greg enter the memorial still wet. There are no other people in the area. Arielle slides down onto the pavement on one side of the memorial and crosses her legs. Her mind races with anxiety.

Greg sits down next to her and crosses his legs. They both look up at the statue of Thomas Jefferson.

ARIELLE
Thanks for the rescue.

GREG
Ditto.

Arielle takes Greg's hand in hers and gazes at the statue in a poignant silence. Arielle drops into her sad trancelike state. Greg observes her with concern for several moments. He shakes her firmly. Arielle is startled into consciousness.

GREG (CONT'D)
It's not like you to leave yourself so vulnerable. What's going on?

Arielle looks away in melancholy and does not respond.

GREG (CONT'D)
Arielle... I understand how you must feel but there's no time to dwell on the past.

They exchange a profound glance.

GREG (CONT'D)
You must focus on the future and your mission.

Arielle's eyes fill with supernatural hatred.

ARIELLE
To hell with what they want me to do!!! They've taken everything from me!!!

Arielle rises and storms away and onto the outer portico. Greg is taken aback at the severity of her words. Greg joins her and his expression reflects compassion.

GREG
I get it but this is too important to EVERYONE... You have to let your feelings go for now...

(MORE)

GREG (CONT'D)
Brit and Nika are counting on you to honor their sacrifice...

Arielle is affected by his words. She searches her conscience for several long moments as she gazes at all the great buildings and monuments.

Arielle is overwhelmed with emotions. She embraces Greg in a moment of profound sentiment. Arielle looks over his shoulder at the illuminated White House in the distance.

GREG (CONT'D)
Everyone is searching for you... This is your only chance for freedom.

Arielle reflects for several moments and nods in acquiescence.

INT. WHITE HOUSE - CHASE'S ROOM - DAY

CHASE FOSTER, 22, sits on his bed and flips open his laptop. Chase is an exceptionally handsome young man who projects a GQ appearance.

ONSCREEN

Chase checks his e-mail. One mail stands out in red. Chase opens it to find a breath taking photo of Arielle. He reads the message.

ARIELLE (V.O.) (O.S.)
I understand how you must feel without freedom.

Please check out the link and meet me ALONE at the Highlands Mall Ice Rink at 7 o'clock tonight. Wear a black hooded jacket.

Chase clicks on the link. Arielle appears in a video in the glow of a soft spotlight seated at a piano. Incredible piano music begins to play.

INT. HIGHLANDS SHOPPING MALL - SKATING RINK - EVENING

A sparse crowd is gathered on the three levels that surround the rink. Arielle checks her watch and approaches the SKATING MANAGER. They speak inaudibly. He smiles and nods. Arielle hands him an Ipod.

LATER

Arielle stands beside the rink in ice skates and a beautiful skating outfit as the Zamboni surfaces the ice. Arielle spots Chase as he appears in a hooded jacket as the Zamboni disappears into its stall.

SKATING MANAGER
(Into microphone - speakers)
That's all for public skating today but we now have a very special feature performance for you this evening.

The skating area goes dark. A spotlight appears on the ice. Arielle's music begins to play as she glides onto the ice. The music attracts a larger CROWD as Arielle proceeds through an awe inspiring skating routine.

SERIES OF SHOTS:

Arielle eventually moves to the end of the rink where Chase is watching. Arielle focuses on Chase and seduces his imagination with a series of stunningly graceful and sensual ice dancing moves.

The whole crowd is captivated in silence as the song ends and the spotlight turns off.

The lights remain off for several long moments as the crowd applauds furiously. The lights come back on but Arielle has vanished. Chase searches desperately for her in vain.

MALL HALLWAY - LATER

Chase walks alone down the darkened hallway. Arielle appears wearing a sweater, boots and jeans. Chase freezes in amazement at her beauty.

CHASE
Who are you?

ARIELLE
Arielle... But you must tell no one about me.

Chase nods and she hands him a shopping bag.

ARIELLE (CONT'D)
Please go home and keep this for me in your bedroom...

(MORE)

ARIELLE (CONT'D)
Read the book immediately and you'll understand everything...

I must go now. I'll see you later tonight.

Arielle gives Chase a brief kiss and drifts away gracefully and out the door. Chase smiles in stunned amazement. He bolts for the door.

EXT. HIGHLANDS MALL - NIGHT

Chase appears and searches the area. Arielle has vanished.

EXT. WASHINGTON D.C. - LAFAYETTE PARK - NIGHT

Arielle wears a black trench coat and a head scarf as she sits on a park bench and eats an ice cream cone. She carefully observes the White House across the street. She gazes up at the cloud covered skies.

ARIELLE
(Into ear set)
The sky is perfect. Make sure the back up power goes down too. Moving now.

Arielle stands and eats her ice cream as she walks slowly toward the east gate of the White House.

EXT. SIDEWALK

Arielle walks south close to the fence. She eyes the fence as she walks past the east gate and beyond the line of the south side of the White House. She tosses her ice cream cone into a trash bin.

ARIELLE
(Into ear set)
Now.

Every light in the city goes dark. GUARDS scramble in all directions with their flashlights beaming. Arielle removes a set of small night vision goggles from her fanny pack and puts them on.

She removes her trench coat and scarf to reveal her black mission suit. She shoves the scarf and the jacket through the fence under a large shrub.

EXT. WHITE HOUSE COMPOUND

Arielle effortlessly scales the fence and lands like a cat inside the White House compound. Police cars converge from all directions with their lights on and sirens flashing.

More armed GUARDS appear and take up stations at intervals along the inner perimeter of the compound. Each turns on their flashlights and searches the area near them.

Arielle evades the guards and flashlights as she weaves her way through the gardens, trees and shrubs to the southeast corner of the south portico. She surveys the area and scales the steps to the lower portico.

