

"TREACHERY"

by

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TREACHERY

FADE IN:

INT. UNKNOWN LOCATION - NIGHT

The screen is pitch black.

PRESIDENT FOSTER (V.O.)

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. The click of a device turning off. The screen remains black.

JOHN CARSON (O.S.)

Clearly the President has given leave of his senses.

MALE VOICE #1 (O.S.)

Yes, and this madness will trigger the collapse of the global military industrial complex along with the equity values of every defense contractor and media conglomerate and the hedge funds that are invested in them when the markets reopen on MONDAY!

MALE VOICE #2 (O.S.)

If we don't nip this in the bud it'll result in the discharge of most military and clandestine officers across the globe.

JOHN CARSON

And put every sane politician in Washington out of business.

MALE VOICE #1

We can deliver all the money that's  
needed to stop this insanity.

Yegor groans in anger.

YEGOR MAKAROV (O.S.)

(Russian Accent - Barely suppressed anger)

We haven't invested billions of  
dollars over decades to seize  
control of Congress, the judiciary,  
the bureaucracy, the clandestine  
services and the media in America  
to lose it all because a rogue  
president is spellbound by the  
idealistic ravings of a Crimean  
girl!!!

There is a tension filled pause.

JOHN CARSON (O.S.)

Then we're all agreed that decisive  
action must be taken to end this  
threat to our interests.

YEGOR MAKAROV (O.S.)

(Russian Accent)

Immediately!!!

SUPER: JERUSALEM

EXT. JERUSALEM - TEMPLE MOUNT - AERIAL VIEW - NIGHT (MOVING)

An aerial view of the Temple Mount. We track toward the sea  
until a military compound appears.

EXT. MILITARY COMPOUND - NIGHT

Four surveillance cameras mounted on the compound wall are  
struck by silenced rounds.

A dozen ARMED ASSAILANTS appear and quietly approach the main  
gate from outside of the compound. They wear black military  
stealth outfits and carry advanced Kalashnikov automatic  
weapons with silencers.

Four GUARDS patrol the main gate area. They are suddenly  
devastated by a hail of silenced shots from outside the  
compound. They collapse to the ground.

One of the assailants helps another scale the compound wall. He disappears inside the compound. Soon the main gate opens. The assailants pour into the compound and quickly drag the dead guards out of sight.

INT. MILITARY COMPOUND RESIDENCE - ANTON'S QUARTERS

ANTON SHEKOV, 38, lies asleep on the bed. The room has sophisticated electronic equipment at a computer array in one corner of the room. The door quietly opens. Three ASSAILANTS enter.

One of them holds a syringe. Another assailant grabs a pillow and covers Anton's head. Anton freaks out but the assailant forcefully holds him down.

ASSAILANT

(In Russian with English subtitles)

(Whispering forcefully)

Shut up or die!

The first assailant quickly injects Anton in the neck. Anton stops resisting. The third assailant opens a body bag and they place Anton inside. Zip it closed. Exit the room as they carry the bag.

Two more ASSAILANTS enter and disconnect the computer laptops from the corner computer array. They carefully insert the computers into padded cases. Close the cases. Exit the room.

SUPER: LAKE BARCROFT, VIRGINIA

EXT. REMOTE LAKE HOUSE - NIGHT

The two story lake house is set among large trees in the rural area. No other buildings are visible except the boathouse on a cove of the lake that runs beside the property.

There is a tool shed on the perimeter of the property near the road. A new Ford pickup truck is parked beside the house. The house is dark.

LAKE ROAD

A large van rolls slowly and quietly down the narrow, empty road without its headlights off. The lake house comes into view. The van eases to a stop on the side of the road. All the doors on the van quietly open.

Ten ASSAILANTS exit the van in black combat uniforms with masks. They carry MP5s with silencers. They fan out as they move stealthily toward the lake house.

They reach the lake house and surround it. Two assailants check the boathouse. They reemerge with a thumbs up and move toward the lake house. The lead assailant quietly steps onto the front porch. Others follow him.

He checks the door knob. It is locked. He steps back and forcefully smashes the door open with the base of his heavy boot. Six of the assailants rush inside the house. The other four stand guard on each corner outside of the house.

Suddenly the lake house explodes in a massive ball of flame. GREG PERKINS, 38, appears from the tool shed with an MP5. He guns down the four guards who were stunned to the ground by the force of the explosion.

He reloads a clip as he returns to the tool shed and retrieves a large aluminum brief case. He moves through the trees over to the large van.

INT. LARGE VAN

Greg looks inside the van. He spots a black briefcase. He grabs it and sets it on the passenger seat. He retrieves a device from his heavy jacket and scans the briefcase case. He detects a tracking device and smashes it.

Greg rechecks the scanner and the signal has stopped.

EXT. LAKE ROAD

Greg exits the van and carries both briefcases as he moves quickly across the road and into the boat house.

A small motorboat soon appears from the boat house and motors quietly at "no wake" speed up the side of the cove beneath the overhang of the huge trees.

SUPER: NAVAL OBSERVATORY - WASHINGTON, D.C. - 2019

EXT. WASHINGTON, D.C. - NAVAL OBSERVATORY - NIGHT

Aerial view of the observatory. All is quiet on the grounds of the observatory. We close to a large window.

## INT. NAVAL OBSERVATORY - VICE - PRESIDENT'S OFFICE

The room is dark except for moonlight filtering through the large window. A door opens quietly to reveal a MAN in dark clothing. His identity is hidden. He moves stealthily through the room to a bookcase.

He removes several books and extracts a small case from behinds them. He types in a code and the case opens. He removes a satellite phone and dials it. He waits.

MAN  
(Whispering)  
Are we still a go?

He waits as he listens. He nods.

MAN (CONT'D)  
Dosvedanya.

The intruder hangs up. Carefully sets the phone into the case and places it back onto the shelf. He returns the books and quietly exits the room.

## EXT. WASHINGTON, D.C. - NATIONAL MALL - NIGHT

ARIELLE DENOVO, 21, and CHASE FOSTER, 21, walk hand in hand away from the Capitol Building toward the Washington Monument. They reach the monument and turn toward the view of the White House.

The area is void of other people. They take a seat beside each other on the grass and hold hands.

Arielle shifts her view in different directions as she admires the views of the Lincoln and Jefferson Memorials, the Capitol building and the White House. She looks at her watch.

ARIELLE  
Quite an impressive view at 1:00  
AM.

CHASE  
Yes, it is.

Suddenly all of the lights in all directions go out. Moonlight still illuminates the area. Arielle reacts with grave concern.

ARIELLE  
Oh, no!! I have to get back to my  
backpack.

CHASE  
In your room?

ARIELLE  
Yes!

They run toward the White House.

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

The hallway is dark and empty. AGENT DUNN moves down the hallway and into the Presidential suite. He wears black gloves.

PRESIDENT'S BEDROOM

Dunn moves through the dark room with a flashlight. He disappears into the closet.

LARGE CLOSET

Dunn searches the closet with the flashlight. He spots a Glock with a silencer on the shelf. He releases the magazine into his hand. It is empty. He retrieves bullets from his pocket and inserts them into the magazine.

He slides the magazine back into the Glock and stuffs the pistol into his belt. Exits the closet.

CHASE'S BEDROOM

Dunn enters the dark room and spots a book lying on the bed. He shines the flashlight on the book. It says "AMERICA 2.0" on the cover. He grabs the book and a computer style backpack that is sitting on the floor.

He stuffs the book into the backpack and exits the room.

EXT. WHITE HOUSE - EAST GATE

The president's limousine pulls through the gate. Arielle and Chase follow close behind on foot. GUARDS briefly search them at the gate and they pass through.

The guards hand flashlights to them. Chase leads Arielle into the dark building.

INT. WHITE HOUSE - LOWER LEVEL

Flashlights are in use by the many GUARDS in the area. PRESIDENT CURT FOSTER appears through a door with AGENTS PARKER and CONKLIN on each side of him. Curt spots Arielle. He moves forcefully toward her.

CURT

Arielle, what's going on? I thought we had an understanding?

ARIELLE

We do but something is very wrong. I need to get to my backpack upstairs.

Curt nods and Chase leads her up the staircase to the upper level. Curt, Conklin and Parker follow close behind.

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

Curt follows Chase and Arielle down the dark hallway they all three disappear into Arielle's room. Conklin and Parker stand guard at the doorway.

Silenced gunshots strike Conklin and Parker in the head. They collapse to the floor. Dunn appears with the Glock drawn and fires two shots through the open doorway into Arielle's room.

CHASE'S ROOM

Dunn points the gun at Arielle. Chase and Curt lie lifeless on the floor in the darkness.

DUNN

Come with me if you want to escape.

Arielle hesitates.

ARIELLE

Escape to where?

DUNN

(In Russian with English subtitles)  
Home... We must go now!

Arielle moves slowly toward Dunn.

DUNN (CONT'D)

None of your martial artistry  
bullshit!



Dunn jerks her by her shoulder. She explodes into a stunning martial arts display that relieves Dunn of the Glock. She catches it in midair.

They struggle violently. A silenced shot goes off and explodes upward through the base of Dunn's chin. Dunn collapses to the ground. Arielle is covered in blood spatter.

Arielle moves quickly toward Curt and places her hand over his head wound and the bleeding stops.

Arielle frantically checks Chase's upper right chest wound. She places her hand over the wound and the profuse bleeding stops.

She retrieves a towel from the bathroom. She ties it tightly around Chase's shoulder and checks on Curt's pulse. Her heart visibly sinks. She wipes blood from her face,

She stares at them both in stunned disbelief.

Arielle desperately considers the situation. She quickly removes her stealth outfit from a shopping bag on the floor nearby. Changes into it.

She checks Curt's pulse with concern. She grabs another towel and wipes blood from her face. She does not notice the bloody Glock on the floor beside the bed. She exits the room.

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

Arielle appears in the hallway in extreme distress.

ARIELLE  
(Screaming in terror)  
HELP, PLEASE!! THE PRESIDENT'S BEEN  
SHOT!!!

Arielle vanishes into the darkness of the room across the hall from Chase's bedroom. A large group of AGENTS appear in the hallway. They spot Parker, Dunn and Conklin lying lifeless on the floor. They search for the President.

EXT. LAKE BARCROFT, VIRGINIA - NIGHT

The small motorboat cuts through the water at low speed. It pulls to a stop at a small marine dock. Greg kills the engine and surveys the area carefully.

He sets the two brief cases onto the dock. He slings the MP5 across his shoulder and climbs onto the dock.

He ties off the boat. His upper right leg is struck by a silent bullet. Greg crashes hard to the dock and tries to use his MP5. VADIM appears at the head of the dock with a Glock and fires a silenced shot into the dock beside Greg's head.

Wood splinters explode into Greg's cheek and he grasps his face. Vadim moves closer down the dock. He speaks with a slight Russian accent.

VADIM

Throw the weapon into the lake if  
you want to live.

Greg hesitates. Vadim fires another silenced shot into his upper left arm.

VADIM (CONT'D)

We can keep doing this or you can  
comply.

Greg reluctantly shoves the MP5 into the lake.

VADIM (CONT'D)

The pistols too.

Greg removes a large Glock from his back belt and a small revolver from a leg holster. He tosses them into the lake.

VADIM (CONT'D)

Good boy. Now the knife from the  
other leg.

Greg removes a knife from a leg sheath and tosses it into the water. Greg focuses on the briefcases that are just beyond his reach.

VADIM (CONT'D)

Very bad idea. The bullets are much  
faster than you are.

Vadim moves quickly and grabs the briefcases and steps well back from Greg.

Vadim motions for Greg to stand. Greg complies with difficulty. Vadim tosses Greg a large plastic cuff. Greg places it around his wrists and pulls it tight with his teeth.

VADIM (CONT'D)

Follow me or you will bleed out.

GREG

Why not just kill me?

VADIM

Because the girl cares about you  
and your knowledge of the system  
may be valuable.

Greg is bleeding on the dock.

VADIM (CONT'D)

It could be an artery. I have first  
aide in my vehicle...

Greg hesitates.

VADIM (CONT'D)

Live or die, it's your choice.

Vadim picks up the two brief cases and walks away down the  
dock. Greg rises with difficulty and slowly follows.

INT. WHITE HOUSE - CHASE'S ROOM

The light's are back on. SPECIAL AGENT ALEXA McDONALD, 30,  
wears an FBI jacket as he examines the crime scene. SPECIAL  
AGENT VINCE ANTONELLI, 33, is crouched nearby.

Alexa is a very attractive professional with an intense,  
intelligent demeanor. Vince projects an ex-military  
appearance. Alexa is on her phone. Hangs up.

ALEXA

The President's alive but in a  
severe coma.

VINCE

How's that possible with a head  
wound like that?

ALEXA

Brain damage but they say the  
bleeding mysteriously stopped and  
prevented him from bleeding out.

They both consider the situation.

VINCE

What a disaster. Any word on the  
son yet?

ALEXA

Unconscious but expected to make  
it. His bleeding stopped too.

VINCE  
Hopefully he can explain all this.

They survey the room.

VINCE (CONT'D)  
How the hell does the girl get out  
of here without a trace?

ALEXA  
A very good question.

Alexa leads Vince out of the room.

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

Alexa and Vince emerge from Chase's room. Alexa focuses on blood spots tracking into the room across the hall.

YELLOW OVAL ROOM

Alexa and Vince follow the blood stains through the room toward the balcony. Vince opens the balcony door and Alexa steps outside.

EXT. TRUMAN BALCONY - NIGHT

Alexa and Vince appear on the balcony. Large crowds are gathered around the perimeter fence. Stacks of flowers are gathering against the fence. Crying can be heard in the crowd.

Vince and Alexa look at the crowd briefly and shake their heads in sadness. They soon return their focus to the blood trail and follow it to the east end of the balcony.

ALEXA  
It seems to stop here.

Vince notices blood smudges on one of the large columns.

VINCE  
Looks like she went down this way.

Alexa looks over the rail.

ALEXA  
How?

VINCE  
No telling.

ALEXA

Let's get CSU out here now.

Vince disappears inside. Alexa returns her focus to the crowd. She tries to absorb the enormity of what has happened. Vince soon reappears and joins Alexa at the railing. Vince returns as CSU TECHS arrive and begin to collect blood samples.

ALEXA (CONT'D)

There must be some connection to the multiple blackouts so we need to work that angle hard.

VINCE

The guys are on it.

ALEXA

I'm not seeing an obvious motive on this one.

VINCE

Nut jobs don't always have motives.

ALEXA

Yes, but nut jobs don't usually offer first aide to the victims.

VINCE

You mean the towel.

ALEXA

Someone somehow stopped the bleeding and she's the only survivor.

VINCE

So why didn't she just stick around?

Alexa considers the question.

ALEXA

If she didn't do this, then one of the agents did it.

Vince nods.

VINCE

And that means we likely have a major conspiracy on our hands.

Alexa nods.

VINCE (CONT'D)

We need to run everything on these three agents.

Alexa turns her back to the railing.

ALEXA

Agent Dunn was the only one in a position to fire the shots and he was wearing gloves.

Vince winces with concern.

VINCE

A traitor in the Secret Service?

ALEXA

We have to check all possibilities.

Lets run a careful check on his background and gunpowder residue on his shooting hand.

Vince nods and dials his phone as he steps back inside. The door opens and JOHN CARSON, 52, steps out onto the balcony. His expression is very grave. Alexa stands to attention.

ALEXA (CONT'D)

Hello, Mr. Vice President.

JOHN

Agent McDonald?

ALEXA

Yes, Sir.

JOHN

I must address the people. Have you got anything concrete to tell me at this point?

ALEXA

No, Sir. The situation was very unusual this evening and the key person of interest has vanished.

JOHN

Any idea who it is?

ALEXA

Not for certain, Sir, but we're running down all leads.

(MORE)

ALEXA (CONT'D)

She appeared two days ago and had been living in the White House with the President's approval.

John raise his eyebrows in curiosity.

JOHN

Very strange. Did you meet her?

ALEXA

Yes, Sir. She spoke with a slight Slavic accent. She seemed to be a very good person by all appearances.

Word is that she was the brains behind the President's "America 2.0" initiative.

John grimaces but holds his tongue.

JOHN

So what motive could she have to do this?

ALEXA

That's the key question. It seems highly improbable that she'd do this given her previous behavior.

John wrinkles his brow.

JOHN

Is there another scenario that explains this?

ALEXA

The only other possibility is that one of the agents on the President's detail was involved.

John is visibly taken aback.

JOHN

Do you have any evidence to support that assertion?

ALEXA

No, Sir. It's just the only other alternative we have identified at this time.

John considers the information as he gazes out at the Washington Monument and the huge crowds that are gathering in ever greater numbers.

JOHN

Thank you for the update, Agent McDonald. Please inform me directly as you reach conclusions.

ALEXA

Yes, Sir.

John opens the door and they disappear inside.

INT. LINCOLN MEMORIAL - NIGHT

Arielle walks past the statue of Lincoln and into a dark alcove. She dials her cell phone. Waits while it rings.