She moves behind the east column nearest the house and scales it with specialized rubber gloves and shoes. She reaches the portico railing and pulls herself up onto the balcony.

TRUMAN BALCONY

Arielle freezes in terror as one of the balcony doors opens. Arielle crouches down in the darkness near the wall. Martin appears onto the deck and surveys the area to the south.

MARTIN
The whole power grid is down.

Martin disappears into the house and the door closes behind him. Arielle listens at the window as the voices fade.

Arielle rises and looks through the window. She sees no one. She moves to the door and turns the knob softly. The door opens and Arielle disappears inside.

INT. WHITE HOUSE - YELLOW OVAL ROOM

Arielle moves to her left and through an open doorway.

PRIVATE SITTING ROOM

Arielle moves through the empty room and out the doorway.

PRESIDENT’S BEDROOM

Arielle moves across the empty bedroom and into the closet.

CLOSET

Arielle enters the very large closet and closes the door. She surveys for a security camera. She finds none.

ARIELLE
(Whispering into ear set)
On now except the security systems here. Thanks for the help. I'm turning you off for now.

Arielle turns off her ear set and places it into her back pack. She flips the light switch up. The lights come on. The large closet is loaded with clothes including two manikins with tuxedos. Arielle turns off the switch.

PRESIDENT'S BEDROOM - LATER

President Foster enters the room and closes the door. He removes his suit jacket and tie and walks into the bathroom. He turns on the shower and moves through the dressing area to the closet.

CLOSET

President Foster opens the closet door and walks inside. He turns on the light and freezes as the door closes behind him and Arielle appears. President Foster looks over his shoulder and sees a Glock with a silencer pointed at him.

ARIELLE
Speak softly and take a seat.

President Foster complies. Arielle slides down onto the floor with her back to the door and her knees bent upward near her chest. They both speak in whispers.

PRESIDENT FOSTER
Ms. Arielle Denovo, I presume.

ARIELLE
Sorry about this, Sir, but you left me no choice after your false accusations and your Seal Team games.

President Foster winces in some embarrassment.

ARIELLE (CONT'D)
Your conversation with Martin this afternoon sealed the deal.

President Foster shakes his head in dismay.

PRESIDENT FOSTER
So you heard it all?

ARIELLE
Of course...

President Foster shifts uneasily.

PRESIDENT FOSTER
Then you know I want to protect you.

ARIELLE
And use me for your purposes.

PRESIDENT FOSTER
To offer you a secure platform to explore your full potential.

ARIELLE
And deny me to anyone else... Even if it means killing me.

President Foster winces in embarrassment but collects himself.

PRESIDENT FOSTER
You'd feel the same way in my position.

Surely you understand that you're the greatest potential asset or the worst possible nightmare for our national security.

They stare each other down for several moments as he focuses on her hand on the Glock.

PRESIDENT FOSTER (CONT'D)
So you've succeeded in commanding my attention and proving that you can be anywhere and shut down everything at will. Now what?

Arielle muses for several moments.

ARIELLE
I get your concerns about me but I mean no harm to anyone. I just want to be left alone to pursue my life in my own way.

PRESIDENT FOSTER
On the run with no protection from people with far worse intentions than me?

ARIELLE
No, I want to work with you but only on my terms.

President Foster nods.

PRESIDENT FOSTER
I see. So what're you offering?

Arielle speaks with a determined serenity.

ARIELLE
First, you need to understand the hard reality of this situation.

Shekov engineered a scheme to control, manipulate or destroy satellites, power grids and computer systems globally.

He then hired the top four programmers in the world for three years to write the code to make the system operational.

He offered them $50 million each but when they finished, he purged their memories completely.

President Foster winces.

PRESIDENT FOSTER
Is that possible?

ARIELLE
Yes and he tried to do it to me but he had a major flaw.

PRESIDENT FOSTER
What's that?

Arielle glares into Curt's eyes.

ARIELLE
He thought I was just some girl he could easily manipulate.

President Foster nods his understanding as it applies to himself.

PRESIDENT FOSTER
Note taken... So how'd you escape?

ARIELLE
Martial artistry.

The President flashes a dubious glance. Arielle rises. She gracefully extends her left leg up into a vertical position. She spins lightening fast and knocks the head off of a manikin without a sound.

The manikin head lands near the President. He is stupefied. Arielle leans against the door.

PRESIDENT FOSTER
Impressive... So how does Shekov's system operate?

ARIELLE
He paid China billions of dollars to build and launch his own network of controller satellites with software that overwhelms computer security systems so he can manipulate them.

He then built other satellites that rapid fire targeted electromagnetic pulses or electrostatic discharges that can destroy almost any type of electronic equipment.

You've seen his laser satellite capabilities.

President Foster nods in dismay at the implications.

PRESIDENT FOSTER
How'd he raise enough cash to pay for all that?

Arielle smiles.

ARIELLE
He triggered the recession of 2008 to create a huge put option opportunity on stocks and then he used the proceeds to buy call options at the bottom of the market.

President Foster swallows hard and nods in understanding.

ARIELLE (CONT'D)
His technical work is impressive but his system wasn't flawless or self-perpetuating or invulnerable.

The satellites didn't self actuate destruct sequences of the global satellite and other systems if attacked themselves and his control systems were unreliable and not well integrated.

PRESIDENT FOSTER
And you solved those problems?

ARIELLE
Yes, and I have his source code and database that I've perfected in ways that would blow his very brilliant mind.

PRESIDENT FOSTER
... And you've seized control of his satellite network?

ARIELLE
And his two trillion dollar fortune.

President Foster is visibly shocked by the reality.

PRESIDENT FOSTER
Very impressive... What're you going to do with the money?

Arielle smiles.

ARIELLE
Take a very nice vacation... And then invest it to help supercharge the global economy for the benefit of everyone.

Arielle shifts her tone to higher consciousness.

ARIELLE (CONT'D)
Think of this scenario as an expression of technological, financial, sociological and political artistry at the highest levels...

Arielle observes President Foster carefully.

ARIELLE (CONT'D)
The system requires my regular input. It will automatically unleash devastating consequences for America if you break faith with me.

PRESIDENT FOSTER
(Indignant)
Is extortion really necessary?

ARIELLE
I prefer to call it mutually assured destruction...

President Foster glares at Arielle.

ARIELLE (CONT'D)
Would you trust any politician in this town if you were me?

President Foster considers the question and shifts to acquiescence.

PRESIDENT FOSTER
No... So I need to insure your personal security without being too oppressive.

Arielle nods and smiles.

ARIELLE
I'll even accept your invitation to move into the White House to ease your security challenges and enable us to work closely together.

President Foster is stunned by the audacity of the suggestion.

PRESIDENT FOSTER
And enable you to better control me?

Arielle smiles.

ARIELLE
So cynical... I'm just trying to introduce you to the highest forms of political artistry.

President Foster is stunned by her hubris.

ARIELLE (CONT'D)
I want to be your best friend, not your worst enemy.

I want to use my system to enforce a common sense reformation that will unify America and the global community to unleash a new era of global peace and prosperity that will benefit everyone.

President Foster's eye flare.

PRESIDENT FOSTER
Very ambitious... And you're the only person who can be trusted to perform this miracle of civilization?

ARIELLE
(Smiling sarcasm)
Well I'm pretty sure you and your merry band of idiotic political partisans will never get around to it.

President Foster's mind is completely blown. He searches for words.

PRESIDENT FOSTER
So you want to control the world?

Arielle rolls her eyes.

ARIELLE
No, I'm not a witless politician with delusions of grandeur.

President Foster nods in amazed acquiescence.

ARIELLE (CONT'D)
I want to optimize the world through artistry.

PRESIDENT FOSTER
Artistry... It seems to be a big thing with you.

ARIELLE
Yes, and you don't get it and that's why you need an experience that unlocks your higher awareness.

President Foster starts to roll his eyes but catches himself.

PRESIDENT FOSTER
Okay... What’re you suggesting?

ARIELLE
I want you and Chase to be at the Kennedy Center alone in two hours to experience performance artistry at its highest level.

PRESIDENT FOSTER
Chase?

Arielle nods with a mischievous smile.

ARIELLE
Hey, a girl’s got to have fun too.

President Foster smiles and shakes his head in amusement.

ARIELLE (CONT’D)
You laugh but just imagine who your very brilliant son can become with me in his life.

The concept startles President Foster but he nods in agreement.

PRESIDENT FOSTER
What’s your purpose in doing this?

ARIELLE
Once you observe the transcendent power of performance artistry, you’ll begin to understand the much bigger concept of visionary artistry in the political realm.

President Foster hesitates in dubious confusion. Arielle rolls her eyes.

ARIELLE (CONT’D)
It’ll guaranty your reelection without all the fund raisers.

President Foster smiles with enthusiasm.

PRESIDENT FOSTER
Seriously?

Arielle nods as her expression shifts to cold eyed intensity.

ARIELLE
Can you handle brutal candor?

PRESIDENT FOSTER
Fire away.

ARIELLE
Can we agree that America should be a beacon of super achievement for the world rather than a bastion of mediocrity?

PRESIDENT FOSTER
Yes.

Arielle moves about the very large closet in a series of graceful and athletic gestures as she speaks during the following sequence.

ARIELLE
Have you noticed that your self serving media and political elites are ruthlessly dividing your people against each other for their benefit to detriment of everyone else?

President Foster nods in dismay.

ARIELLE (CONT'D)
They're also ignoring your major problems and allowing major calamities to unfold.

PRESIDENT FOSTER
What calamities are you referring to?

ARIELLE
(Incredulous)
Seriously? Surely you must see that your very divided America is on a path to social, political, geopolitical, constitutional, economic, fiscal and capital markets calamities that'll never be avoided by your duplicitous elites who're benefiting for your failing status quo!

President Foster is taken aback by the accuracy and furor of her assertions.

ARIELLE (CONT'D)
EVERYONE in your country is so busy acquiescing to your failing political system that no one bothers to look at the big picture of the national train wreck that is unfolding.

President Foster shakes his head in dismay.

ARIELLE (CONT'D)
Your divisive partisan political system and government are dysfunctional disasters that are incapable of productivity or innovation...

The only thing they efficiently produce is slow economic growth and staggering amounts of debt that threaten your nation's future and the global economy.

Over 100 million of your adults are not working because your stagnant economy is producing and importing adults twice as fast as it creates jobs while it is incurring debt and entitlements 5 times as fast as economic growth.

Your politicians behave like petulant adolescents with a no limit credit card to buy off their voters from the federal treasury.

Your political and wealthy elites brazenly buy and sell political outcomes through your corrupt campaign finance system with little regard for the best interests of your people.

Your political system is designed to create senseless conflict through partisanship rather than prosperity through consensus.

President Foster nods in weary agreement.

ARIELLE (CONT'D)
But your partisan politicians deliberately divide your people and perpetuate problems for petty political advantage rather than unite to solve them for the common good.

Your economy languishes because your government suppresses all the success factors of the free enterprise system and consumes prosperity faster than your nation creates it.

Your education system is designed to produce multitudes of government dependent voters rather than legions of super achievers that can dominate the global economy.

Your federal government is the largest and the most costly, acrimonious and unproductive enterprise in human history...

Your governing system couldn't produce much worse results if it was designed to make your economy fail.

President Foster is staggered by the truth of her assertions. He shakes his head in dismayed acknowledgment. Arielle hesitates briefly out of compassion.