INTERCUT AS NECESSARY:

GENERAL EFREM BRECHER, 55, sits at his desk in uniform.

ARIELLE

General Brecher.

GENERAL BRECHER

Hello Arielle. You sound distressed.

ARIELLE

Yes, very. Where's Anton? He's not answering his phone.

GENERAL BRECHER

That's because he was abducted earlier this evening.

Arielle registers alarm.

GENERAL BRECHER (CONT'D)

We lost eight of our people.

ARIELLE

I'm very sorry for your losses, Sir. Do have any idea what happened?

GENERAL BRECHER

Not much evidence but its has all the earmarks of a Bratva operation.

Arielle's mind races.



ARIELLE  
That makes sense.

GENERAL BRECHER  
In what way?

ARIELLE  
Don't worry, I'll track down Anton  
and return him to you.

GENERAL BRECHER  
What about Bratva? They must pay.

ARIELLE  
Understood.

General Brecher grimaces.

GENERAL BRECHER  
Be careful, Arielle. Yegor Makarov  
is the worst of the worst and he  
has a global army of special  
forces.

He's the money and the power behind  
all of our adversaries. He brought  
the Russian President to power and  
controls his every move.

We suspect he's close to control in  
China.

ARIELLE  
What can you tell me about his  
personal background?

He's a Siberian orphan who was  
severely abused as a child.

He murdered his way to power over  
Bratva and built it from a Russian  
gang into a global organization.

He sees himself as the new Stalin  
and he works very hard killing  
people to prove it...

Arielle becomes visibly emotional.

ARIELLE (CONT'D)  
I've seen his work at a synagogue  
in Crimea... Thirty children died.

General Brecher's expression becomes very grave.

GENERAL BRECHER

Yes, and he's the real force behind all the hatred and attacks on our country by the Muslim world.

Mossad has been trying to find him for twenty years...

ARIELLE

Well, he just made a very big mistake.

Arielle wipes moisture from her eyes.

ARIELLE (CONT'D)

Thank you for the information. I'll keep you posted.

GENERAL BRECHER

Jehovah be with you, Arielle. Call on us if we can help.

Arielle hesitates.

ARIELLE

There's more you should know. I'm in D.C. and something terrible has just happened...

SUPER: ARLINGTON NATIONAL CEMETERY

EXT. ARLINGTON NATIONAL CEMETERY - DAWN

Arielle sits alone on the porch of the Lee Mansion and types furiously on a laptop. She wears boots, jeans and a jacket. A large black backpack sits next to her.

She stops typing. Closes the laptop and inserts it into the backpack. Her expression shifts to one of despair as she watches the sun rise above Washington, D.C.

Her cell phone suddenly vibrates. She looks at the caller ID. It says Greg. She answers.

INTERCUT AS NECESSARY:

ARIELLE

Hello.

VADIM

Hello, Arielle.

Arielle reacts with alarm.

ARIELLE  
Who is this?

VADIM  
Not important. I'm here with your  
friend Greg.

Arielle registers grave concern.

VADIM (CONT'D)  
He's in very bad need of medical  
attention.

Arielle reflects great concern.

ARIELLE  
What happened to him?

VADIM  
He was reluctant to come with me  
and sustained two gunshot wounds.

Arielle's expression shifts to anger.

ARIELLE  
What do you want?

VADIM  
You, of course.

ARIELLE  
For what purpose?

VADIM  
Isn't it obvious for a smart girl  
like you?

I retrieved your magic briefcase  
along with Greg. It's on its way  
home.

Arielle registers severe alarm.

ARIELLE  
Take him to Walter Reed hospital  
immediately and call me when you  
arrive.

If he's not there by noon I'll kill  
myself and the briefcase will be  
worthless.

Arielle hangs up and looks at her watch. It says 8:30. She bolts away.

SUPER: URAL MOUNTAINS - RUSSIA

EXT. URAL MOUNTAINS - AIRBORNE - DAY (MOVING)

A majestic aerial view of the Ural mountains.

INT. YEGOR'S SUBTERRANEAN COMPLEX - MAIN UPPER HALLWAY

YEGOR MAKAROV, 56, stalks down the underground hallway. Yegor is a ruggedly handsome, bald Russian man. There is a terrible dark intensity in his eyes. He projects an perpetually angry demeanor.

He wears a heavy overcoat. He reaches an elevator and presses the button. The doors open. He enters. The doors close.

INT. ANTON SHEKOV'S QUARTERS

Anton sits dejectedly on the edge of a single size bed in the small room. His face has been beaten severely. He stares with an empty gaze at the computer array in the corner. The door suddenly opens. Anton shudders in terror.

Yegor enters the room. Closes the door. Anton shakes with fear. They both speak with slight Slavic accents.

YEGOR

So tell me about this girl.

ANTON

What do you want to know?

YEGOR

How'd she defeat you?

ANTON

Impossible! She has the most brilliant mind on earth.

Yegor snorts disdain for the comment.

YEGOR

No, you allowed yourself to succumb to her charms and lost everything.

ANTON

Perhaps you'll understand the problem if you meet her...

Yegor viciously slaps Anton with the back of his hand.

YEGOR

Enough with your nonsense. Have you figured out how to access your own system yet?

ANTON

Just the shutdown for D.C. She's reconfigured the entire security system.

Yegor grabs Anton by the hair and jerks his head back.

YEGOR

You're supposed to be the greatest programmer on earth and you expect me to believe that this little girl has outwitted you?

Anton searches for a response.

ANTON

Yes... She's not of this world.

Yegor scoffs loudly and harshly slaps Anton to the floor and presses his heavy boot toe under Anton's chin. Anton gasps for air.

YEGOR

I must have this system fully operational.

If you cannot do it, you are of no use to me!

Figure it out soon or die a death far worse than you can imagine.

Anton passes out cold. Yegor removes his foot from Anton's chest and viciously kicks Anton in the rib cage.

Yegor storms out of the room in anger.

INT. YEGOR'S SUBTERRANEAN COMPLEX - MAIN LOWER HALLWAY

Yegor exits Anton's room and locks it. He walks down the hallway to a large set of double doors. He stops and seems to force a shift in his demeanor to smiling and affable.

He places his palm on the scanner screen. It reads his palm and flashes green. Yegor opens the door.

TECHNOLOGY CENTER

Yegor enters the enormous room that is filled with a large number of sophisticated computer arrays and digital screens. They are manned by numerous multiracial TECHNICIANS in lab coats.

YEGOR  
(Smiling, exuberant)  
Good morning, Comrades!!

EVERYONE  
Good morning, Sir!!

YEGOR  
How are the most brilliant minds on  
Earth today?

EVERYONE  
Excellent, Sir!!

YEGOR  
Good, very good.

Yegor waves to them with both hands. He then approaches ALEXEI RONOVIKH, 37. Alexei wears a full length lab coat. He bows in reverence to Yegor. The aluminum briefcase is open on a large table.

YEGOR (CONT'D)  
Any progress?

Alexei is anxious.

ALEXEI  
Not yet, Sir. We're running through  
an enormous volume of possible  
algorithms to solve the access and  
control programs.

The possibilities are infinite so  
it could take years to find the  
right combinations with the  
software we have available.

Yegor frowns in grave frustration.

ALEXEI (CONT'D)

She created her own programming software, Sir. It's far beyond any known technology.

YEGOR

What're you saying?

ALEXEI

The system is useless without the girl.

Yegor turns and storms out of the room.

INT. YEGOR'S SUBTERRANEAN COMPLEX - MAIN LOWER HALLWAY

Yegor stalks down the hallway as he dials his sat phone.

YEGOR

Vadim, we must have the girl alive.  
Your life depends on it.

Yegor hangs up and enters the elevator. The doors close.

EXT. WASHINGTON D.C. - FBI BUILDING - DAY

A street level view of the FBI sign on the multistory building.

INT. ALEXA'S OFFICE

Alexa sits at her desk studying her large lap top screen. Vince enters with a package and hands it to Alexa.

VINCE

It just came in for you from the Israeli embassy marked urgent.

Alexa opens the package to reveal a file and a copy of "America 2.0". Alexa opens the file and reads. Her expression shifts to grave concern.

VINCE (CONT'D)

What does it say?

ALEXA

It says we have a very big problem.

VINCE

What do you mean?

ALEXA  
Yegor Makarov.

Vince's expression shifts to dread.

VINCE  
Holy shit! Not good.

ALEXA  
Mr. Untouchable himself.

VINCE  
What's up with the book?

ALEXA  
The message says to read it  
immediately.

Alexa thumbs through the book briefly.

ALEXA (CONT'D)  
Find the NSA and CIA specialists on  
Makarov now.

Vince nods and exits the room. Alexa begins reading the file. She turns the page to reveal a large photo of Arielle. Alexa studies her expression carefully. She turns the page and reads Arielle's profile with increasing astonishment.

ALEXA (CONT'D)  
No ordinary girl.

INT. HOSPITAL - INTENSIVE CARE - CURT'S ROOM - DAY

Curt lies alone in the room on a ventilator. Arielle suddenly appears in the room in a nurses uniform with a surgical face mask.

INT. HOSPITAL CONFERENCE ROOM

DR. SAM COUCH and DR. PAUL WATKINS are both focused on huge displays of MRI scans of Curt's brain.

SAM  
How is it possible that all the  
affected tissues self cauterized to  
stop the bleeding?

PAUL  
I've never seen anything like it.



SAM

Me either... It kept him alive.

PAUL

In a hopeless coma. There's nothing we can do to repair the damage.

They look at each other.

SAM

He's effectively brain dead.

PAUL

Time to advise the Vice President.

Sam pauses to consider the situation.

SAM

Let's do one more check on the patient.

Paul nods. They both stand and exit the room.

INT. HOSPITAL HALLWAY

Sam leads Paul solemnly down the hallway. A sign "Intensive Care" appears beside a doorway ahead. Sam opens the door.

INT. HOSPITAL - INTENSIVE CARE - CURT'S ROOM - DAY

Sam and Paul enter the room and focus on the empty bed with alarm.

SAM

Where the hell is he?!!

PAUL

He was here just 15 minutes ago!!

They both exit the room.

INT. INTENSIVE CARE - NURSE'S STATION

Sam and Paul move quickly to the station and the HEAD NURSE.

SAM

Where's the President?

HEAD NURSE

A surgical nurse arrived and took him to surgery a few minutes ago.

Sam and Paul bolt away.

SUPER: TWO HOURS LATER

INT. CHASE'S HOSPITAL ROOM

Chase lies unconscious on the hospital bed.

EXT. WALTER REED HOSPITAL - ROOF - DAY

Arielle appears through a doorway and onto the roof wearing a green backpack. She carefully works her way between air conditioning units to the outside rear edge of the building.

EXT. WALTER REED HOSPITAL

Arielle climbs down a drain pipe onto a ledge below. She creeps to a window nearby.

INT. CHASE'S HOSPITAL ROOM

Chase remains unconscious on the hospital bed. Arielle appears outside the window. She removes a glass cutter and cuts a small hole beside the window latch. She pops the glass onto the inside ledge and unlocks the latch.

Arielle opens the window and eases through the opening into the room. She moves quietly over to Chase. Arielle gently touches Chase on the forehead. She closes her eyes.

Chase's eyes gradually open in a daze and he focuses on Arielle. They both smile as she holds his hand. She whispers for several moments into his ear. He nods his understanding. She hands him a cell phone.

ARIELLE

(Whispering)

We should use this to communicate.  
It's secure.

She sets the green backpack onto the bed.

ARIELLE (CONT'D)

(Whispering)

You're the only witness to the shooting. They will kill you if you stay here.

There are clothes for you in here.

Chase reflects fear and confusion.

ARIELLE (CONT'D)  
(Whispering)  
This is very important, Chase. You  
must get out of here NOW.

Chase nods. Arielle removes a long blonde girl's wig from the backpack.

CHASE  
(Whispering)  
No way.

ARIELLE  
(Whispering)  
Do you think you can just walk out  
of here any other way?

Chase rolls his eyes in acquiescence. Arielle pulls the wig onto his head and pins it into place with bobby pins. She stands back and admires her work. She retrieves a disposable razor and hands it to him.

ARIELLE (CONT'D)  
(Whispering)  
Close shave. Lose the sideburns.

Chase rises with difficulty and she helps him into the lavatory.

LATER

Arielle removes a nurses uniform from the backpack and tosses it onto the bed as Chase emerges from the lavatory. Chase glares at her. Arielle retrieves a lipstick tube and opens it. Chase holds up his index fingers and crosses them at her.

ARIELLE  
(Whispering)  
Do it!

Arielle kisses Chase for a magical moment and applies the lipstick on his lips.

ARIELLE (CONT'D)  
(Whispering)  
I must go now. Get dressed and get  
out of here.

I'll call you in 15 minutes.

She breaks away and disappears out the window. He checks his chest wound. It is healed. Chases's mind is blown. He looks out the window. She is gone. He looks at nurses uniform and shakes his head.

LATER

Chase emerges from the bathroom wearing the nurse's uniform. He grabs the chart at the end of his bed. Walks to the door. Opens it. Exits the room. Closes the door behind him.

INT. HOSPITAL - INTENSIVE CARE

Chase emerges from his room and walks past his four secret service AGENTS down the corridor. He spots Vadim as he turns the corner. He is wearing a doctor's white coat with a stethoscope around his neck.

Chase focuses on Vadim's menacing appearance and his hand in his jacket pocket that is bulging with a weapon. Chase turns sharply right down a side hall and moves away quickly.

Vadim reaches the area near Chase's room and opens fire on the four secret service agents in the area. He cuts them all down in lightening quick succession and bursts into Chase's room to see an empty bed.

VADIM (O.S.)  
SON OF BITCH!!

Vadim bolts out of the room with his weapon in the ready to fire position. He moves quickly into an open elevator as everyone else hides in terror.

INT. ALEXA'S OFFICE

Alexa reads a file as her phone rings. She answers. Listens. Stands in alarm as Vince enters the room. Hangs up. Pulls on her jacket.

VINCE  
What's up?

ALEXA  
The President is missing.

Vince registers alarm.

VINCE  
How's that possible???

ALEXA  
It must be the girl.

VINCE  
But how'd she get him past all the security?

Alexa shakes her head and shrugs our shoulders.

ALEXA  
Not our problem. We have a conspiracy to solve.

Alexa puts the file and the book into her briefcase and closes it.

ALEXA (CONT'D)  
Any luck with the NSA?

VINCE  
Her name is Vanessa Wilkins but she's brand new on the job.

ALEXA  
Is her predecessor available?

VINCE  
No, he died in a mysterious car accident three days ago.

Alexa registers concern.

ALEXA  
Is she local?

VINCE  
Yeah.

ALEXA  
Have her meet us at Walter Reed immediately and I'll round up the file on her predecessor.

Vince exits and Alexa follows close behind.

EXT. NORTH CHEVY CHASE PARK - DAY

Arielle swings on a large swing set by herself. Her phone rings and she stops swinging to answer it.

INTERCUT AS NECESSARY:

Vadim is in the passenger seat of a van with his cell phone Blue Tooth receiver on his ear. VASILY drives.

VADIM

Okay, we're here. Where are you?

ARIELLE

Nearby. I need to speak to Greg.

Vadim hands his phone to Greg.

GREG

Arielle?

ARIELLE

Are you okay?

GREG

No, but don't do this...

ARIELLE

Greg, it's my choice.

Vadim snatches the phone.

VADIM

Enough.

ARIELLE

I have a cyanide capsule. You meet me at the Palmer Road entrance to Walter Reed in thirty minutes.

I get into your vehicle. You release Greg or I bite the capsule.

VADIM

You'd never do it.

ARIELLE

Why not? You've framed me for trying to kill the President and everyone I care about will be dead if you kill Greg.

Vadim struggles to process the situation.

ARIELLE (CONT'D)

Even you aren't dumb enough to believe I'll go with you if he's not safe.

Vadim wrestles with her assertions.

ARIELLE (CONT'D)  
Take it Vadim or explain to Yegor  
that you blew it.

Vadim's eyes flash with terror that she knows his identity.

VADIM  
How do you know my name?

ARIELLE  
Who but that idiot Yegor and his  
poodle Vadim could devise a scheme  
this big and stupid?

Vadim's eyes flash with intense anger.

VADIM  
Be careful with insults to my  
brother!!!

ARIELLE  
You're not his brother, Vadim.  
You're his sex slave from the  
foster home.

Vadim goes apoplectic. He fights to regain control.

VADIM  
(Through his teeth in anger)  
You will regret those words! Silver  
Ford van. Kentucky plates!

Arielle laughs. Vadim hangs up furious.

INT. FBI CAR - DAY (MOVING)

Alexa drives as Vince reads the file. Her phone rings. She  
answers. Listens. Hangs up.

ALEXA  
Chase Foster has disappeared.

VINCE  
How's that possible?

ALEXA  
They have no clue... Arielle is a  
very busy girl...

VINCE  
What's she up to?

ALEXA

She must be trying to protect them.

Vince's phone rings. He answers. Listens. Hangs up.

VINCE

The lab has verified heavy  
gunpowder residue on agent Dunn's  
right hand and wrist.