ARIELLE (CONT'D)
I apologize if reality offends you...

PRESIDENT FOSTER
(Mild sarcasm)
Thanks... I'm okay, keep going. You're on a roll.

Arielle glares at President Foster.

ARIELLE
Two questions for you.

The President nods.

ARIELLE (CONT'D)
What's the largest organization in the history of the world?

The President ponders a moment.

PRESIDENT FOSTER
Our federal government.

ARIELLE
Yes, and it consumes over $4 trillion of the wealth of the American people every year with almost no accountability and very poor productivity in fostering the free enterprise system that is the only source of wealth and prosperity.

The President nods in acquiescence.

ARIELLE (CONT'D)
You were a business executive before politics?

The President nods.

ARIELLE (CONT'D)
What organization could succeed if it was managed by 536 people who were divided into 2 groups of ruthless partisans who spend most of their time trying to undermine each other for political advantage???

The President nods in understanding.

PRESIDENT FOSTER
Our system is not ideal.

Arielle laughs.

ARIELLE
Not ideal??? It seems designed to squander the wealth of your people and minimize their prosperity.

PRESIDENT FOSTER
Yes, and I ran for office to try to change it.

ARIELLE
But you're trying to play the game by rules that are designed to perpetuate your failing status quo to benefit the political and media elites.

PRESIDENT FOSTER
So what can I do?

Arielle shakes her head in dismay.

ARIELLE
The obvious. Expose and disarm the your elites by uniting your people to reform your broken political system to unleash their full prosperity potential....

The President appears dubious. Arielle glares at his expression as she moves gracefully about the closet.

ARIELLE (CONT'D)
Newsflash, Mr. President. There are common sense solutions to all your problems but your country has no will or system to develop or implement them because your elites benefit from your broken systems...

Arielle paces.

ARIELLE (CONT'D)
The first step is converting your failed political culture into a consensus building contest of productive ideas for the common good rather than a competition of failed ideologies that divide your people for partisan advantage to the collective detriment.

The President's mind struggles with the concepts.

ARIELLE (CONT'D)
You don't have to be a genius to grasp that people achieve a lot more by working together than fighting with each other.

The President nods.

ARIELLE (CONT'D)
You'll be amazed what can be accomplished when you outlaw political parties and donations.

Arielle smiles at his alarmed expression.

ARIELLE (CONT'D)
Why are the obvious solutions alarming to you?...

Just imagine what happens when you convert your federal government from a massive consumer of national wealth and prosperity into a much smaller and highly productive facilitator of the free enterprise system...

You'll be stunned by the results when you start fully developing your human resources instead of fostering ignorance for political advantage.

President Foster shakes his head in frustration.

PRESIDENT FOSTER
It's a lot easier said than done.

Arielle shakes her head in dismay.

ARIELLE
You've just expressed your nation's biggest problem.

Acquiescence to a failed status quo is the opposite of excellence. It's a LOSER mentality!

The President is taken aback.

ARIELLE (CONT'D)
Where would your nation and the world be today if your founding fathers had acquiesced to their failing status quo???

The President nods in weary acquiescence

PRESIDENT FOSTER
So what exactly should we do?

ARIELLE
We make you the most popular and transcendent political leader in history by offering a compelling vision of common sense unity, reconciliation and prosperity that will benefit everyone.

President Foster considers her words carefully with skepticism.

PRESIDENT FOSTER
It sounds great but it's not realistic.

Arielle sighs in disbelief.

ARIELLE
But it's realistic to think your government can create prosperity by taxing and spending and borrowing and printing money while consuming 40% of your national economy and allowing 40% of your adults to remain unproductive?

President Foster is taken aback by the power of her assertions.

ARIELLE (CONT'D)
Your founding fathers would be appalled by this partisan madness and yet it persists...

What would America and the world be today if they had all been self-serving partisans who were only concerned with their personal wealth and power?

President Foster is stung by her words but a light goes on in his mind.

ARIELLE (CONT'D)
Is it not long past time to return America to the selfless consensus building and solutions oriented system that made America great in the first place?

President Foster nods as he contemplates her words.

ARIELLE (CONT'D)
Prosperity is the key to everything and it's created by people who produce economic value in a free enterprise system that rewards productivity and innovative artistry.

PRESIDENT FOSTER
So government should facilitate a culture of free enterprise artistry to create prosperity for everyone.

Arielle nods.

ARIELLE
While consuming as little prosperity as possible.

There's tremendous artistry in government achieving a lot more with a lot less...

President Foster considers the implications.

PRESIDENT FOSTER
All this would require a huge shift in social and political psychology.

ARIELLE
Exactly. The human mind is culturally conditioned to avoid difficulty and acquiesce to mediocrity.

This is true in politics as well.

Artistry begins when anyone refuses to accept mediocrity in any endeavor and applies their full will and imagination to achieve excellence.

Arielle glares into his eyes.

ARIELLE (CONT'D)
Great leaders don't divide their people to create hollow political victories.

They unite their people to create a consensus for action to achieve the common good.

President Foster shifts uneasily in some embarrassment.

ARIELLE (CONT'D)
America needs a reset and it's not difficult.

(MORE)

ARIELLE (CONT'D)
All that's missing is visionary leadership and a plan that inspires a consensus.

President Foster raises his right eyebrow.

PRESIDENT FOSTER
And you have the plan?

Arielle looks into President Foster's eyes as she removes a book from her backpack. She tosses it to President Foster.

He focuses on the cover that has a flowing American flag with "America 2.0" printed boldly over the middle of it in large letters.

PRESIDENT FOSTER (CONT'D)
What's this?

ARIELLE
A comprehensive plan for an American reformation that redesigns the American political, economic, governing, capital market and education systems to unleash a new era of reconciliation and prosperity that will benefit everyone.

President Foster's eyes flash in terrified astonishment.

ARIELLE (CONT'D)
The goal is to optimize the prosperity facilitation functions of all these systems and raise the awareness of all people to achieve their full productivity and prosperity potential.

Curt's mind boggles.

ARIELLE (CONT'D)
The book summarizes everything that is wrong with America and details the common sense solutions.

President Foster nods in disbelief.

PRESIDENT FOSTER
You wrote this?

Arielle nods.

ARIELLE
Yes, but I'd like to have your help in making it a reality.

President Foster considers the concept with some trepidation. Arielle rolls her eyes.

ARIELLE (CONT'D)
Of course, I'll be happy to distribute e-books to your entire voting population if you don't want to take the lead on this.

Fear flashes across President Foster's face.

PRESIDENT FOSTER
No, no, no... I'll be happy to take the lead.

Arielle smiles.

ARIELLE
You haven't read it and you won't like everything in it.

PRESIDENT FOSTER
It's okay. I'm sure it's perfection like everything else you do...

Arielle smiles incredulously. President Foster shrugs sheepishly. Arielle takes his hand in hers. He is amazed by the serene sensation of her touch. A light seems to go off in Curt's mind. He nods in understanding.

PRESIDENT FOSTER (CONT'D)
Thank you for bringing this to me first.

Arielle nods and smiles adroitly as she gauges President Foster's state of mind.

President Foster reflects his stunned amazement as he gradually absorbs the scenario.

PRESIDENT FOSTER (CONT'D)
So what's your personal end game?

ARIELLE
The freedom to live my life as I choose in a world at peace and filled with people that are optimizing their happiness and prosperity.

President Foster considers the concept and nods his understanding of her vision.

ARIELLE (CONT'D)
Enough for now... You need a transition point so I created my performance tonight just for you...

It won't last long but you'll want it to never end.

President Foster nods in acquiescence.

PRESIDENT FOSTER
So how do we get you out of here?

ARIELLE
Let me worry about that.

Arielle extends her hand and pulls President Foster to his feet. She hands her gun to him.

ARIELLE (CONT'D)
Don't worry, it's not loaded.

President Foster smiles as he shakes his head. He sets the gun on a shelf nearby.

ARIELLE (CONT'D)
I need assistance from the theater.

President Foster nods. He then searches for the right words.

PRESIDENT FOSTER
Thanks for coming tonight, Arielle.

You're an amazing human being...

ARIELLE
... Thank you but tonight isn't about me.
You're the only person who has the power to change everything for the better...

I'm just a messenger.

President Foster reflects on her words carefully.

PRESIDENT FOSTER
... A messenger for who?

President Foster and Arielle exchange a profound glance.

ARIELLE
Those who’re concerned about all the people who can only dream of peace and freedom and prosperity...

They aren’t your problem but they’re your opportunity for greatness.

President Foster reflects.

PRESIDENT FOSTER
If I can master political artistry.

Arielle nods with a smile and becomes more passionate.

ARIELLE
These aren’t idealistic abstractions, Mr. President...

They’re a very realistic vision in search of a great leader...

They gaze into each other’s eyes deeply for several moments.

ARIELLE (CONT’D)
Imagine what America and the world can become if Americans start demanding excellence of themselves and their government.

Arielle gives President Foster a quick hug and exits. She closes the door behind her. President Foster sits down in stunned disbelief.

INT. CHASE’S BEDROOM

Chase sits alone on the bed with “America 2.0” the book beside him. His door opens and Arielle enters in her mission suit. Chase smiles as she quietly closes the door.

CHASE
Thanks for the book.

ARIELLE
So you read it?

CHASE
Yes, it’s way beyond sensational.

Chase stands.

CHASE (CONT'D)
You did quite a number on Dad.

Arielle smiles innocently.

CHASE (CONT'D)
I heard everything.

ARIELLE
Oh, really?

CHASE
I knew you were up to something and I was sure when the power went off.

So I watched for you and followed you to the closet.

ARIELLE
And you decided not to intervene?

CHASE
No, I hacked Dad's system some time ago so I read your file after I received your e-mail.

Then I read the book and sensed why you came here tonight.

ARIELLE
Very impressive. You passed with flying colors.

Chase smiles.

CHASE
So this was all a test?

Arielle smiles.

ARIELLE
And I wanted you to hear the conversation.

Chase shakes his head in amazement. He looks into her eyes.

CHASE
How'd you feel about a partner in crime?

ARIELLE
So you want to be free too?

CHASE
And be part of what you're doing. I get artistry and the book completely.

ARIELLE
Of course you do. I've read your file too. Your functional intellect is off the charts.

CHASE
Not in your league.

ARIELLE
The gap will close quickly... But right now I need to get out of this suit.

Chase's eyes flash with understanding. He grabs the shopping bag and hands it to Arielle. She removes a designer evening dress and shoes from the bag and begins to undress. Chase watches in amazement as her bra and panties appear.

ARIELLE (CONT'D)
Bashful?

CHASE
No, I've just never seen anyone like you before.

ARIELLE
Well, you need to put on your tux.

Chase smiles. Arielle places her stealth outfit into the shopping bag.

CHASE
I'd much rather watch you.

ARIELLE
Get moving if you want to see more of me tonight.

Chase disappears into his closet and returns with his tuxedo. There is a knock at the door.

CHASE
Yes.

PARKER (O.S.)
Your Dad wants you to put on your tuxedo and prepare for departure.

CHASE
Okay.

WIDE HALLWAY - LATER

President Foster appears from his bedroom in a tuxedo. He walks across the wide hall and knocks on Chase's door.

PRESIDENT FOSTER
Are you ready?

The door opens to reveal Chase and Arielle dressed to perfection. Arielle is devastatingly beautiful.