ALEXA

That fits. Makarov must've bought  
him off.

VINCE

Or threatened his family. He has  
four kids.

Alexa nods in agreement.

VINCE (CONT'D)

This Arielle girl is some kind of  
freak of nature.

ALEXA

We have to find her before she  
falls into Makarov's hands.

VINCE

But how? She's like a ghost.

Alexa reflects on his words.

ALEXA

Much more than a ghost.

Vince considers her assertion.

VINCE

Do you think that's possible?

ALEXA

We need to find out.

Alexa parks near the hospital entrance. They exit the car.

INT. WALTER REED HOSPITAL - ENTRANCE

Alexa and Vince enter the main lobby. VANESSA WILKINS, 29,  
approaches them with her hand extended. Vanessa is an  
attractive professional who projects great intelligence. She  
wears jeans, boots and a sweater.



VANESSA

Vanessa Wilkins. You must be Alexa and Vince.

She shakes Alexa's hand.

ALEXA

Very nice to meet you, Vanessa.  
Interesting attire.

VANESSA

We try not to stand out.

VINCE

That must be a challenge for you.

Alexa rolls her eyes.

VANESSA

(Whispering into Alexa's ear)  
There's a conference room in the  
third basement that should avoid  
surveillance issues. I swept it.

INT. BASEMENT - SMALL CONFERENCE ROOM

Vanessa, Alexa and Vince are seated at a small table.

VINCE

What's going on here?

VANESSA

We suspect the girl is behind both  
disappearances...

We picked her up on satellite  
surveillance this morning. She  
entered Chase's room from the roof.

ALEXA

And he miraculously recovered?

VANESSA

We're not sure what happened. He  
just vanished from his room without  
a trace.

They all consider the information with amazement.

VANESSA (CONT'D)

You should also know that the girl has created a system that can control all satellite, computer, communication and power systems on Earth.

Alexa and Vince consider the concept with astonishment.

VINCE

Is that possible?

VANESSA

According to President Foster, yes. He stated that it was fail safe and programmed with an automatic trigger mechanism that would unleash a global shutdown if anything happens to her.

Alexa and Vince are taken aback.

VANESSA (CONT'D)

It's our assessment that Yegor Makarov has acquired key components of her system and is seeking to make it operational.

ALEXA

Can he do that?

VANESSA

Not without her.

ALEXA

Should we release an all points on her?

VANESSA

We've already done that given the magnitude of the national security threats we're facing.

Alexa and Vince frown.

VANESSA (CONT'D)

We have our own resources. Please confine your activities to the assassination attempt investigation.

Vanessa removes an envelope from her jacket vest pocket. Hands it to Alexa.

VANESSA (CONT'D)

A court order validating our  
supremacy on the national security  
aspects of this scenario.

I'll keep you advised of any data  
we receive that is relevant to your  
investigation.

Vanessa exits the room. The door closes.

VINCE

Knee capped again.

ALEXA

We need to focus on finding the  
President and the girl.

VINCE

How?

EXT. WALTER REED HOSPITAL

Arielle stands on the landscaped esplanade and fingers a  
capsule. A silver van with Kentucky plates approaches.

Arielle holds up the capsule to show it to Vadim who is  
seated in the passenger seat. She pops the capsule into her  
mouth.

The van pulls to a stop beside her. The side door slides  
open. Greg is seated closest to her. Four armed ASSAILANTS  
inside the van point their MP5s at her.

Vadim's window rolls down. He points a Glock at her through  
the window opening.

ARIELLE

(To Vadim)

All these tough guys for one little  
girl?

Arielle leans against the van and attaches a small magnetic  
device out of view from inside the van.

VADIM

Shut up and get into the rear  
compartment now.

ARIELLE

Release his seat belt and allow him  
to step outside.

VADIM  
That was not the deal.

ARIELLE  
Neither were your four armed  
imbeciles.

VADIM  
Release him.

Greg eases out of the van in great discomfort. Arielle embraces him. Lightning fast, Greg hits the deck and Arielle slides the door shut.

She drops to her back as gunfire explodes from inside the van. A car drifts by and the driver fires a shot into Vadim's forehead as he tries to exit the van. The van lurches forward.

The rear doors of the van start to open as the van erupts into a huge ball of flame. The car that fired the shot pulls to a stop nearby. Arielle and Greg jump inside and the car speeds away.

INT. CAR (MOVING)

Chase drives in his nurse uniform. Arielle sits in the passenger seat. Greg is in the right rear seat.

ARIELLE  
Great job!

GREG  
Nice outfit.

Chase cuts his eyes at Arielle. Arielle smiles a big smile.

ARIELLE  
It worked, didn't it?

Chase nods in distress as he glares at the gun on the console beside him.

ARIELLE (CONT'D)  
I'm sorry you had to take that  
shot... It wasn't suppose to go  
down that way.

CHASE  
I know. Where to?

ARIELLE  
Russia.

GREG

Why? The case is no good to them  
and I created the backups on the  
cloud that you requested.

CHASE

(Alarmed)

You put your system on the cloud?

GREG

Relax, Chase. No one can use the  
system without the algorithms that  
only her brain can decipher.

ARIELLE

And it allows me instant access to  
the code anywhere on earth.

Chase relaxes.

CHASE

So why bother with the briefcase?

GREG

Back up in case the cloud files are  
compromised. It has an imbedded  
locator program that no one can  
detect but Arielle.

Chase nods in understanding.

CHASE

So, why risk going to Russia?

ARIELLE

Because it's long past time to put  
an end to the tyranny of Yegor  
Makarov.

Greg rolls his eyes.

GREG

Have you lost your mind?

ARIELLE

Do we have any other choice?

Do you seriously believe there's  
anyplace we can hide from him here?

Greg considers the reality.

ARIELLE (CONT'D)  
He's on the verge of world  
domination without the system.

He only wants it so that no one can  
use it against him.

GREG  
So we use it against him.

ARIELLE  
The system is only effective  
against large nation states with  
infrastructure to protect.

CHASE  
And he has a global terror network  
that is very dispersed and  
difficult to find.

ARIELLE  
Right.

Greg slumps into resignation.

GREG  
Have you got a plan?

ARIELLE  
I always have a plan and I can  
handle Yegor myself if it's too hot  
for you.

Greg's eyes flare.

GREG  
(English accent)  
If you'll remember, Lassie, I've  
saved your crumpets on at least two  
occasions recently.

ARIELLE  
(English accent)  
And who just saved your bloody  
bacon after you cocked it up and  
got yourself taken?

CHASE  
Are you two always this way?

ARIELLE

(English accent)

He's a ruddy impossible bloke with an overactive estimation of his own abilities.

GREG

(English accent)

And she's a hotheaded girlie plonker who has no bloody grasp of her own limitations.

CHASE

Can I call a time out?

ARIELLE

Sure.

CHASE

What's going on with my dad?

Arielle anguishes.

ARIELLE

I have him in a safe place.

Chase registers surprise and concern.

CHASE

WHAT?

ARIELLE

He's in an irreversible coma. They would find a way to kill him if I left him in the hospital.

CHASE

What about his care?

ARIELLE

He doesn't need much but I've got it covered.

GREG

Pardon me if I'm being insensitive but what good does it do to keep him alive given his condition?

ARIELLE

It complicates the legalities for the Vice President who I suspect may be involved in all this.

Chase and Greg are stunned by her assertion.

CHASE

You think Carson is behind this?

ARIELLE

He stands to benefit the most from your father's death and my system has him connected to major interests in the political elites and the military industrial complex across the globe.

Greg processes the data.

GREG

People who are not happy about America 2.0 unleashing global reconciliation.

CHASE

That would cost them billions of dollars of defense contracts.

ARIELLE

Trillions of dollars over time. I think it's no coincidence that this happened so soon after your dad announced America 2.0.

Chase absorbs the information and becomes emotional.

CHASE

So he got shot for trying to make the world a much better place for everyone...

Arielle reaches and takes his right hand in hers.

ARIELLE

I'm so sorry for this but I have resources who are working hard on a plan to save your dad.

Chase wipes moisture from his eyes.

CHASE

Is that really possible?

ARIELLE

If it is, they'll find a way. Just try to have a little faith.

Chase nods.



GREG

Sorry to interrupt but may I ask  
how my wounds suddenly disappeared?

CHASE

Mine too.

ARIELLE

No you may not. Call it a special  
dispensation I received for  
creating a catastrophe.

Greg and Chase look at each other.

GREG

Got it.

CHASE

Will it work for Dad?

ARIELLE

...Unfortunately, no. His damage  
is in his brain and it's severe.

Chase nods in disappointment.

GREG

How're we getting to Russia?

ARIELLE

First class. Money is not a  
problem.

Right now we need to lose Yegor.

There's a subway station ahead on  
the right.

INT. YEGOR'S MOUNTAIN VILLA - DAY

Yegor sits in despair in a large chair as he views the huge  
screen TV. A sensational view of the Ural mountains is  
visible through the enormous plate glass windows that are set  
beneath a large rock outcropping.

A high definition satellite view of the van destruction and  
the death of Vadim plays out on the screen. Yegor watches as  
Vadim is shot and consumed by flames. He flips off the TV.

YEGOR

Talia!!

TALIA, 21, appears. She is a beautiful young woman who projects a natural sensuality and high intelligence. She is barefoot and wears a tunic. She bears a stunning resemblance to Arielle but her hair is darker and she is more mild mannered.

TALIA

Yes, Sir.

YEGOR

Have we tracked down the girl yet?

TALIA

Not yet, Sir. They vanished into the subway system.

Yegor frowns indifferently.

YEGOR

It's just as well. She'll save us a lot of trouble by coming here.

TALIA

Pardon, Sir, but why would she come here?

YEGOR

I suspect she imagines she must save the world from me.

Yegor laughs.

TALIA

A foolish notion, Sir.

YEGOR

Perhaps... Hopefully she's foolish enough to bring along her compatriots with her.

Yegor motions toward the bar as he rises and walks to the picture window. Talia moves quickly to the bar. She pours a large shot glass full of vodka and delivers it to Yegor.

He takes the glass and gazes out at the diverse natural beauty of the mountains. She kneels nearby.

TALIA

You seem concerned.

YEGOR

I am concerned.

TALIA  
May I ask why?

YEGOR  
For the first time since I was a  
boy, I'm terrified.

Talia registers surprise.

YEGOR (CONT'D)  
I'd forgotten how good it feels to  
fear something so much.

TALIA  
May I ask what you fear?

YEGOR  
A power greater than this earth.

Yegor fills with excitement.

YEGOR (CONT'D)  
Finally, a worthy adversary.

He downs the shot glass.

YEGOR (CONT'D)  
Make certain we have someone  
assigned to track every private and  
military aircraft from North  
America toward our location.

TALIA  
Already covered, Sir.

Yegor directs Talia to the huge grand piano. Talia smiles with excitement and moves gracefully over to the piano bench. She floats her fingers lightly over the keys in reverence for several moments and begins to play the piano.

Yegor closes his eyes and listens in awe as Talia plays an extraordinary melody that is almost supernatural in its ability to captivate the listener. It is clear that Talia has a sensational gift with the keys.

INT. FBI HEADQUARTERS BUILDING - WAR ROOM

Twenty ANALYSTS sit at computer arrays. Alexa stands in front of them.

ALEXA  
This is the most important moment  
of our careers.  
(MORE)

ALEXA (CONT'D)  
We can't let this girl fall into  
Makarov's hands.

Priority on all subways and private  
air terminals... Special focus on  
anyone wearing hoods.

Large screens around the room flash with security camera  
images and facial recognition software analytics.

INT. SUBWAY TRAIN (MOVING)

Arielle, Chase and Greg sit apart from each other in the half  
empty subway car. Arielle wears her black backpack. They each  
wear hoods that obscure their identity.

The train pulls to a stop. Arielle stands up and exits. Chase  
and Greg follow separately.

EXT. SUBWAY STATION

Arielle emerges from the station and flags a cab. The cab  
stops. She, Greg and Chase pile into the back seat. The cab  
pulls away.

INT. FBI HEADQUARTERS BUILDING - WAR ROOM

Huge amounts of video flow across the many screens. ANNA  
studies her screen.

ANNA  
I may have something.

ALEXA  
Big screen.

A video rewinds. It plays a sequence of Arielle, Greg and  
Chase getting into the cab.

ALEXA (CONT'D)  
That's them. Get the cab number out  
to all units but emphasize no  
contact or flashing lights. Locate,  
follow and report only.

Vince studies a map as Alexa joins him.

ALEXA (CONT'D)  
See anything likely?

VINCE  
Just a small airfield over here.

ALEXA  
That's our best bet. Keep going  
people in case it's not them.

We'll stay patched in by video  
connect.

Alexa and Vince bolt out of the room.

INT. CAB DUSK (MOVING)

The CABBIE drives. Arielle leans forward.

ARIELLE  
I need to buy your cab.

CABBIE  
Say what?

ARIELLE  
I need to buy your cab right now.

CABBIE  
I don't own the cab.

ARIELLE  
Even better. You can keep the cash  
and report it stolen.

The cabbie considers the question.

CABBIE  
How much?

ARIELLE  
How does thirty thousand sound?

She holds up the cash so he can see it in the rear view  
mirror. The cabbie's eyes light up.

CABBIE  
Deal.

He pulls over in a remote area.

EXT. REMOTE HIGHWAY

Greg and Arielle climb out of the cab along with the cabbie. Arielle hands him the cash. The cabbie smiles and walks away. Greg jumps into the cab drivers seat.

Arielle rips off the cab number stickers. She enters the passenger seat. The cab speeds away.

INT. CAB (MOVING)

Greg drives. Arielle turns on the police band radio and opens the glove box to reveal the fuse panel. She removes several fuses. Closes the glove box. Examines the satellite map.

GREG

Where to?

ARIELLE

U-turn.

Greg u-turns the cab.

ARIELLE (CONT'D)

4.2 miles, take a left. Get on the freeway.

Arielle turns up the police ban.

DISPATCHER

All units. Suspects last seen departing the Shady Grove station 21 minutes ago headed south in cab 2113. Repeat. Locate, follow report only. FBI enroute.

ARIELLE

They're tracking faster than I'd hoped.

GREG

If they're tracking, so is Yegor.

ARIELLE

We're not far from the airfield.

CHASE

Does the cab have a locator beacon?

ARIELLE

Yes, but I killed the fuses.

REMOTE PRIVATE AIRFIELD - NIGHT

The airfield is empty with only a few lights burning. The cab pulls into a hanger.

INT. HANGER

A G-5 sits in the hanger. The cab pulls to a stop. Greg, Arielle and Chase pile out of the cab. The guys admire the G-5.

CHASE  
Who's is this?

GREG  
Her's no doubt.

CHASE  
Yeah, that makes sense for the 2 trillion dollar girl.

GREG  
When did you pick it up?

ARIELLE  
General Brecher arranged it for me.

CHASE  
Who's he?

GREG  
The head of Israeli military intelligence.

Arielle removes the engine covers as Greg lowers the staircase. Arielle is anxious.

ARIELLE  
This has to be the end of the line for us for now.

Greg and Chase are incredulous.

GREG  
No way.

ARIELLE  
It's the only way. I have to do this alone.

GREG  
It's way too dangerous to go it alone.

ARIELLE

I know the country and the language  
and I'll be okay as long as he  
can't threaten harm to either of  
you.

CHASE

So what're we suppose to do?

ARIELLE

This jet is for the two of you.

GREG

To do what?

ARIELLE

Fly to Israel and stay safe until  
this is over.

Brecher is expecting both of you  
and he'll guaranty your security.

Greg and Chase pace back and forth.

CHASE

What're you going to do?

ARIELLE

I have a ride coming.

She points to the end of the runway. A black FXX is landing  
on the runway.

CHASE

What the hell is that?

GREG

The fastest form of transportation  
on earth.

CHASE

What about the pilot?

ARIELLE

She'll be flying you back to  
Israel.

The FXX taxis quickly into the hanger and stops. CAPTAIN  
ESTHER STEIN, 27, climbs out of the cockpit and jumps to the  
ground. She removes a satchel from the bomb bay and walks  
toward Arielle.



Esther removes her pressurized helmet to reveal her very beautiful face. She shakes her hair loose. Chase and Greg stare in awe.

CHASE

Wow!

Arielle flashes a brief instant of jealousy.

GREG

(To Arielle - Teasing)  
She's something else.

ARIELLE

(To Greg)  
So is Brecher. He's officially on my bad guy list.

Arielle moves toward Esther.

ESTHER

Hello, Arielle.

ARIELLE

Good to see you again, Esther. We have the FBI on the way. You should get operational on the G-5 now.

Esther nods and moves quickly into the G-5. Arielle scoops up the satchel and gives Chase a death stare. She disappears into the G-5. Chase realizes too late that he really screwed up. His focus shifts to the fuel cart.

CHASE

Don't you need to refuel it?

GREG

No, it operates on a nuclear fuel cell. It can fly around the earth a hundred times on a single cell.

Greg turns and spots several cars approaching in the distance without headlights.