CHASE
Dad, I'd like you to meet Arielle.

President Foster smiles in amazed amusement.

PRESIDENT FOSTER
Very nice to meet you, Arielle...
Why don't you two go ahead of me.

Arielle smiles serenely at President Foster. Chase and Arielle walk arm in arm past Parker, Dunn and Conklin who watch them in puzzled amazement. They all look to President Foster. He shrugs.

INT. THE KENNEDY CENTER - MAIN THEATER

President Foster and Chase sit alone on the front row behind the orchestra pit. The room goes to complete darkness as music begins to play.

From the first note sequence it is clear that the melody is serene and exalting. A compilation of notes unlike any other.

A soft spotlight flashes onto the stage. Arielle appears in a sleek black leotard with silver streaks that contrasts with her flowing and shining blond hair.

Arielle engages in a series of magnificent modern dance and ballet moves that are in complete harmony with the sensational music that flows seamlessly from one variation of tempo and melody to the next.

The perfection of Arielle's body and sensual gracefulness have a very captivating effect on the viewer. She displays all the ultimate beauty of femininity in artistry.

Transcendent music, dancing, athleticism, contortions, and aerial leaps and spins choreographed with beyond sensational modern ballet variations in a way that inspires complete awe at an almost spiritual level.

The performance eases down as Arielle drops to her knees and bows toward President Foster and Chase. The music shifts and Arielle begins to sing in a voice and language that are so beautiful that the human heart and emotions are forced to respond.

Arielle gradually rises as she sings along with her gracefully sensual movements. Suddenly the spotlight vanishes into complete darkness as the music fades away.

The low lights of the theater come on slowly to reveal the President locked in a state of awe. His eyes are moist with emotion. He wipes his eyes as Agent Parker joins him.

AGENT PARKER
Are you okay, Sir.

PRESIDENT FOSTER
Yes... Never better.

President Foster stands and searches the room for Chase and Arielle. Agent Conklin appears on the stage.

AGENT DUNN
They seem to have vanished, Sir.

AGENT PARKER
Do you want us to find him, Sir?

PRESIDENT FOSTER
No, he’s in the safest hands on earth.

President Foster turns and walks slowly toward the exit.

PRESIDENT FOSTER (CONT’D)
Surreal... Artistry... Go figure.

EXT. THE WASHINGTON MALL - NIGHT

The area is almost devoid of people. Arielle wears her performance leotard covered with a translucent shawl. She walks hand in hand with Chase toward the Lincoln Memorial.

ARIELLE
How’d you feel about helping me out with your dad?

Chase grins and muses.

ARIELLE (CONT'D)
He's a full time job and I won't have the time or patience to do it and I need someone I can trust.

CHASE
(Kidding)
I don't know... He's difficult to manage and he has a big ego.

ARIELLE
(Smiling)
It'll get you out of the Harvard thing and let you be a big part of changing everything for the better.

CHASE
(Kidding)
Well, it's a huge sacrifice... But I'll do it for YOU if you promise to stick around to help me deal with the brain damage... And teach me everything you know.

Arielle nods with a smile. They stop and turn toward each other. They kiss tenderly for several moments and then focus on the Lincoln Memorial as they walk again.

ARIELLE
Freedom is a very beautiful thing.

CHASE
Yes, it is. Thank you.

They approach the Lincoln Memorial steps. There are no other visitors in the area.

CHASE (CONT'D)
I'm sad about what happened to your mom... What about your dad?

Arielle reflects for several moments.

ARIELLE
I don't know who he is... Mother always insisted she was a virgin when I was born.

Chase considers the revelation as Arielle bounds up the steps to the outside platform in front of Lincoln's statue. "Arielle's Theme" begins to play as Chase watches from below.

Arielle looks straight up and begins to spin in a graceful way. Her dress gently reflects the ambient light and seems designed to enhance the emotional and visual effects.

The view expands to show a very bright shining star above the Lincoln Memorial as Arielle continues to spin with her sensational artistry.

GREG
Amazing, isn't she?

Chase is startled and turns to find Greg nearby.

CHASE
Yes, she is. Who're you?

GREG
Greg Perkins. We're friends.

Greg extends his hand and they shake hands and turn to watch Arielle in awe.

CHASE
It's almost like she's an alien from a much better planet.

GREG
Close... She was designed to demonstrate all that human beings can become when they remove their self imposed limitations.

Chase is taken aback by the information.

CHASE
And how would you know that?

Chase turns toward Greg's previous position and he has vanished. Chase searches the area for Greg in vain. Arielle approaches and takes his hand. They walk toward the Washington Monument hand in hand.

Loud and extended applause can be heard.

PRESIDENT FOSTER (V.O.)
Thank you. Thank you, ladies and gentlemen for joining me tonight at this pivotal moment in our nation's history.

PRESIDENT FOSTER (V.O.)
After long a careful thought, I come before you to announce major reforms that are designed to unite America to solve our common problems and unleash a new age of reconciliation and prosperity that will benefit everyone.

Excited applause.

PRESIDENT FOSTER (V.O.)
No, this isn't hopeless idealism or partisan posturing. It's a compelling reform agenda that is grounded in common sense, profound intrinsic merit and the interests of everyone.

In the interests of all Americans, I encourage you to set aside your partisan mindsets long enough to consider my words with an open mind.

The crowd applauds.

PRESIDENT FOSTER (V.O)
Tonight the moment has arrived for a long overdue reality check on our national situation that will make a compelling case that we can no longer afford the self destructive madness of partisan political conflicts.

Today, our great nation is far underachieving its social, economic and prosperity potential because our political and media elites are employing tactics that divide our people against each other for their partisan and financial advantage.

Most of you across the political spectrum recognize this reality and are as exhausted as I am with the senseless and acrimonious partisan and media infighting that has plagued America for decades.

(MORE)

PRESIDENT FOSTER (V.O) (CONT'D)
As a direct result of debilitating partisanship, America's problems haven't been addressed and we now face a multitude of very serious social, political, economic, fiscal and national security issues. These problems will continue to evolve into calamities if we don't reform our broken political system. Please consider the following realities:

The USA adult population has increased by 24 million since 2008 but only 11 million new jobs have been created. This means we are creating adults more than twice as fast as jobs.

As a result, the number of not employed adults has risen by 14 million to 102 million. About 40% of adults are not working, not paying payroll taxes and are often consuming government benefits.

No nation can reach its potential when only 60% of its adults are productive.

This revenue void and outlay problem are primary reasons that our national debt has more than doubled since 2008 and tripled since 2002.

The Federal debt has grown 3 times as fast as the economy since 2008 and our deficit continues to grow.

Our $20 trillion of federal debt and over $100 trillion of unfunded social security, Medicare, Medicaid and pension obligations are mortal threats to the American way of life that can no longer be ignored and won't be resolved without much stronger economic growth.

The American federal government is the largest, most costly and most unproductive organization in human history.

(MORE)

PRESIDENT FOSTER (V.O) (CONT'D)
It consumes over $4 trillion of taxpayer wealth each year with almost no accountability for its cost effectiveness or productivity. As a result, it's consuming wealth much faster than Americans can create it to our collective peril.

It has consumed $30 trillion of taxpayer wealth since 2008 to create a stagnant economy that suppresses the prosperity of all Americans.

This economic problem persists because the government is systematically suppressing all of the success factors of the free enterprise economy rather than fostering them.

America spends more money per capita on health care and education than other developed nations but does not achieve better health care or education results.

Our education system does not rank in the top 20 of nations and is producing millions of government dependents rather than legions of super achievers with the skill sets to succeed in the modern economy.

The USA spends almost $1 trillion of taxpayer wealth on defense each year to largely subsidize the security of the free world.

This unfair burden is no longer sustainable.

These are just a few of our very serious problems that will never be resolved in the atmosphere of acrimonious and divisive partisanship that dominates the culture of this city.

The crowd applauds.

(MORE)

PRESIDENT FOSTER (V.O) (CONT'D)
No organization or nation can achieve it’s optimum productivity and prosperity if it is led by a group of 536 people who are divided into two groups of self serving partisans who loathe and aggressively undermine each other.

It’s long past time for our nation to move beyond debilitating partisanship to a new age of solutions oriented government by national consensus.

The crowd applauds.

PRESIDENT FOSTER (V.O.) (CONT’D)
In the interest of advancing this transition, I’m announcing my resignation from my political party effective immediately.

There is a collective gasp followed by strong applause.

PRESIDENT FOSTER (V.O.) (CONT’D)
I take this step in the spirit George Washington’s final address to the American people in which he warned of the dangers of political parties that would divide our nation against itself. And of Abraham Lincoln who warned that a nation divided against itself cannot stand.

The crowd applauds vigorously.

PRESIDENT FOSTER (V.O.)
Let me be clear, this is not a betrayal of my party or a repudiation of its supporters. It is a rejection of a partisan political system that senselessly divides Americans against each other and causes us all to underachieve our full life and prosperity potential.

The crowd applauds.

PRESIDENT FOSTER (V.O.)
I'm also renouncing any fealty I may have had to any ideology because such philosophies are devices for dividing Americans for partisan advantage.

The crowd vigorously applauds.

PRESIDENT FOSTER (V.O.)
The concept of government by debate to achieve consensus is not some impossible ideal. It is the system that is employed by every successful organization in the world.

It's also the system that was employed by the great Americans who devised our Declaration of Independence and later created the most successful governing constitution in the history of mankind.

Those great men were not politicians who sought personal wealth and partisan advantage.

They were statesmen, merchants, lawyers, soldiers and other concerned citizens who gathered in common cause to challenge their failing status quo for the advantage of all Americans.

There would be no United States of America as we know it today if they had engaged in the rancorous partisanship that dominates modern America.

The crowd explodes in enthusiastic applause.

PRESIDENT FOSTER (V.O.)
It is time for America to return to the selfless, unifying and solutions oriented political system that made America great in the first place and created the many blessings that we all take for granted today.

Strong applause.

PRESIDENT FOSTER (V.O.)
In the spirit of our founding fathers, I encourage all of my colleagues in politics and my fellow citizens to renounce their commitments to political parties and ideologies and join with me to create a new culture that is focused on leading America to solve its problems and maximize its prosperity through government by innovative consensus.

Huge and extended applause.

PRESIDENT FOSTER (V.O.)
Americans and their leaders must move beyond labels of Democrat or Republican or conservative or liberal and focus on being Americans who are united in our determination to solve our problems and maximize our prosperity.

Enormous and extended applause.

PRESIDENT FOSTER (V.O.)
Our national goal should always be to find the best solutions for all concerned, not to devise strategies to divide Americans for partisan advantage by appealing to their worst instincts.

Dividing Americans against each other will no longer be a successful political strategy or a business model for media organizations if these duplicitous practices are severely shunned by the American people.

Strong applause.

PRESIDENT FOSTER (V.O.)
In this regard, the key question for every candidate in the coming midterm elections is whether they want to be part of renouncing corruption and partisanship to solve America’s serious problems or remain part of the problem by continuing to embrace the divisive and failing status quo.

Applause.

PRESIDENT FOSTER (V.O.)
I implore voters to hold all candidates accountable to these standards that are vital to the success of America's future.

You can be certain that the loudest opponents of these reforms are the sources of our divisive and corrupt status quo. It's time for them to be removed from the body politic for the collective good.

The crowd applauds vigorously.