GREG (CONT'D)

(Yelling)  
Gotta' go now!!!

Arielle appears in her flight suit with her pressurized helmet. Greg hurries into the G-5.

CHASE

I'm really sorry.

ARIELLE

Me too. We must go now.

They hug briefly. Arielle leaps up onto the wing of the FXX and eases into the cockpit. Slides the canopy closed. Chase moves into the G-5 and focuses on Arielle as the staircase door rises to a close.

The engines on both aircraft fire up and they taxi out of the open sided hanger in opposite directions.

EXT. TARMAC

Police and FBI cars close at high speed across the tarmac and grass. Choppers close from 3 directions. The jets taxi away from the hanger and build speed. The G-5 leads. Taxis onto the runway. Builds speed. Takes off. The FXX follows close behind.

INT. FBI CAR (MOVING)

Vince drives at high speed. Alexa holds on in the passenger seat. They focus on the FXX as it moves onto the runway up ahead. They close rapidly on the FXX from behind.

ALEXA

Give it up. We can't stop it.

The car speed eases. Suddenly the FXX explodes into hyper drive and takes off at unbelievable speed. A thunderous sonic boom shakes the car. Vince and Alexa sit in stunned disbelief as the car ease to a stop.

VINCE

What the hell was that?!!!

ALEXA

(Smiling)

I don't know but I want one.

VINCE

I'm thinking nothing is going to catch that thing.

ALEXA

Or track it on radar. Whatever it was had extreme stealth characteristics.

The back door opens. Vanessa steps inside and closes the door.

VINCE  
Did you see it?

VANESSA  
Well enough.

ALEXA  
What was it?

VANESSA  
The FXX.

ALEXA  
What's that?

VANESSA  
The fastest aircraft on earth. Mach  
5 plus. Complete stealth.

VINCE  
Never heard of it. When did we get  
it?

VANESSA  
We didn't. It belongs to the  
Israelis.

VINCE  
What's it doing here?

VANESSA  
Arielle has strong Israeli  
connections.

Alexa considers the situation.

ALEXA  
So the most dangerous girl in the  
most dangerous aircraft on earth  
are on there way to where?

VANESSA  
Yegor no doubt.

VINCE  
And if he gets both of them?

VANESSA  
Checkmate.

INT. FXX COCKPIT - AIRBORNE - NIGHT (MOVING)

Arielle flies as she checks her instruments. She flips on the autopilot and flips down her visor.

INT. YEGOR'S MOUNTAIN VILLA - NIGHT

Yegor watches a satellite view of the FXX on the big TV screen as it takes off from the remote airport. Talia kneels nearby in a different tunic.

YEGOR

Could this get any better?

TALIA

May I ask why you say that, Sir?

YEGOR

That was the most sophisticated  
combat aircraft on earth.  
It flies above Mach 5 and is  
completely stealth in darkness.

I've been trying to seize one for  
several years.

TALIA

Who is flying it, Sir?

YEGOR

The girl, of course, and she's  
coming here to pay me a visit.

Talia considers his assertions.

TALIA

May I ask your plan to deal with  
her, Sir?

YEGOR

Psychological warfare.

TALIA

In what way, Sir.

YEGOR

We put our major chess piece into  
action.

Yegor picks up his phone and dials.

INT. G-5 - MAIN COMPARTMENT

Greg sits across from Chase in the large padded chairs. Chase is very upset. They both hold beer bottles.

GREG

Want to talk about it?

Chase struggles to regain his composure to speak.

GREG (CONT'D)

It's okay. Whenever your ready.

Chase folds his fingers on top of his head and leans back to try to relax.

CHASE

Let's see... In one week... I met the girl of my dreams who happens to be the master of artistry in everything she tries and who controls the world with a fantastic global system that she created...

She seduces me with a display of sexual artistry far beyond my imagination right after she manipulates my father to unleash America 2.0 which is designed to end the partisan and geopolitical madness to unleash a new era of common sense unity and prosperity that will benefit everyone...

Then you tell me she is some sort of super alien from another dimension who has been responsible for the entire progression of human civilization...

America 2.0 is a great idea but it pisses off a lot of very powerful people who have my father shot by a secret service agent in the White House who also shot me. I had to have major surgery but I was somehow miraculously healed by my dream girl who seems to have something to do with the disappearance of my comatose father who she says she can help but she won't tell me how...

(MORE)

CHASE (CONT'D)

Then she forced me into a drag outfit to escape assassins at the hospital... And convinced me to help her rescue her friend who is a CIA agent from his terrorist kidnapppers...

I had to kill a terrorist to help free him and then run away and barely escape from the FBI and the NSA to catch an illegal flight to Israel with a guy who has a demented sense of humor that includes an awful British accent...

Greg reacts with faux incredulity.

CHASE (CONT'D)

To top it off, I managed to hurt my dream girl before she flew away on a suicide mission in a super secret Mach 5 Israeli stealth jet to Russia to stop the most powerful and evil man on earth from taking over the world...

Greg nods in understanding.

CHASE (CONT'D)

Did I leave out anything?

GREG

The part about ogling a very hot Israeli fighter pilot.

CHASE

(Sarcastic)

Thanks for cheering me up.

GREG

No problem... Why exactly did you focus on Esther at that critical moment?

Chase reflects on the question and becomes emotional.

CHASE

I think all the insanity caught up with me... I'm crazy about Arielle but I think I was relieved on some level to see a normal attractive girl.

They both consider his words.

CHASE (CONT'D)  
I mean, does the insanity of her  
life ever end?

GREG  
It may not...

CHASE  
What're you saying?

GREG  
That Arielle is not like the rest  
of us...

Greg takes a deep drink from his beer bottle.

GREG (CONT'D)  
Do you believe in a higher power?

CHASE  
Yes.

GREG  
Then you should believe in  
Arielle...

Chase shifts to genuine anguish.

CHASE  
I'm really worried about her, Greg.

GREG  
Don't worry about Arielle. Yegor is  
the one who should be worrying.

CHASE  
Why?

GREG  
Have you ever heard of Anton  
Shekov?

CHASE  
Yeah, the trillionaire guy. What  
about him?

INT. WHITE HOUSE - SITUATION ROOM

Vice-President John Carson sits at the head of the table with a very grave expression on his face. Vanessa, Alexa and Vince are seated around the table.

JOHN

A very serious situation... It seems to me that we can't allow this G-5 to land or be commandeered by Makarov.

VANESSA

I agree, Sir. Makarov is unlikely to crack the girl without control of the two people she cares about.

If they land in Israel, they're likely to try and help the girl with her mission against Makarov.

JOHN

Which would put them at risk of capture.

Looking to Alexa.

JOHN (CONT'D)

Do you agree with this assessment?

ALEXA

(Gravely)

Yes, Sir, we do.

JOHN

Then we must take down the G-5.

Alexa registers alarm.

ALEXA

But, Sir. President Foster's son is aboard that aircraft.

JOHN

Yes, but he's not a larger concern than our national security.

John stands and exits the room. Vanessa follows him out the door. The door closes. Alexa and Vince sit in stunned silence.

ALEXA

There's something very wrong going on here.

HALLWAY

John turns toward Vanessa.



JOHN

Get it done quickly and cleanly. No one else is to know who the passengers are.

VANESSA

Yes, Sir.

Vanessa stalks rapidly away down the hall. John glares at the closed door. He turns and walks away.

EXT. WASHINGTON D.C. - STREET

Alexa's FBI car emerges from an underground parking garage. The heavy terrorist barrier recedes down into the street and the car drives over the spot and onto Pennsylvania Avenue.

INT. FBI CAR (MOVING)

Alexa drives. Vince sits in the passenger seat. They are both gravely concerned.

ALEXA

Are you thinking what I'm thinking?

VINCE

What exactly are you thinking?

ALEXA

That this whole scenario was all a set up to put Carson in the White House.

VINCE

And Chase is a loose end that needs to be tied off.

ALEXA

Because he witnessed the shooting of the President.

They both sit in alarmed silence.

ALEXA (CONT'D)

Makarov has been systematically taking control of governments all over the world.

VINCE

And the USA is the last big piece left on the table.

Alexa's mind races. Her eyes flash concern.

ALEXA

And Carson was once the Ambassador  
to Russia.

VINCE

After his career as a lead field  
agent for the CIA.

ALEXA

Then he's certain to know Makarov.

VINCE

And he has the skill sets to  
orchestrate a major clandestine  
operation.

They are both stunned by the implications.

ALEXA

But we have no proof.

VINCE

What do we do?

Alexa's eyes flash with terror.

ALEXA

We have a much bigger problem.

VINCE

What?

ALEXA

We're loose ends too.

A silenced shot suddenly strikes Vince in the head and blood  
explodes onto the inside of the windshield. Alexa slams on  
the gas as many additional shots strike the car.

EXT. PENNSYLVANIA AVENUE

The FBI car swerves wildly and turns right onto 14th street.  
The car drives at high speed as it weaves through traffic.  
Alexa turns on her flashing lights.

INT. FBI CAR

Alexa checks her rearview mirror and spots an SUV in hot  
pursuit.

She accelerates to high speed as she struggles to see through the bloody windshield. She is freaking out of her mind.

The tidal basin bridge appears ahead. She drives onto the bridge. Suddenly, three SUVs swerve from the opposing lanes to block her way.

EXT. 14TH STREET TIDAL BASIN BRIDGE

Seven MASKED GUNMEN burst from the SUVs with MP5s in hand. They set up to open fire on the FBI car as it turns hard right and blasts through the bridge railing and into the tidal basin.

The gunmen rush to the open railing and empty their clips into the upside down car that is sinking as it drifts below the bridge.

Suddenly, laser bursts from the heavens destroy the SUVs and the gunmen and blow a big hole in the bridge.

INT. FXX COCKPIT - AIRBORNE - NIGHT (MOVING)

Arielle focuses on her screen that displays a video image of the FBI car as it drifts east down the tidal basin. She zooms to the license plate. Inputs the number on her keyboard. A photo of Alexa appears. Arielle types again. A phone number appears.

INT. FBI CAR

Alexa is trapped upside down in the car. She frantically kicks the window. Finally it breaks and water pours in. Alexa slides through the open window.

TIDAL BASIN - UNDERWATER

Alexa swims through the water as the car sinks behind her. She briefly goes up for air and then continues swimming underwater.

EXT. TIDAL BASIN SHORE

Alexa slogs out of the water underneath the I-395 bridge. She collapses exhausted under the bridge. Her phone rings. Alexa fumbles for her phone in her jacket pocket. Answers.

INTERCUT AS NECESSARY:

ALEXA

Hello.

ARIELLE

Alexa, this is Arielle DeNovo.

Alexa reflects astonishment.

ARIELLE (CONT'D)

Do you see the smoke rising from  
the 14th street bridge?

Alexa looks toward the bridge.

ALEXA

Yes.

ARIELLE

That was your assailants. I took  
them out.

ALEXA

But how?

ARIELLE

Satellite laser bursts. You were  
just with Carson. What happened?

ALEXA

He ordered a take down of the G-5.

Arielle's eyes flash with terror.

ARIELLE

Do you see the yacht basin?

ALEXA

Yes.

ARIELLE

Swim to the yacht in berth 36. The  
access code is 17365T. There are  
men's clothes in the bedroom. There  
are weapons in the shower.

Stay on the yacht and call no one.

General Brecher is sending an  
Israeli protection team. They'll be  
wearing white wrist bands

I'll try you back in two hours.  
I've got your back from here.

ALEXA

Thank you.

ARIELLE

No problem... One more thing. If something happens to me, check the basement at my house. Same access code. 17365T.

ALEXA

What's going on there?

ARIELLE

Hopefully a miracle. Bye for now.

Alexa stuffs her phone into the pocket of her pants as concerned PEOPLE move toward her about 80 yards away. She quickly removes her jacket and shoes and disappears underwater.

SUPER: MEDITERRANEAN SEA

EXT. MEDITERRANEAN SEA - DUSK

The USS George H. W. Bush motors through the sea and launches aircraft.

INT. G-5 - MAIN COMPARTMENT (MOVING)

Chase is still seated with an weary look on his face. Greg is pouring scotch over ice in two tumblers on the bar.

CHASE

So she's done a mission like this before in China?

Greg hands a glass of scotch to Chase.

GREG

Just last week.

Chase shakes his head in amazement and takes a deep drink from the glass.

Chase empties the glass. Esther suddenly appears in the cabin and moves to the rear compartment. She opens the door and removes three parachutes. She tosses two of the chutes to the guys. She pulls on the third chute and a front pack that hangs low in front of her.

GREG (CONT'D)

What's up?

ESTHER

Just heard from Arielle. Carson has given orders to your navy to take us down.

Greg and Chase flash alarm.

CHASE

Why????!!!

ESTHER

No time now. Get the chutes on and prepare to jump.

Chase looks out his window.

CHASE

In the middle of the Mediterranean Sea?

ESTHER

Jump or die.

Esther cinches up her chute and disappears into the cockpit.

LATER - MOVING

The G-5 descends as the guys pull on their chutes. The G-5 levels out. Chase and Greg sit ready with their chutes on. Chase is very anxious.

CHASE

I've never jumped before.

GREG

Add another adventure to your list.

Esther reappears and frantically opens the side door. She sees multiple missile launches in the distance.

ESTHER

Now!

Greg jerks Chase up and pushes him out the door. Greg and Esther follow close behind.

EXT. MEDITERRANEAN SEA - NIGHT

The G-5 flies and is suddenly struck by missiles. The force of the explosion causes Esther, Chase and Greg to tumble wildly through the air.

Greg searches for Chase. He spots him unconscious and falling. Greg adjusts his position to track Chase as they move rapidly down toward the sea. Greg reaches Chase and grabs him by the harness by one hand.

Esther appears and grabs the other side of Chase's harness.

GREG

Now!

Greg and Esther jerk their parachute release handles and two black chutes open above them. They drift slowly down toward the sea as military jets can be heard shrieking through the skies above. The G-5 crashes into the sea in the distance.

Esther removes her front pack and pulls the inflate loop. A small black raft suddenly inflates. She flips it over upside down. Esther pulls Chase underwater with her.

INT. SMALL BLACK RAFT

Esther and Chase appear under the raft. Chase is in a daze. Esther slaps him but he remains hazy and tries to sink. She struggles to keep him afloat.

Finally, she kisses Chase and his eyes open in wonder as Greg appears with a dim light stick. Chase and Esther stare at each other face to face for several moments as they remain lip locked.

GREG

Sorry to interrupt. It looks like you're doing okay without me.

Greg hands the dim light stick to Esther and he disappears back under the water.

CHASE

Thank you.

ESTHER

Duty calls in strange ways  
sometimes. Stay here for now.

She hands him the dim light stick and disappears underwater.

EXT. MEDITERRANEAN SEA - NIGHT

Esther rises from underwater next to Greg. They watch the skies as military jets continue to search in the distance.

ESTHER

We should stay underneath the raft.  
It has infrared suppression.

They both disappear underwater.

SUPER: URAL MOUNTAINS

EXT. URAL MOUNTAINS - AIRBORNE

The full moonlight reflects off of the snow covered peaks of the mountains. The FXX appears and weaves among the mountains.

INT. FXX COCKPIT - AIRBORNE (MOVING)

Arielle scans a large screen that shows infrared images from the mountains below. An occasional cluster of animals is all that appears on the screen.

ARIELLE

Come on, Yegor. Where are you?

Arielle looks up and notices a soft light emitting from the side of a peak in the distance. She accelerates to the light and circles the area above it.

INT. YEGOR'S MOUNTAIN VILLA - NIGHT

Yegor and Talia watch the images of the exploding G-5 on the big screen TV.

TALIA

No one could survive that.

YEGOR

And I'm sure the girl has the news  
by now.

Emotions for other people are her  
great weakness.

Yegor does not see Talia's hurt expression.



YEGOR (CONT'D)  
Now she'll make the great mistake  
of confronting me.

INT. FXX COCKPIT - AIRBORNE (MOVING)

Arielle flies and listens to the speaker.

TALIA (O.S. ON SPEAKER)  
May I ask, Sir? What is your plan  
for the girl when you catch her?

YEGOR (O.S. ON SPEAKER)  
Amusement...

ARIELLE  
Then it's amusement you shall have.

Arielle presses a button on the console and a keyboard  
appears in front of her from out of the left bulkhead of the  
FXX. She rapidly types on the keyboard.

EXT. OUTERSPACE

A large satellite with a gun like protrusion adjusts its  
positioning. A series of powerful laser bursts explode from  
the end of the gun like protrusion.

INT. YEGOR'S MOUNTAIN VILLA - NIGHT

Talia pours a glass full of vodka on the heavy stone bar as  
Yegor flips off the TV screen. Yegor joins Talia at the bar.

A series of intense laser bursts suddenly smash into the huge  
outcropping that is outside and above the massive picture  
windows.

Yegor instinctively moves behind the bar and jerks Talia down  
as the windows explode into the large room. Debris flies  
through the room in all directions and safety glass particles  
rain down on top of Yegor and Talia.