PRESIDENT FOSTER (V.O.)
To advance this reformation, I'm presenting an agenda for reforms to the constitution and the federal government and education systems that are devised to unleash a new age of government productivity and American prosperity.

The crowd applauds loudly.

PRESIDENT FOSTER (V.O.)
The agenda is too large to summarize here but it will be made available online for all of you to consider. I will offer a few key points for now.

Political parties and donations to politicians must be relegated to the dust bin of history in the collective interests of all Americans.

We can no longer allow the self-serving political elites to hype and exploit the small things that divide us instead of the emphasizing the many more important things that unite us all as Americans.

Billionaires and other special interests should no longer be able to buy political outcomes through the corrupt campaign finance and lobbying systems.
(MORE)

PRESIDENT FOSTER (V.O.) (CONT'D)
The people must fund elections so that their best interests will be served.

Heavy applause.

PRESIDENT FOSTER (V.O.)
A cost versus benefits analysis will be conducted on every policy, procedure, agency, organization, law and regulation of the federal government. Beneficial changes will be implemented based on the outcomes of this process.

The goal should be to maximize the productivity of the government and the free enterprise system that is the only source of prosperity for all Americans.

Vigorous standing applause.

PRESIDENT FOSTER (V.O.)
The federal government must be converted from a massive and unproductive consumer of taxpayer wealth into a much smaller and highly effective facilitator of the free enterprise system that is the engine of wealth and prosperity creation.

Vigorous applause.

PRESIDENT FOSTER (V.O.)
Much stronger economic growth is the only means to solve our nations problems, elevate our prosperity and insure our national security. Therefore, 8% economic growth will become the number one priority of the federal government.

Strong applause.

PRESIDENT FOSTER (V.O.)
This goal will be achieved by organizing the government to facilitate all of the success factors of our free enterprise system.

(MORE)

PRESIDENT FOSTER (V.O.) (CONT'D)
This will include maximizing the life productivity of America's human resources through the most advanced education, reeducation and socialization systems on earth.

These systems will insure equal opportunity of education, socialization and job training to all Americans throughout their lives.

Explosive applause.

PRESIDENT FOSTER (V.O.)
Some will say that we can't afford a state of the art education and socialization system. I say that it's much less expensive to prepare our citizens for career success than to lose their productivity, their income, their tax payments and subsidize their failure for decades in the future.

Explosive and protracted applause.

PRESIDENT FOSTER (V.O.)
It's in the interest of every American for every American adult to be productive. It is therefore imperative that America create the systems to train and employ most of the 40% American adults that are not currently working, not contributing taxes and economic productivity and are often subsidized by other Americans.

Strong applause. President Foster pauses for a moment and speaks with excited conviction.

PRESIDENT FOSTER (V.O.)
As examples, imagine a digital age education system that allows us download the knowledge, wisdom and insights of the most brilliant minds of human history into every classroom and computer screen.

(MORE)

PRESIDENT FOSTER (V.O.) (CONT'D)
Envision an education system that is designed to develop skill sets that skillfully match the job requirements of the digital age economy of the future.

President Foster pauses for a moment to allow the thought to sink in as the crowd vigorously applauds.

PRESIDENT FOSTER (V.O.)
The technology exists to do this. All that is missing is the will to make it a reality and the determination to reform our government to help supercharge the free enterprise system to channel the surge of knowledge, abilities and awareness into economic productivity and prosperity.

The crowd applauds with great enthusiasm.

PRESIDENT FOSTER (V.O.)
I'm proposing the creation of online national clearinghouses for venture capital, education resources, human resources and health insurance that will foster capital formation, career development, economic growth, productivity and prosperity.

The crowd engages in a standing ovation.

PRESIDENT FOSTER (V.O.)
These clearinghouses will spawn new technologies, businesses and industries that produce jobs, economic growth and productivity to help us reach our economic growth goals.

The applause continues.

PRESIDENT FOSTER (V.O.)
I'm also advocating the replacement of the federal income tax system for incomes below $500,000 with federal consumption taxes that include exemptions for the disadvantaged. This approach will reduce costs, insure compliance and increase revenues.

The crowd applauds vigorously.

PRESIDENT FOSTER (V.O.)
I'm suggesting that every American receive a rebate of 35% of all the social security taxes they have paid into an account that they can self direct for investment purposes so its value can increase along with the economy and its markets.

Another ovation.

PRESIDENT FOSTER (V.O.)
We all live in a very troubled world with a stagnant global economy that fosters social unrest and a multitude of senseless resentments and conflicts that are taking a terrible toll on millions of people.

Geopolitical tensions are high and rising to a point that mankind is once again on the precipice of global conflict for no rational reason.

This reality can't be allowed to continue in a nuclear age and America cannot reach its goals without global peace and prosperity.

Accordingly. I'm calling for a global reconciliation initiative that is designed to resolve international conflicts and usher in a new age of global peace, reconciliation, cooperation and prosperity.

An enormous and extended standing ovation.

PRESIDENT FOSTER (V.O.)
Imagine for a moment a world where all the energy and resources that are devoted to conflicts, defense and military expenditures were redirected to elevate the prosperity of all mankind.

This concept isn't an impossible ideal.

(MORE)

PRESIDENT FOSTER (V.O.) (CONT'D)
It’s a common sense reality in search of visionary and determined global leadership to achieve this goal in the interests of everyone.

Thunderous applause.

PRESIDENT FOSTER (V.O.)
Tonight I extend the hand of friendship and reconciliation to my domestic and foreign adversaries.

The time has come for all of us to move beyond senseless animosities and work together to create a much better world.

This is how we solve the problems that all Americans and humans face together and unleash a new age of reconciliation and prosperity.

Please join with me to make this great vision a reality.

God bless the United States of America and the world beyond.

Deafening applause.

FADE OUT.

THE END