The room shakes violently as the laser bursts continue to  
violently smash into the outcropping. Yegor drags Talia by  
the hand into the elevator alcove. He checks the elevator  
call lights but they are dead.

He forces open the elevator doors and motions for Talia to  
enter the elevator. She complies just as the laser bursts  
cease. He follows her inside.

## EXT. YEGOR'S MOUNTAIN

An air intake shaft is barely visible on one side of the mountain. A laser burst suddenly strikes the air vent cover. A second burst travels directly down the open shaft.

## INT. TECHNOLOGY CENTER

The huge room is largely dark and is devoid of people. An intensely bright light suddenly devastates the room in a searing explosion.

## INT. ELEVATOR (MOVING)

Yegor and Talia are slammed about the elevator by the force of the explosions. The elevator suddenly releases and falls rapidly. It suddenly stops and throws them about the elevator. Yegor and Talia are both stunned.

Yegor struggles to his feet and looks out of the door opening. He sees a hallway. Talia is unconscious. He lifts Talia in his arms and steps through the opening.

## LOWER HALLWAY

Yegor carries Talia down the hallway to a large door. The entry pad is still working. Yegor places his hand on the access screen and it reads his finger prints. It flashes green and the door opens.

## ESCAPE TUBE

Yegor carries Talia into the room. There is a small monorail car on the right side of the room. Yegor presses a button and a door on the monorail car opens. He sets Talia down in one of the chairs inside and buckles her in.

He sits in the chair across from Talia. He presses a button and the door slides shut. He examines the control panel and types in a code. A button flashes green and he presses it.

The monorail car lurches forward into very high speed and disappears down the underground tube.

## INT. ANTON SHEKOV'S QUARTERS

Anton sits in terror on his bed and stares at his partially damaged open door. He rises and looks out into the hallway. Flames are pouring out from the technology center.

## HALLWAY

Anton rushes through debris down the long hallway in the opposite direction to the elevator.

## INT. ELEVATOR SHAFT

The elevator shaft is ten stories tall. Anton appears at the top opening. He starts climbing down the shaft.

## INT. FXX COCKPIT - AIRBORNE (MOVING)

Arielle flies and surveys the screen for infrared images. Suddenly missile silos below open and fire missiles at her. She slams the FXX into direct vertical ascent and maneuvers to avoid the missiles.

## EXT. URAL MOUNTAINS - AIRBORNE - NIGHT (MOVING)

The FXX climbs straight up at incredible speed. Ten missiles track after it they gradually fall away but one explodes in midair. The explosion damages the FXX. It rolls over and descends straight down.

## INT. FXX COCKPIT - AIRBORNE (MOVING)

Arielle frantically tries to control the FXX. Another launch of ten missiles is closing toward her. She hits the ejector seat and explodes out of the aircraft.

## EXT. URAL MOUNTAINS - AIRBORNE - NIGHT

The missiles explode on collision with the FXX. The FXX vanishes in the fiery mass. The chute opens on the ejector seat. Arielle drifts toward the ground. She is unconscious.

## EXT. URAL MOUNTAINS

Anton appears from a cave at the base of a high tier of the mountain. He spots the ejector seat as it drifts down and smashes into some large conifer trees. The seat lodges high above the ground.

Anton considers his options for a moment and then moves down the hill toward the ejector seat.

EXT. MEDITERRANEAN SEA - NIGHT

A tremendous lightening storm thunders above in the stormy sea. Esther, Chase and Greg lie next to each other in the small raft.

INT. URAL MOUNTAINS - ESCAPE TUBE EXIT

The monorail car eases to a stop and is greeted by GREGORI and eight ARMED MEN. The monorail car opens and Yegor climbs out with difficulty.

YEGOR  
Where's the doctor?

MICHAIL steps forward.

YEGOR (CONT'D)  
Help the girl.

Michail steps into the monorail.

YEGOR (CONT'D)  
(to Gregori)  
What about the missiles?

GREGORI  
They struck the aircraft.

YEGOR  
Any sign of the girl?

GREGORI  
No one could have survived the explosion.

YEGOR  
What about ejection?

GREGORI  
None was observed.

YEGOR  
Are you checking the area?

GREGORI  
It's on the other side of the mountains.

YEGOR  
That's what helicopters are for!!!

Yegor slaps Gregori hard in the face and storms toward the exit of the tube.

EXT. MEDITERRANEAN SEA - NIGHT

The storm has ended and the skies have cleared. Greg, Esther and Chase are clinging to the raft. Greg and Esther survey the horizon. Lights from a large group of ships emerge on the west horizon.

ESTHER

We've got big problems.

Esther, Chase and Greg focus on the awesome sight of the fleet as the running lights on the ships become brighter as they move at rapid speed toward them.

Military aircraft shriek through the skies above as helicopters approach from the direction of the fleet.

Suddenly huge bubbles emerge from under the raft and rock it about. A large submarine rises out of the sea with the raft sitting on its deck.

Crew members burst from the conning tower and help Greg, Esther and Chase through the large hatch and into the sub. The large hatch closes after them and the submarine rapidly submerges.

EXT. URAL MOUNTAINS - NIGHT

Anton reaches the big conifer and looks up at the ejection seat. Anton walks around the tree in anguish. He finally begins to climb the tree.

EXT. URAL MOUNTAINS - ESCAPE TUBE EXIT

Two armed helicopters lift off from the ground and toward the mountain. They rise quickly and disappear over a high ridge.

EXT. URAL MOUNTAINS - NIGHT

Anton reaches the ejection seat and recognizes Arielle.

ANTON

Oh, my God.

Anton climbs closer and touches her on the cheek with affection.

ANTON (CONT'D)

Arielle.

She does not respond. Anton gently shakes her.

ANTON (CONT'D)

(Yelling)

Arielle!

Her head bobs and her eyes open.

ARIELLE

Anton?

ANTON

Who else would be stupid enough to climb a tree at Yegor's home base in the hope it would be you.

ARIELLE

Good point.

Arielle looks around. She unlatches her seat and steps onto a heavy limb nearby. She begins to push on the ejection seat. Anton helps her.

Eventually a limb snaps and the seat falls to the ground. Suddenly the sound of helicopters can be heard in the distance.

Arielle and Anton frantically climb down opposite sides of the tree. They reach the ground and drag the ejection seat under some low limbs just as a chopper passes low overhead. They freeze in terror against the tree trunk.

ANTON

I'm guessing you have no escape aircraft or super weapons this time.

Arielle removes a Glock from one leg sheath and a military knife from the other.

ANTON (CONT'D)

Those should be a big help. What about backup?

ARIELLE

Maybe eventually.

ANTON

Great!

They freeze as a helicopter makes another low pass nearby.

ANTON (CONT'D)  
Any great ideas?

Arielle considers the question. She drops to her knees in meditation for several long moments. She rises and faces Anton in a state of serenity.

ARIELLE  
There's only one way.

ANTON  
What is it?

Arielle gazes at Anton's battered face. She places her hands over his face and closes her eyes briefly. Arielle removes her hands.

Anton's face is healed. He touches his face with one hand and his side with the other.

ANTON (CONT'D)  
Thank you.

ARIELLE  
I need you to climb up this tree  
and hide.

ANTON  
Why?

ARIELLE  
So you can escape.

Anton is puzzled. She hands the gun and the knife to Anton.

ARIELLE (CONT'D)  
Wait here until Greg shows up with  
the other FXX.

ANTON  
What about you?

ARIELLE  
I can't let Yegor disappear and I  
must get Talia.

ANTON  
Talia? Who's Talia?

ARIELLE  
She's the key to everything.

Arielle reaches into her pocket and removes a jump drive. She hands it to Anton.

ANTON  
Access codes?

ARIELLE  
Yes. I'm going to need your help.

Anton embraces Arielle.

ANTON  
Thank you for trusting me and  
saving me again.

ARIELLE  
You're a good man, Anton. This is  
your big moment.

Arielle bolts away through the trees. Eventually she reaches an open area. She walks out into the clearing and turns on her flashlight. She waves it at a chopper as it passes overhead.

The chopper turns and lands nearby. Yegor emerges from the chopper and stalks over to Arielle. She stands with a serene expression. He glares into her eyes with intense hatred. He slaps her hard and knocks her to the ground.

YEGOR  
You hurt my Talia!!

She rises with a gash from his ring on her face. He slaps her again. She rises with a second gash on her other cheek. Her expression remains serene. He is confounded. He is then stunned when the gashes dissolve from her face.

Yegor staggers back.

YEGOR (CONT'D)  
What are you?

ARIELLE  
A messenger.

YEGOR  
A messenger for who?

ARIELLE  
Someone who cares very much about  
all the people that you've hurt.

Yegor scoffs.

YEGOR  
What's your purpose here?



ARIELLE

To save you or destroy you. It's  
your choice.

YEGOR

I'm beyond salvation.

ARIELLE

That's your choice to make.

Yegor fumes with contempt.

YEGOR

Save your foolishness for the  
simpleminded. You belong to me!

Yegor removes a gun from his jacket and points it at Arielle. He pulls the trigger and a dart strikes her upper right chest. She crumbles to the ground.

EXT. CONIFER TREE

Anton covers his mouth to stifle his concern. Armed men emerge from the chopper. They grab Arielle and place her into a body bag. They zip it closed and load her into the rear of the chopper. It takes off.

EXT. MEDITERRANEAN SEA - DAY

A large submarine surfaces and glides to a stop. An FXX appears overhead and hovers to a landing on the rear deck of the sub. The PILOT exits the FXX as Greg appears on deck in flight gear. He climbs inside the FXX. Closes the canopy.

The FXX hovers up and then explodes away at terrific speed with a tremendous sonic boom.

INT. URAL MOUNTAINS - ESCAPE TUBE EXIT

Yegor enters the tube from the outside and stalks back toward the monorail car. Talia is lying motionless on the ground and covered with a blanket up to her neck. Yegor is visibly distraught as he kneels beside her and strokes her hair.

YEGOR

What's wrong with her?

MICHAIL

She has a broken neck and she's in  
a coma.

YEGOR

Is there anything that can be done  
for her?

MICHAIL

No, Sir.

Yegor is genuinely devastated. Arielle appears as an ethereal silhouette against the light at the outer end of the tube.

ARIELLE

I can help her.

Yegor spins around and sees Arielle.

YEGOR

YOU DID THIS TO HER!!

ARIELLE

No, you did. I wouldn't have come  
here if you had not done such  
terrible things.

Yegor wrestles with the truth in her words and the situation with Talia.

ARIELLE (CONT'D)

We must hurry. She only has moments  
to live.

Yegor paces back and forth in anguish.

YEGOR

So be it... But know that you will  
die if she does!!

Arielle hurries to Talia and kneels beside her. She places her left palm on Talia's forehead and the other beneath the rear of her neck. She closes her eyes.

Arielle murmurs unintelligibly to herself until she and Talia luminesce together for a brief moment.

Arielle steps back as they all watch Talia carefully. Talia's eyes open and flash around the room as she grasps her surroundings. Yegor is overwhelmed with joy as he kneels and takes Talia in his arms.

YEGOR (CONT'D)

I thought I'd lost you, sweet girl.

Gregori and Michail watch in amazement as Yegor softly strokes Talia's hair with poignant affection. Talia is equally amazed by his tenderness.

Yegor helps her to her feet and they embrace.

TALIA  
Did you find the girl?

YEGOR  
Yes.

Yegor looks around. Arielle has vanished.

YEGOR (CONT'D)  
(To Gregori)  
Find her!

Gregori bolts away with three ARMED MEN.

EXT. URAL MOUNTAINS - ESCAPE TUBE EXIT

Gregori and the armed men emerge from the tube and rush to one of the choppers. They slide the side door open. Yegor arrives and leans into the chopper.

INT. CHOPPER - REAR COMPARTMENT

Yegor reaches inside and unzips the body bag. Arielle lies motionless and unconscious. Yegor's eyes flash with awe. He reflexively jerks backwards and hits the back of his head hard on the top of the door opening.

Yegor's scream of pain causes Arielle's eyes to open groggily. She sits up on one elbow and sees Talia standing in the doorway looking at her. In the background, Michail treats Yegor's bald head that is bleeding.

ARIELLE  
You must be Talia. I'm Arielle.

Arielle extends her hand and Talia grasps it. Both of their eyes flash with a supernatural awareness. They share a moment of intimacy as they gaze into each other's eyes. They are both awed by the similarity in their physical appearance.

TALIA  
Hello, Arielle. You seem very nice.

Can you please explain to me what is going on here?

ARIELLE  
I was sent here to find you.

TALIA

Why?

ARIELLE

You don't know who we are?

TALIA

No...

ARIELLE

How did you come to be with Yegor?

TALIA

He saved me from the orphanage when I was a baby.

Yegor inserts himself between them.

YEGOR

Talia, I'll meet you in the other helicopter in a moment.

Talia becomes emotional.

TALIA

Sir, may I speak a little longer with...

YEGOR

No, you may not!

Yegor points to the other chopper. Talia nods respectfully, walks away and climbs into the other chopper.

YEGOR (CONT'D)

(To Arielle with eyes blazing with rage)  
Never speak to her again!

Yegor storms away to the other chopper and climbs inside. Gregori secures Arielle's wrists and ankles with plastic cuffs. Slides the chopper side door closed.

EXT. URAL MOUNTAINS - AIRBORNE - DAYBREAK (MOVING)

An FXX weaves through the mountain passes. It approaches Yegor's mountain. Smoke drifts from several points on the mountain.

INT. FXX COCKPIT - AIRBORNE (MOVING)

Greg flies as he scans the screen in infrared mode. He spots a single human form on the east side of the mountain.

EXT. URAL MOUNTAINS

The FXX hovers to a landing on a small plateau. The canopy on the FXX slides open and Greg climbs out. He removes his helmet and sets it on the wing as he climbs down to the ground. He searches the area hopefully.

His heart stops as he sees the wreckage of the FXX. He bolts toward it.

GREG  
(Yelling)  
Arielle!!

Suddenly Anton appears and rushes to join him. Greg's heart sinks as he recognizes Anton.

GREG (CONT'D)  
Where's Arielle?

ANTON  
She was here but she insisted on  
surrendering herself to Makarov.

GREG  
Why?

ANTON  
She feared losing him.

Greg anguishes. He shifts his focus to the sunrise.

GREG  
We have to go now. You know the  
drill.

Anton's shoulders slump. He follows Greg to the FXX.

SUPER: ISRAELI EMBASSY - WASHINGTON, D.C.

EXT. ISRAELI EMBASSY - WASHINGTON, D.C.

A brief exterior view of the Israeli embassy building.

INT. ISRAELI EMBASSY - BASEMENT

The walls of the room are covered with high tech sound and signal proofing. Alexa sits at the table with EZEKIEL, 48. They both wear black jump suits.

They are having a video conference with General Brecher and Greg in the FXX. They all wear expressions of grave concern.

INTERCUT AS NECESSARY:

GENERAL BRECHER

This is a very disturbing situation, Agent McDonald.

ALEXA

Yes, it is, Sir, and we don't have a lot of good options.

What's the situation with Arielle? She didn't call me as she promised.

GREG

Makarov took her four hours ago.

They all reflect their distress. Alexa lowers her head at the gravity of the situation.

GENERAL BRECHER

Your Vice President is demanding the immediate return of Chase Foster.

ALEXA

Yes, I'm sure he's very worried about that loose end.

GENERAL BRECHER

Why?

ALEXA

He's the only person who knows that Arielle didn't kill President Foster and that a probe into agent Dunn may lead directly to him.

Alexa considers the situation.

GENERAL BRECHER

A rogue American President is a terrifying scenario.

Is there anything we can do?

ALEXA

Arielle told me to check the basement of her house here in D.C. if anything happened to her.

GENERAL BRECHER

Any idea why?

ALEXA

Not for certain but I suspect that it has something to do with the disappearance of President Foster.

General Brecher and Greg consider the information.

GREG

She had to take Foster somewhere and that's the likely option.

GENERAL BRECHER

I suggest that we send you and a team over to her residence.

ALEXA

That seems to be the only option but I suspect they're watching this embassy very closely.

GENERAL BRECHER

Ezekiel can handle that. I just hope they're not watching her residence.

GREG

Probably not. I'm sure Carson knows that Makarov has Arielle.

GENERAL BRECHER

Do you know the site?

GREG

Yes, but not well.

GENERAL BRECHER

Any tactical suggestions?

GREG

There's an underground tunnel from the house basement down to the boathouse.

GENERAL BRECHER

Good information. What's your plan?

GREG

I need to drop Shekov and then stay on station here in case she reappears on your surveillance.

GENERAL BRECHER  
That's the best option.

We'll patch you through to our  
embassy in Kiev so you can  
coordinate a drop off of Shekov.

GREG  
You should know that Arielle gave  
him the access codes and he'll need  
immediate access as soon as he  
arrives.

General Brecher's expression reveals concern.

GREG (CONT'D)  
Arielle wouldn't have trusted him  
with the codes if it wasn't vitally  
important to the mission.

GENERAL BRECHER  
Okay... I'll relocate to Kiev  
immediately to oversee his  
activities.

GREG  
Sounds like a plan, Sir.

Were you able to track Makarov  
after Arielle's attack?

GENERAL BRECHER  
He was tracking toward St.  
Petersburg when we lost the  
choppers in a big storm.

EXT. KONSTANTIN PALACE - AIRBORNE - DAY (MOVING)

An aerial panorama of the huge Konstantin Palace compound.

EXT. KONSTANTIN PALACE - DAY

Two helicopters land near the main palace. Yegor and Talia  
exit their chopper. Gregori leads Arielle out of the second  
helicopter. They all move toward the main palace building.

TALIA  
This place is very unbelievable.  
Sir. What is it?



YEGOR

Konstantin Palace. It's our new home.

TALIA

Really, Sir?

YEGOR

Yes, we must have a home that is safe from attack from those who would harm us.

TALIA

How is this more safe than the mountain, Sir?

YEGOR

It's a palace of the Russian President...

No one will disturb us here unless they want war with Russia.

Talia nods her understanding.

Arielle focuses on a Russian destroyer that is stationed off of the shore in the distance. She then gazes up at the beauty of the impressive palace as they approach it.

They walk through the beautiful gardens and eventually disappear into the palace.

INT. KONSTANTIN PALACE - HALLWAY

Arielle follows Yegor and Talia down a large, ornate hallway. They reach a set of heavy ornamented doors. Two SOLDIERS open the doors.

INT. GRAND BALLROOM

Yegor leads Talia and Arielle into the spectacular room. There is a huge marble dance floor surrounded by carpeted areas that are arranged in an early 19th century salon style with ornate couches and chairs. Gregori follows them.

Arielle's eyes flash with excitement as she focuses on the orchestra platform where a large array of instruments are displayed on stands.

A magnificent grand piano sits to one side of the orchestra platform. Yegor turns toward Arielle.

YEGOR

Please inspire us.

Talia and Yegor relax on a large couch as Gregori extracts a knife and cuts the plastic cuffs from Arielle's wrists.

Arielle rubs her wrists and stretches her fingers as she lifts a violin and examines it with reverence. She carefully places it onto her shoulder and begins to play a poignant melody that is supernatural in its ability to seduce the senses.

Yegor closes his eyes to listen as Talia sits in awestruck disbelief at the beauty of the violin.

Arielle gracefully shifts to a clarinet and continues the melody in a way that speaks directly to the spirit of the listener. Talia struggles to control her emotions. She touches Yegor on his left arm.

TALIA

May I play along with her?

Yegor nods and Arielle pauses as Talia moves gracefully to the piano. Arielle moves to the cello and nods to Talia. Talia begins to play a sensational melody.

Arielle absorbs the melody for several moments and begins to play the cello in complete harmony with the piano. They play together as if they are reading each other's minds.

Talia struggles to control her emotions. Yegor's eyes remain closed but he seems locked into a state of high serenity.

The doors suddenly burst open and four MILITARY SOLDIERS stalk toward Arielle. They drag her from the room. Talia leaps up from her seat and bolts toward Arielle.

TALIA (CONT'D)

No. No. You can't hurt her!

Talia grabs Arielle's hand and tries to pry her free from the soldiers. OLEG, 32, slaps Talia hard in the face with the back of his hand and knocks her to the floor.

Yegor surges toward Oleg. Oleg draws his pistol lightening fast and fires a shot into Yegor's upper right leg. Yegor collapses to the floor as Talia screams.

Oleg and the other soldiers drag Arielle from the room. The doors close and the sound of locking can be heard.

Talia hurries over to Yegor who is holding his leg and fighting to control his pain. His leg is bleeding profusely.

Talia unlatches his belt and pulls it from his waist.

YEGOR  
(Raging through the pain)  
So our treacherous Russian  
President has decided I'm  
dispensable?!!!

She wraps the belt around his upper right leg and ties it tightly in place. She retrieves cloth napkins from a table top and places them on his wound where she holds them place.

TALIA  
Help! Someone please help us!!

Yegor bleeds all over the place.

YEGOR  
It's too late. The artery is  
severed.

Yegor emotionally embraces Talia as she wails in grief.

YEGOR (CONT'D)  
I love you child.

TALIA  
I love you too.

YEGOR  
It's my time.. I've served my  
purpose...

Yegor begins to fade away.

TALIA  
Oh no! Please don't leave me!

YEGOR  
Fear not child. Arielle will  
protect you.

TALIA  
(Tearfully)  
Why would she protect me?

Yegor struggles to breathe.

YEGOR  
Because she's your twin sister...

Yegor fades out and dies. Talia sits in stunned disbelief as she holds Yegor in her arms.

Talia sobs. She places her hand on Yegor's forehead. Closes her eyes. They luminesce briefly together.

Talia is startled when Yegor's eyes suddenly open and he sits up gasping for air. Talia stands in alarm. Yegor appears 20 years younger and his hair has returned.

TALIA

What just happened?

YEGOR

I'm not sure... I felt the darkness of death consume me...

Then I was traveling a dark path alone...

Suddenly I felt a warm glow of life overwhelm me and I woke up.

Yegor looks down at his leg. His pants are covered with blood. He tears his pants open. The wound is gone. They are both stunned by the revelation.

TALIA

What does it mean, Sir?

Yegor reflects on the question.

YEGOR

It means that you have her gifts as well.

TALIA

But I can't do all the amazing things she can do.

YEGOR

Perhaps you were meant for a different purpose...

TALIA

What purpose?

Yegor considers the question.

YEGOR

Surely Arielle can tell us more.

TALIA

But they took her away.

YEGOR

Yes, and we must help her.

TALIA

But how?

The doors burst open. Oleg and the guards appear. Oleg studies Yegor for a moment as he stands holding Talia in his arms.

OLEG

What a miraculous recovery. Come with me.

INT. BASEMENT CELL

The cell door opens and Oleg shoves Talia and Yegor inside. The door slams shut and the lock engages.

EXT. ARIELLE'S ESTATE HOME - NIGHT

A brief view of the front of Arielle's estate home. We track around to the rear of the house where the Potomac River and the boathouse appear.

A small black yacht appears and motors at low speed into the boathouse next door. The light on the neighbor boathouse soon goes dark.

EXT. POTOMAC RIVER - UNDERWATER

Four COMMANDOS in scuba gear swim underwater.

INT. ARIELLE'S BOATHOUSE

The four commandos appear from underwater and quietly climb onto the interior platform. They remove their scuba gear to reveal black stealth outfits. One of them moves to the doorway and tries the knob. It is locked.

The lead commando types in a code on the key pad and the door opens. The commandos disappear through the doorway.

INT. BOATHOUSE TUNNEL

The commandos move quickly up the tunnel. They reach another doorway. Open and pass through it.

## INT. ARIELLE'S OUTER BASEMENT

The commandos enter the outer basement and focus on a large metal door. One commando types in the security code and the large metal door opens. They enter the smaller room and the door closes.

## INT. SMALL BASEMENT

The light turns on to reveal a cryogenic chamber and an array of military weapons and ordnance. President Foster's body is visible through the plexiglass covering. Alexa removes her mask.

ALEXA

Holy Jesus.

EZEKIEL

Is he alive?

Alexa examines Curt and the instruments.

ALEXA

Yes, but still vegetative.

EZEKIEL

What now?

ALEXA

I'm guessing she told me about this in case she was forced to divulge his location.

EZEKIEL

So we need to move him somewhere safe.

ALEXA

The embassy is the best place. It is sovereign Israeli property.

EZEKIEL

Will that stop Carson?

ALEXA

It should.

Alexa's mind races through the options.

EZEKIAL

I've got another idea.

Ezekial dials her satellite phone.

INT. KONSTANTIN PALACE - BASEMENT

The elevator doors open. Oleg and the three guards escort Arielle from the elevator and down the modern hallway. Oleg places his palm on the security scanner. It scans his palm. Flashes green. Opens the door.

INT. KONSTANTIN PLACE - BASEMENT CONFERENCE ROOM

Oleg pushes Arielle through the door. The door closes behind her.

THE VOICE (O.S. ON SPEAKER)  
Be seated. Your video conference  
call will begin shortly.

Arielle takes a seat at the small table and focuses on the large, wall mounted video screen.

SUPER: OFFSHORE VIRGINIA BEACH

EXT. ATLANTIC OCEAN - OFFSHORE - VIRGINIA BEACH - NIGHT

A small black yacht motors slowly through the moderate ocean swells without running lights. The shoreline is not visible.

EXT. SMALL BLACK YACHT (MOVING)

Alexa and Ezekiel survey the surrounding ocean with night vision binoculars. A submarine periscope appears.

ALEXA  
Got it off the port bow.

Ezekiel grabs a beacon. Flashes it once.

EZEKIEL  
Okay let's go.

Ezekiel and three other COMMANDOS slide the life support unit out from under the canopy as the submarine surfaces nearby with almost no bubbles.

Alexa maneuvers the yacht alongside the submarine. SAILORS appear on the deck of the sub and move toward the yacht.

Other SAILORS open a cargo hatch on the deck.

EZEKIEL (CONT'D)  
Now!

Alexa unplugs the life support unit and the four commandos lift it up to the sailors on the sub. They take the unit and carry it to the cargo hatch. They carefully lower it into the sub.

A sailor extends a hand to Alexa and pulls her up onto the sub.

The cargo hatch is closed and secured. Everyone quickly disappears back into the conning tower. The main hatch closes and the sub quickly submerges. The yacht motors away.

SUPER: KIEV, UKRAINE - ISRAELI EMBASSY

EXT. KIEV - ISRAELI EMBASSY - DAY

A brief visual of the embassy building.

INT. ISRAELI EMBASSY - KIEV - BASEMENT COMMAND CENTER

Chase and General Brecher monitor a large video screen array. HYRAM, 28, operates the computers. The door behind General Brecher bursts open and Anton enters.

ANTON

Excuse me.

Hyram moves out of the way. General Brecher motions for Hyram to exit. He complies. Anton inserts the jump drive into the computer and pulls on a headset.

LATER

Chase and General Brecher watch Anton as he desperately continues to type and search the screens. Greg flies the FXX.

INTERCUT AS NECESSARY:

ANTON

Okay. Greg, can you hear me?

GREG

Roger that.

ANTON

They're at the Konstantin Palace.

It appears that Yegor is being held captive with a girl in a basement cell.

(MORE)



ANTON (CONT'D)

Arielle seems to be in a conference room.

You should be able to pick up their infrareds when you arrive.

GREG

Almost there.

CHASE

Who's this girl, Talia?

ANTON

I don't know but Arielle said she is the key to everything.

Anton begins to furiously type again. He locates a photo of her with Yegor. Anton is taken aback by the resemblance to Arielle.

ANTON (CONT'D)

Sweet Jesus! She looks just like Arielle!

CHASE

With darker hair.

He captures her face and runs facial recognition software.

ANTON

Nothing else on her in the systems.

CHASE

So what's the missing key in this situation?

ANTON

It could be anything.

CHASE

We know that Carson is dirty and Arielle rescued my dad before she left.

They all consider the data points.

ANTON

Perhaps to go get Talia.

Chase's eyes flash with awareness.

CHASE

That's it. I've been wondering why Arielle could heal me and not my dad.

ANTON

What're you getting at?

CHASE

Maybe Talia can.

GENERAL BRECHER

But why the difference?

A light goes off in General Brecher's mind.

GENERAL BRECHER (CONT'D)

It's biblical.

ANTON

How so?

GENERAL BRECHER

The meaning of their names. Arielle means lion of God.

CHASE

What about Talia?

GENERAL BRECHER

It means lamb of God.

They are taken aback by the implications.

CHASE

But only Christ is the lamb of God.

General Brecher hesitates.

GENERAL BRECHER

Perhaps Talia is a feminine variant.

A prolonged silence of contemplation.

GREG

Very heavy stuff, guys.

They are all blown away by the concept.

CHASE

They must be related.

ANTON

They're about the same age and dead ringers for each other.

GENERAL BRECHER

Somehow separated?

Anton types and pulls up side by side photos of Arielle and Talia. Their similarities of appearance are striking.

ANTON

I think we're on to something.

GREG

Yeah, it sounds like we need to pick up Talia and get her to your dad asap.

Chase's eyes flash with hope.

CHASE

Reviving my dad would sure resolve the Carson as Commander in Chief problem... And revive America 2.0.

GREG

Yeah, but you can bet Carson will do anything to stop that miracle from happening.

CHASE

The sub needs to run silent and very deep.

GENERAL BRECHER

I'll pass on an emphasis alert.

GREG

We have another big problem.

GENERAL BRECHER

Yes, you can only handle one passenger at a time.

ANTON

And not very well. She might not survive a transatlantic flight and we have to save Arielle too.

General Brecher anguishes for several moments.

GENERAL BRECHER

We have a new two seat version of the FXX in testing to resolve this issue and allow better combat effectiveness.

GREG

How far along are you?

GENERAL BRECHER

Beta testing.

GREG

Major issues?

GENERAL BRECHER

No, but we haven't run any long endurance flights.

GREG

I'll take the risk if you will. Can you have Esther rendezvous with me here?

GENERAL BRECHER

Will do. I'll also direct the submarine to move in your direction.

GREG

I'm out for now.

CHASE

(To General Brecher)

Sir, I'd like to request permission to go on this mission.

General Brecher wrinkles his brow.

GENERAL BRECHER

It would be a terrible risk and very uncomfortable.

CHASE

I'll take the risk. Could you maybe pad up the bomb bay and I'll take a sedative.

General Brecher considers the concept.

CHASE (CONT'D)

I'd really like to be there for Arielle and my dad.

GENERAL BRECHER

Okay.

INT. KONSTANTIN PALACE - BASEMENT - CELL #3

Yegor sits on a small bed. Talia is seated on a chair nearby. Talia's mind is racing with thoughts.

TALIA

Why did you never tell me about Arielle?

YEGOR

What about her?

Talia narrows her eyes.

TALIA

You said we are sisters.

YEGOR

Really? When did I say that?

Talia narrows her eyes at Yegor.

TALIA

As you were dying... Please be honest with me. Only a blind fool could not see that we're sisters.

Yegor squirms as he searches for an answer.

TALIA (CONT'D)

The time has come to tell the truth.

Yegor sighs in acquiescence.

YEGOR

I've done terrible things in my life... My people in Crimea stole children from families and sold them to wealthy buyers around the world.

Talia's eyes moisten.

TALIA

You stole me from my mother?

Yegor lowers his head in shame.

YEGOR

Yes... I saw you among the other children at the hospital...

Yegor fights to control his emotions

YEGOR (CONT'D)

And I sensed you were someone very special.

Talia reflects her conflicted emotions.

TALIA

So you kept me for yourself.

Yegor nods in embarrassment.

YEGOR

And I discovered love through you.

TALIA

By denying me the love of my family?

Yegor lowers his head in shame.

INT. KONSTANTIN PLACE - BASEMENT CONFERENCE ROOM

Arielle remains seated at the table as the large TV screen flashes on. An image of Vice President John Carson appears.

JOHN

Ms. Denovo. You're quite an interesting dilemma.

ARIELLE

So are you, Sir.

John frowns.

JOHN

I suggest you avoid sarcasm in your current predicament.

ARIELLE

Is that a threat, Sir?

JOHN

I don't deal in threats. I deal in the reality of situations.

ARIELLE

Please share your current realities with me.

JOHN

Only as much as you need to know.

ARIELLE

Very well. Please get on with it.

John glares at Arielle.

JOHN

You control a certain global system that I'm considering as an alternative for achieving my strategic goals.

ARIELLE

And what are your goals, Sir?

JOHN

That's not your concern.

ARIELLE

No, but it's your concern if you hope to gain access to my system.

I'm not giving you anything if you don't put all your cards on the table.

John grimaces in frustration.

JOHN

Very well, I'll go with my other alternatives and Oleg will handle your immediate termination.

ARIELLE

You're confusing me with someone who fears death.

JOHN

I couldn't care less what you fear. Goodbye Ms. Denovo.

ARIELLE

Fine, but you can be certain that the network that I control will shutdown every system that you control within 48 hours of my death.

John gives Arielle a death stare.

JOHN

Don't you dare threaten me.

ARIELLE

It's not a threat, it's the reality of the situation.

John fumes as he considers a response.

JOHN

Okay, have it your way. Your sister is sitting in a cell fifty feet away from you and she'll be dead in five minutes if you don't turn over the full details on your system to my people.

ARIELLE

Your threats are meaningless. You don't leave loose ends so there's nothing to be gained by giving you anything...

The 48 hours applies to her life as well.

John wrinkles his brow in determination.

JOHN

So are you going to force me to launch a nuclear intimidation scenario that could spin out of control into a nuclear conflagration that could kill billions of innocent people?

Do you want that on your conscience?

ARIELLE

So you're a suicidal megalomaniacal nut job on a power trip?

Thanks for clearing that up.

John struggles not to blow a gasket.

ARIELLE (CONT'D)

Relax, John. You might try answering my first question.

(MORE)



ARIELLE (CONT'D)

Maybe we can find common ground if your motives are truly altruistic.

John glares at Arielle.

JOHN

Maybe you haven't noticed that human civilization is in a death spiral of self-destruction in a nuclear age.

ARIELLE

Yes, and that's why I'm here talking to you. You're a big part of the problem.

John laughs incredulously.

JOHN

And you and your system are the solution?

ARIELLE

I've got it all covered, John, without all the murder and self-serving power games that you like to play.

John barely suppresses his rage.

ARIELLE (CONT'D)

We could've avoided this whole scenario if you'd bothered to have a rational conversation with me before you tried to murder your President.

John flashes another death stare at Arielle.

ARIELLE (CONT'D)

It's not too late to step back and redeem yourself.

John struggles to control his fury. Rises to his feet.

JOHN

I'm the most powerful man in the history of humanity and you're a delusional little girl with a highly inflated opinion of herself.

Arielle considers the situation.

ARIELLE

And your the self adulating supreme leader of a global band of psychopaths who want to control the world to the detriment of everyone else.

John stands in fury.

JOHN

I'll to do whatever is necessary to enforce global order and I don't need your system to achieve my goals after I assume control of the nuclear launch codes tomorrow!

Arielle considers the situation.

ARIELLE

So what's your grand plan, Adolph?

John flashes an intense death stare at Arielle.

JOHN

Demand that all nations submit to my will or I will unleash Armageddon!!

Arielle rolls her eyes.

ARIELLE

Really, that's the best you got?

John goes apoplectic.

JOHN

That's the reality little girl and I'm calling your bluff!!

ARIELLE

Oh, really?

John smiles with devious satisfaction.

JOHN

Yes. We both know there is no way your pathetic conscience will allow you to shut down America and unleash massive human suffering.

The screen goes blank as Arielle shudders in terror. She rises to her feet. The door bursts open. Oleg rushes through the doorway with three armed GUARDS.

Arielle explodes into an awe inspiring martial arts display that devastates Oleg and all of the guards.

They are all out cold. Arielle rapidly cuffs them all together with plastic cuffs and grabs the keys from Oleg. She stuffs their hand guns into her belt and smashes their cell phones. Arielle exits the room.

HALLWAY

Arielle closes and locks the door. Rushes down the hallway.

ARIELLE

TALIA!!!

Someone is banging on the third door down on the left. Arielle unlocks the door. Talia and Yegor exit the room. Arielle hands Yegor two hand guns.

ARIELLE (CONT'D)

Let's go.

They all rush down the hallway to the stairs. They climb the stairs rapidly. They disappear from view as the elevator doors burst open and six GUARDS rush out and down the hall toward the conference room.

INT. ISRAELI EMBASSY - ANKARA - BASEMENT COMMAND CENTER

Anton remains at the computer array. General Brecher stands behind him.

ARIELLE (O.S.)

So what's your grand plan, Adolph?

JOHN (O.S.)

Demand that all nations submit to my will or I will unleash Armageddon!!

INTERCUT AS NECESSARY:

GENERAL BRECHER

Greg, did you get that?

GREG

Yes, Sir.

GENERAL BRECHER

We have a rogue American president.

GREG  
I've got to help Arielle and Talia.  
Keep me posted.

ANTON  
I'm in control of the full  
satellite network. Let me know if I  
can help.

GREG  
Will do.

General Brecher reappears.

GENERAL BRECHER  
(To Anton)  
We must protect the submarine.  
Please disable all of their  
military satellites.

Anton furiously types on the keyboard.

ANTON  
Done.

GENERAL BRECHER  
Disable the power systems on their  
carriers and other military ships  
at sea.

Anton types away.

GENERAL BRECHER (CONT'D)  
Disable the air force of the  
Russian Federation and NATO air and  
missile forces in Europe.

Anton continues to type furiously.

GENERAL BRECHER (CONT'D)  
Disable the ICBM and strategic air  
command of the United States and  
Russia.

Anton types like crazy.

ANTON  
This will take some time.

GENERAL BRECHER  
Understood. Protect Talia and  
Arielle at all costs.

GREG

Will do.

INT. KONSTANTIN PALACE - DAY

Arielle leads Talia and Yegor down the large ornate hallway. Four GUARDS suddenly appear ahead. Talia watches in awe as Arielle flashes toward the guards with supernatural speed.

She assaults them with a fantastic display of martial artistry that leaves them unconscious and disarmed.

Arielle scoops up another pistol and a Kalashnikov. They reach the doorway that they previously entered from the helipad.

ARIELLE

Wait here.

Arielle bolts through the door.

EXT. KONSTANTIN PALACE

Arielle emerges from the palace and hugs the wall as she observes the area and the skies above. Arielle spots a large group of military vehicles, tanks and SOLDIERS moving quickly in her direction about 1000 yards away.

Several tank rounds fire and devastate a portion of the palace nearby. Arielle hits the deck flat on her stomach as debris rains down on her.

Suddenly a rapid volley of laser bursts explode from the heavens and obliterate the military vehicles, tanks and soldiers.

The destroyer offshore fires a volley of shells just before the destroyer is devastated by laser bursts. Arielle runs away from the palace as the shells strike the ground all around her.

The force of the blasts knock Arielle to the ground unconscious. Talia suddenly appears from the palace unarmed and runs toward Arielle. Yegor follows close behind with a Kalashnikov.

Four more SOLDIERS appear from inside the palace and open fire. Yegor hits the deck and takes them out with a burst from his weapon. Talia reaches Arielle as the two FXX's appear from above and land nearby.

Arielle remains unconscious. Talia places her hand on Arielle's forehead and closes her eyes as Greg and Chase rush to join them.

Arielle's eyes open and she focuses on Talia. They embrace for a poignant moment. They separate and Greg extends a hand to Arielle and pulls her to her feet. She leans forward in exhaustion with her hands on her knees.

GREG

Can you fly?

ARIELLE

Yes.

Arielle notices Chase. They embrace as Yegor arrives.

ARIELLE (CONT'D)

Have you lost your mind?

CHASE

No more than you.

Esther arrives with pressurized flight gear for everyone.

ESTHER

Get these on.

Everyone pulls on flight gear. Talia notices Yegor as he refuses his.

TALIA

(To Yegor)

You must come with us.

YEGOR

No, I must stay and do what I can to stop the Russian nuclear retribution that may flow from this incident here.

Yegor and Talia exchange a glance.

YEGOR (CONT'D)

I'm sorry, Talia. I know I'm unworthy of your forgiveness but I love you very much.

Talia takes his hand.

TALIA

Forgiveness is possible but it's earned through deeds, not words.

Yegor nods in understanding. He bolts away and back into the palace.

LATER

The two FXXs hover up and explode away lightening fast with deafening sonic booms.

INT. ISRAELI SUBMARINE "LEVIATHAN" (MOVING)

Alexa sits beside the life support unit and observes President Foster. The forward motion of the submarine eases to a stop. Alexa registers concern as the sub descends.

CAPTAIN MEYER, 43, appears.

CAPTAIN MEYER

We just received orders to cease movement and hold on the bottom to avoid detection.

Your president has declared war on Israel.

Alexa registers alarm as Captain Meyer disappears.

INT. PRESIDENT CARSON'S COMMAND BUNKER

Vice President Carson sits alone surrounded by a huge video and computer array. The screens are blank. Vanessa enters the room.

JOHN

What's going on?

VANESSA

A global systems shutdown.

JOHN

How is that possible? The girl is in custody!

VANESSA

Apparently she trusted someone else with system access.

JOHN

Who's this person and where are they?

VANESSA

We suspect Anton Shekov because he's the only one with enough system knowledge to execute a selective shutdown.

JOHN

Any idea where he is?

VANESSA

No, Sir, but we're working on it.

JOHN

Find him!

VANESSA

Yes, Sir... We have another problem.

JOHN

What now?

VANESSA

The two girls have escaped.

Terror flashes across John's face.

JOHN

(Furious)

How could that happen?!!!!

VANESSA

Two FXXs.

JOHN

So we can't track their location.

VANESSA

That's correct, Sir.

John considers the situation.

JOHN

Let's issue a press release on the girl's as hostile enemy agents and direct everything we have toward finding them.

VANESSA

Will do, Sir... We have one more piece of information that may be important.



JOHN  
What is it?

VANESSA  
There was an Israeli submarine  
operating offshore Virginia last  
night. It surfaced briefly and then  
moved toward Europe.

John processes the information.

JOHN  
Why did no one tell me about this?

VANESSA  
We weren't on alert at the time and  
it was not deemed unusual.

Their subs are primitive diesels  
and no real threat to us.

John absorbs her assertions.

JOHN  
Any news on Foster's body?

VANESSA  
None, Sir...

Vanessa watches John as his mind struggles to process the  
information. Her mood shifts to unease.

VANESSA (CONT'D)  
With all due respect sir, this  
situation is spinning out of  
control... Please stop and  
reconsider what you're doing...

Vanessa registers unease as John's eyes darken. He stands and  
moves toward her in apparent deep thought. John places his  
arm around Vanessa's shoulders.

John suddenly attacks Vanessa and jerks her head hard and  
viciously to the right. Her neck snaps and she dies as she  
crumples to the floor. He deliberately rips his jacket lapel.  
He jerks the door open.

JOHN  
SKINNER!!!

JIM SKINNER, 35, appears in concern. He looks down at  
Vanessa.

JIM  
What happened?

JOHN  
SHE ATTACKED ME!!! Get her out of  
here!

Two other AGENTS arrive and remove Vanessa from the room as John nervously takes a seat at his desk.

JOHN (CONT'D)  
(To Skinner)  
Get General Marks in here now!

Skinner disappears. GENERAL MARKS, 51, soon appears in the doorway.

GENERAL MARKS  
Yes, Sir.

JOHN  
There's an Israeli submarine  
operating in our coastal waters. It  
is believed to be nuclear capable  
and that makes it an imminent  
threat to us.

Find it and destroy it at all costs.

GENERAL MARKS  
Yes, Sir, but our key surveillance  
assets are down with the system  
problems.

JOHN  
Wasn't the Ford and its air wing  
outfitted to resist EMP and ESD  
interference?

GENERAL MARKS  
Yes, Sir, but we're also having  
major virus issues and the Ford  
just returned from sea trials with  
issues that need to be resolved  
before she's fully operational.

John fumes.

JOHN  
General, we're in the midst of a  
national security emergency. Have  
the Ford and her group put to sea  
immediately along with every  
submarine in the vicinity.

(MORE)

JOHN (CONT'D)  
Find that Israeli sub and destroy  
it before it turns our east coast  
into a nuclear waste land!

GENERAL MARKS  
Yes, Sir.

General Marks disappears. Skinner reappears.

JOHN  
Get Director Trescott in here.

JIM  
Yes, Sir.

DIRECTOR PAUL TRECOTT, 48, appears in the doorway.

JOHN  
One of your agents just tried to  
assassinate me!! What the hell is  
going on?

Paul is flustered.

PAUL  
I apologize, Sir. I can't think of  
any reason why Agent Wilkins would  
do such a thing.

JOHN  
It was a near disaster in the  
middle of a major national security  
crisis!!

John points his finger at Paul.

JOHN (CONT'D)  
If you value your career, I suggest  
you get busy locating the Israeli  
sub off Virginia.

Put everything we have on it.

PAUL  
I will, Sir, but all of our  
surveillance systems have been  
infected with hyper-viruses...

John struggles to control his rage.

JOHN

You have the most brilliant minds  
on earth at your disposal so figure  
it out before we all disappear in a  
nuclear firestorm!!!

PAUL

Yes, Sir.

Paul departs. RACHEL PEARSON, 52, appears at the doorway.

JOHN

Yes?

RACHEL

The Russian foreign minister is  
reporting an attack by NATO forces  
in the St. Petersburg area...  
They're demanding to speak to you.

John fumes in frustration.

JOHN

Just what we need now! Put  
President Pushkov through to me on  
a secure line.

RACHEL

Yes, Sir.

John closes the door and takes a seat at his desk. His desk  
phone rings. He picks it up. Listens.

JOHN

This is just the pretense we've  
been waiting for. You can move  
forward against NATO forces other  
than the United States and you can  
feel certain that we'll not  
interfere.

It's long past time for the EU to  
pay the price for abandoning self-  
defense.

John hangs up. He reclines back in his chair and smiles.

JOHN (CONT'D)

So much for economic competition  
from the EU.

John rises and walks to the door. Opens it.

JOHN (CONT'D)  
General Marks!

John moves back to his chair and sits down. General Marks enters the room.

JOHN (CONT'D)  
Close the door.

General Marks complies.

JOHN (CONT'D)  
I just spoke to the Russian president. He is outraged by the NATO attack on his forces near St. Petersburg.

He's ordering his forces to advance into the EU on a broad front and I have assured him that we'll do nothing to oppose his forces as long as they do not attack our people.

General Marks' expression registers grave concern.

JOHN (CONT'D)  
If you have a problem executing this order, I'll find an officer who will.

GENERAL MARKS  
We'll follow your orders, Sir.

JOHN  
That is all.

General Marks departs.

EXT. NAVAL STATION NORFOLK - DAY

The enormous USS Gerald R. Ford sails out of the channel into the open sea. It is surrounded by a fleet of supporting vessels.

EXT. ATLANTIC OCEAN - AIRBORNE - DAY

An array of American submarines stretches at intervals to the horizon. They all submerge. The skies above are filled with military aircraft.

INT. FXX 2 COCKPIT - AIRBORNE (MOVING)

INTERCUT AS NECESSARY:

Arielle flies and monitors her screens. Talia sits behind her.

TALIA

Arielle, I know you are busy but may I ask you a question?

ARIELLE

Certainly.

TALIA

Have you known about me all your life?

ARIELLE

No... Mother never told me about you. I guess she wanted to protect me from the truth.

TALIA

How'd you find out about me?

Arielle considers the question.

ARIELLE

It's complicated. We'll discuss it when this is over.

GREG

Arielle, I've got a fix on the Leviathan. We need to take it up to Mach 5.

ARIELLE

Will do. Hold on Talia.

EXT. OVER EUROPE - AIRBORNE (MOVING)

The FXX and the FXX 2 explode into hyper-speed.

INT. ISRAELI SUBMARINE "LEVIATHAN" - SUBMERGED

Captain Meyer and Alexa stand behind a SEAMAN who is operating a computer array. They are all focused on a screen that registers the movements of the American fleet and submarines moving in the direction of their position.

ALEXA

Not good.

CAPTAIN MEYER

No, it's not and we can't risk communication for support.

ALEXA

I'm sure they're monitoring the situation.

INT. ISRAELI EMBASSY - KIEV - BASEMENT COMMAND CENTER

Anton remains seated at the computer array. General Brecher is standing behind him and looking over his shoulder. They watch the movements of the American fleet and submarines toward the Israeli submarine in the mid Atlantic Ocean area.

The two FXX's are visible as well as they move from offshore west of Ireland toward the Israeli submarine.

GENERAL BRECHER

Can we disable the American fleet?

ANTON

Only the support vessels. The subs and the Ford have self contained power and operational systems with new cyber resistant security systems.

GENERAL BRECHER

Can you hack them?

ANTON

Not in time... I can unleash the satellite lasers on the Ford and the other surface vessels but the subs are safe as long as they're submerged.

General Brecher anguishes.

GENERAL BRECHER

We can't allow any launches from the Ford.

ANTON

The Ford has new aircraft that are EMP and ESD resistant.

I can destroy the jets with lasers but the pilots will be lost.

GENERAL BRECHER  
Shut down the support vessels and  
fire an array of warning laser  
bursts around the Ford.

Anton types away.

EXT. ATLANTIC OCEAN - AIRBORNE - DAY

The USS Ford and the support vessels sail at top speed. Suddenly the support vessels lose momentum and slow to a stop. A sensational phalanx of laser bursts explode from the heavens in a circle all around the Ford.

The Ford continues to surge forward as it poises to launch aircraft.

INT. ISRAELI EMBASSY - ANKARA - BASEMENT COMMAND CENTER

Anton remains seated at the computer array. General Brecher remains standing behind him and looking over his shoulder.

ANTON  
It didn't work. They're moving to  
launch.

GENERAL BRECHER  
We can't allow that or the FXXs and  
the Leviathan will be vulnerable.

General Brecher anguishes.

GENERAL BRECHER (CONT'D)  
There's a price to be paid for a  
rogue President.  
  
Take down any aircraft that launch.  
  
Try do avoid pilot deaths if  
possible.

ANTON  
I've got a better idea.

Anton types away.

EXT. ATLANTIC OCEAN - AIRBORNE - DAY

The USS Ford motors away from the support vessels at high speed. An F-18 prepares to launch from the flight deck.



A smaller laser beam bursts from the sky and skillfully damages the catapult and aircraft elevators of the USS Ford.

INT. ISRAELI EMBASSY - ANKARA - BASEMENT COMMAND CENTER

Anton remains seated at the computer array. General Brecher stands behind him and looks over his shoulder with a broad smile.

GENERAL BRECHER

Brilliant thinking, Anton. What can we do about the subs?

ANTON

Not much, but they're slow moving and a limited threat to the sub and the FXX's.

GENERAL BRECHER

Until our sub moves anywhere. What is their ETA at our current site?

ANTON

About three hours.

GENERAL BRECHER

And the FXXs?

ANTON

About three hours also.

GENERAL BRECHER

Is our sub safe to move toward the FXXs?

ANTON

No. They can track her if she moves and she would be vulnerable to cruise missiles.

INT. PRESIDENT CARSON'S COMMAND BUNKER

John is seated at his desk. General Marks appears at the doorway in distress.

GENERAL MARKS

Satellite laser bursts have damaged the flight deck of the Ford, Sir.

John's eyes flash with anger. He lifts his phone.

JOHN  
Get the Israeli Prime Minister on  
the line.

John waits impatiently.

INTERCUT AS NECESSARY:

SIMON GOLDWYN, 63, appears seated at a desk.

JOHN (CONT'D)  
Simon, you have rogue elements  
operating against America. You must  
stop all their activities and  
restore all our systems immediately  
or Israel will cease to exist in  
thirty minutes.

Simon is visibly terrified by the ultimatum.

JOHN (CONT'D)  
Do I make myself clear?

SIMON  
Yes. We'll take immediate action.

INT. ISRAELI EMBASSY - ANKARA - BASEMENT COMMAND CENTER

Anton is seated at the computer array. General Brecher  
remains standing behind him and looking over his shoulder.  
Anton is typing on the keyboard. Israeli soldiers burst into  
the room and pull Anton away from the computer array.

ISRAELI OFFICER  
I'm sorry, Sir, but the Prime  
Minister has ordered me to take you  
both into custody immediately.

GENERAL BRECHER  
This is madness!

General Brecher retrieves his sat phone and dials it on  
speakerphone so Anton can hear.

INTERCUT AS NECESSARY:

Simon is seated at his desk.

GENERAL BRECHER (CONT'D)  
What's the meaning of this, Sir?

SIMON

President Carson has threatened an immediate nuclear attack on Israel if you don't stand down.

The man is clearly mad so we have no choice but to comply.

I command you to cease all of your activities and reverse all of your systems interference with the Americans.

General Brecher turns toward Anton.

ANTON

That's not going to happen.

The Israeli officer points his hand gun at Anton's forehead. Anton does not flinch.

GENERAL BRECHER

Killing him doesn't solve anything.

ARIELLE (O.S. ON SPEAKER)

Call Carson back and say that...

INT. PRESIDENT CARSON'S COMMAND BUNKER

John is seated at his desk. Rachel appears at the doorway.

JOHN

I've got Prime Minister Goldwyn on your line.

John motions for her to leave and close the door. He lifts the phone.

JOHN (CONT'D)

Have you resolved our problem?

SIMON

All of our people are standing down but you know very well that Arielle Denovo is beyond anyone's control.

John considers a response in extreme angst.

JOHN

Release my systems and I'll deal with her.

SIMON

We have no control over her systems  
and the viruses are irreversible  
without her involvement.

JOHN

Then you leave me no choice.

SIMON

There are over 50,000 Americans and  
8 million human souls in Israel at  
this moment.

Do what you will and we'll respond  
accordingly.

Simon hangs up. John stands and pounds in fury on his desk.

EXT. MOSCOW - RED SQUARE - NIGHT

Yegor walks through the darkness on the perimeter of Red Square. He wears a heavy jacket and a large backpack. He disappears around a corner of the Kremlin wall into a dark alcove. He removes a rope with a grappling hook and gun attached to the end of it.

He fires the grappling gun up the dark interior corner wall. The hook flies silently over the top of the wall. Yegor jerks the rope and the hook catches on the pediment above. Yegor scales the interior corner wall in darkness.

INT. KREMLIN COMPOUND

Yegor rappels down the inner Kremlin wall into a dark area below. Yegor jerks the rope loose and stashes it in some shrubs. He moves stealthily through the compound and avoids lighted areas.

Yegor reaches a building and approaches a heavy metal door where two GUARDS stand watch.

Yegor sets up a small device and directs a blue laser beam at the security camera above the doorway. Yegor fires darts into each of the guards and they collapse to the ground. He quickly drags them out of sight.

Yegor snatches an access card from one of the guards. He inserts it into the door lock. The door opens.

INT. KREMLIN BUNKER ACCESS HALLWAY

Yegor's arm appears through the doorway. He flips off the light switch. Yegor hurries through the doorway and down the staircase.

INT. KREMLIN BUNKER CONTROL ROOM

VALERY PUSHKOV, 56, the Russian President sits at the head of a large control console. GENERALS and POLITICIANS are seated around the console.

Valery registers alarm as Yegor suddenly appears and stalks into the center of the console.

VALERY  
Seize him!!!

Four GUARDS move toward Yegor as he jerks open his large jacket to reveal a huge suicide vest covered with sticks of C-4. Yegor holds a detonation switch in his hand. Valery's eyes flash with terror.

YEGOR  
It will detonate if I release this  
switch.

Valery motions for the guards to back off. They comply.

VALERY  
What do you want, Yegor?

YEGOR  
Cooperation. You must cease all of  
your offensive operations against  
the EU and other nations  
immediately.

Valery and everyone else hesitates.

YEGOR (CONT'D)  
(Yelling)  
NOW!!!

VALERY  
DO AS HE SAYS!

Everyone springs into action. DMITRI slips into a side office behind Yegor.

SIDE OFFICE

Dmitri eases the door shut. Dials his phone.

INT. PRESIDENT CARSON'S COMMAND BUNKER

John is seated at his desk. Rachel appears at the doorway.

RACHEL  
Operative K5 is on your line.

John snatches up the phone. Listens.

JOHN  
Execute the Armageddon protocol.

John hangs up smiling.

JOHN (CONT'D)  
Thank you, Yegor.

INT. KREMLIN BUNKER CONTROL ROOM

Yegor stands in the middle of the large console holding the trigger mechanism. Dmitri slips out of the office. He removes a Glock from his vest holster. Raises it to fire at Yegor from behind. Valery sees Dmitri.

VALERY  
(Yelling)  
NOOOOO!

SLOW MOTION

Dmitri fires a shot that strikes Yegor in the back of the head. Yegor collapses to his knees. Releases the trigger switch.

END SLOW MOTION

EXT. RED SQUARE - NIGHT

An enormous explosion erupts within the Kremlin walls.

INT. FXX - 2 COCKPIT - NIGHT (MOVING)

Arielle flies. Talia sits behind her. Her eyes suddenly flash with terrifying awareness.

INTERCUT AS NECESSARY:

TALIA  
(Yelling)  
NOOOO!!

Talia sobs.

ARIELLE  
What's wrong?

Talia struggles to control her distress.

TALIA  
Yegor is gone.

ARIELLE  
How?

TALIA  
The Kremlin. An explosion.

Arielle adjusts her screen to a satellite view of the Kremlin. A huge fire is burning.

ARIELLE  
I'm sorry for your loss, Talia. He  
died to save many from tyranny.

Talia nods as she fights to regain her composure.

TALIA  
He was the only family I ever knew.

Arielle anguishes for Talia.

ARIELLE  
Well, now we have each other...

We must focus on the task before  
us.

Talia nods in agreement.

TALIA  
What am I expected to do?

ARIELLE  
Save humanity from a madman.

An image flashes on Arielle's screen. Talia watches over Arielle's shoulder. President Carson steps to a podium with the seal of the president mounted on the front of it.

JOHN

Ladies and gentlemen. I have just received terrible news of an attack on the Kremlin that has taken the lives of the senior Russian leadership.

This shocking news is a blow to all humanity but especially the great Russian people. I want to make clear the people of the United States are appalled by this terrible act of terrorism and we'll stand with the Russian people to insure that those responsible for this heinous crime are brought to swift justice.

As with the shooting of President Foster, all the evidence points to Israel as perpetrators of this heinous crime.

The world can no longer stand by and do nothing. We must act now to stop this madness.

The screen goes dark.

TALIA

Everything he said is a terrible lie!!

ARIELLE

That is why we must stop him.

TALIA

But how? He's the most powerful man on earth.

ARIELLE

But you possess a gift that is much more powerful than him.

Talia considers the assertion.

TALIA

You mean what happened with Yegor at the palace?

ARIELLE

Yes, you restored life to him after death... But it is much more than that...

(MORE)



ARIELLE (CONT'D)

You possess a very beautiful spirit that inspires people to listen to you and trust you.

Talia struggles with the concept.

TALIA

But how is that possible? I'm just a simple girl. Nothing special at all.

ARIELLE

That's not true, Talia. You're the most special girl of all.

TALIA

No, that would be you... You're like a living miracle...

ARIELLE

We're both blessed with great gifts to serve different purposes.

Talia is bewildered.

TALIA

It all seems so unbelievable.

ARIELLE

I understand exactly how you feel because I've felt this way too... You must trust me, okay?

TALIA

But of course. Please tell me what I should do.

GREG

Arielle, we're twenty minutes from the sub location.

ARIELLE

And the American submarines are 33 minutes from reaching firing range.

GREG

But they don't know the position of Israeli sub.

ARIELLE

They will as soon as it moves to surface.

CAPTAIN MEYER  
Awaiting your instructions.

ARIELLE  
Surface in exactly nineteen minutes  
and 23 seconds.

We'll drop Talia and then provide  
cover.

CAPTAIN MEYER  
How effective will your cover be?

ARIELLE  
We can jam guidance but not  
magnetic sensors.

CAPTAIN MEYER  
Our torpedoes have twice the range  
of the American torpedoes. We can  
destroy them if we fire now.

Arielle's mind races.

ARIELLE  
That would certainly trigger  
retaliation before yours made  
contact.

Your best defense is President  
Foster.

Anton, confirm the channel  
frequencies with the American subs  
and prepare for video transmission  
to them.

ANTON  
On it.

GENERAL BRECHER  
Captain, do as she says and hold  
for my command.

CAPTAIN MEYER  
Yes, Sir.

Captain Meyer shakes his head in frustration.

CAPTAIN MEYER (CONT'D)  
We must begin our ascent.

EXT. ATLANTIC OCEAN - UNDERWATER

The Israeli sub lifts off the ocean floor and begins a rapid ascent through the water.

INT. USS OHIO SUBMARINE

CAPTAIN WILSON stands at his control station. SEAMAN SWARTZ sits at a sonar station nearby.

SEAMAN SWARTZ

Sir, we have a sub rising at 57 miles.

CAPTAIN WILSON

Shift course to close range at full speed. Prepare cruise missiles for launch.

Captain Wilson lifts his phone.

INTERCUT AS NECESSARY:

CAPTAIN WILSON (CONT'D)

Sir, we have located the Israeli sub and are closing. ETA to firing range is 17 minutes.

JOHN

You have my order to destroy the sub by any means necessary.

CAPTAIN WILSON

Yes, Sir.

Captain Wilson hangs up.

EXT. ATLANTIC OCEAN - AIRBORNE

The two FXXs slow to hover mode above a spot on the ocean surface. The FXX 1 remains on station above and the two seat FXX 2 hovers close to the ocean surface.

INT. FXX - 2 COCKPIT (HOVERING)

Arielle operates the controls. Talia sits behind her.

TALIA

The Americans certainly know we are here, right?

ARIELLE

Yes.

TALIA

It seems to me that the timing may not work here.

Should we try talking to the Americans?

Arielle considers the suggestion.

ARIELLE

Yes, and I think you would be the most effective person to talk to them.

TALIA

Okay.

INT. USS OHIO SUBMARINE

CAPTAIN WILSON stands at his control station. Seaman Swartz sits at a sonar station nearby.

SEAMAN SWARTZ

Sir, we have a request for contact from an aircraft in the area.

Captain Wilson nervously considers the request.

CAPTAIN WILSON

Put through the call.

INTERCUT AS NECESSARY:

CAPTAIN WILSON (CONT'D)

This is the Captain speaking. Please identify yourself.

TALIA

My name is Talia. I'm in an aircraft nearby. We're in position to destroy your vessel in an instant but we would prefer to avoid violence. Will you consider a proposal?

Captain Wilson reflects for several moments.

CAPTAIN WILSON

Yes.

TALIA

I'm here because your President Foster is aboard the Israeli submarine "Leviathan".

CAPTAIN WILSON

(Incredulously)

That's impossible.

TALIA

No, it's true. He was retrieved to avoid further jeopardy from the global conspiracy that tried to assassinate him...

The conspiracy is led by your Vice President Carson.

Captain Wilson absorbs the information with grave concern.

TALIA (CONT'D)

Your president is in a persistent coma but I possess a unique ability to help him emerge from it.

Captain Wilson's mind races with all the implications.

CAPTAIN WILSON

It seems highly unlikely.

TALIA

Why else would I be here risking my life to make such a claim?

Captain Wilson reflects. Acquiesces.

CAPTAIN WILSON

Continue.

TALIA

Please immediately cease your forward movement into torpedo firing range or we'll be forced to take defensive action.

Captain Wilson paces back and forth as he considers the situation.

CAPTAIN WILSON

You have my word but three more of our subs are closing behind us. I will offer my opinion to them but I can't command their actions.

TALIA

Please pass along our conversation and ask them to stand down so we can avoid loss of life.

The "Leviathan" will surrender to you if President Foster does not appear on your monitors within thirty minutes.

Captain Wilson shakes his head in wonder.

TALIA (CONT'D)

We're trying to avoid a catastrophe for all concerned.

CAPTAIN WILSON

I'll speak to them.

TALIA

Please convince them. We must destroy them in self defense if they move to attack us.

CAPTAIN WILSON

Understood.

TALIA

I must enter the submarine to tend to the president.

Please remain on this line with my sister Arielle.

CAPTAIN WILSON

Will do.

EXT. ATLANTIC OCEAN

The "Leviathan" surfaces and eases to a stop. SEAMEN emerge from the conning tower as the FXX 2 sets down on the deck. Talia climbs out of the rear compartment. The bomb bay of the FXX 2 opens and Chase emerges. He is unsteady.

Seamen help Talia and Chase through the hatch and into the conning tower. The bomb bay closes on the FXX 2 and it lifts off and up into patrol position.

INT. ISRAELI SUBMARINE "LEVIATHAN"

Alexa greets Talia at the base of the staircase.

ALEXA

Hi, Talia. I'm Alexa. Please follow me.

SERIES OF SHOTS:

Alexa leads Talia and Chase through the sub and down a staircase. Alexa opens the hatch to reveal the life support unit. Curt is visible through the plexiglass lid. Chase is shaken by the sight of his father.

Alexa turns a lever that releases the plexiglass lid. She lifts the lid.

Talia moves to Curt's side. She places her left hand on his forehead. Talia closes her eyes and says a prayer. She and Curt luminesce together for an extended period of time.

Talia eventually staggers back in exhaustion. Curt does not move. Talia repeats the procedure without success.

Everyone stands by in disappointment. Tears flow from Chase's eyes. He touches Curt's hand and Curt's eyes flash open.

Everyone is freaked out. Curt's eyes search his surroundings. He focuses on Chase, smiles and grasps his hand. His voice is hoarse.

CURT

Where the hell are we, son?

CHASE

The Israeli submarine "Leviathan". John Carson is acting as president in your absence and he has gone rogue.

Curt registers concern as he tries to clear his mind.

CHASE (CONT'D)

We're in the middle of a national security crisis that requires your immediate attention.

CURT

Then help me out of here!

Alexa and Chase help Curt out of the unit. Curt focuses on Talia. They engage in a brief but profound spiritual exchange. Talia reaches out and touches Curt. His normal color returns.

CURT (CONT'D)

Thank you. Who are you?

TALIA  
My name is Talia.

CURT  
You look a lot like Arielle.

TALIA  
She's my sister.

Curt absorbs the concept.

CURT  
Is she okay?

TALIA  
Yes, she is flying cover on this vessel.

ALEXA  
Sir, we must get you to the command center immediately so you can assert command over the U.S. forces that have been ordered to destroy this vessel.

Curt's eyes flash with alarm. Alexa and Talia assist Curt up the stairs.

COMMAND CENTER

Curt enters the command center shakily but under his own power. Captain Meyer steps forward and salutes.

CAPTAIN MEYER  
Welcome aboard, Mr. President. I'm Captain Meyer of the Israeli navy.

CURT  
An honor to meet you Captain. Thank you for your assistance.

CAPTAIN MEYER  
There's a fleet of six of your submarines closing on our position here. They are under orders from your Mr. Carson to destroy our vessel.

We must destroy them with our aircraft if they don't stand down.

Curt's eyes flare with understanding.



CURT  
Can you link me by video?

CAPTAIN MEYER  
Yes, Sir. Please have a seat over  
here.

Curt moves to a station nearby and sits down.

INT. USS OHIO SUBMARINE

Captain Wilson stands behind Seaman Swartz. Curt suddenly becomes visible on the video feed from the "Leviathan". Captain Wilson and Seaman Swartz are stunned by the sight of Curt.

INTERCUT AS NECESSARY:

CAPTAIN WILSON  
Mr. President. I'm Captain Wilson  
of the USS Ohio. I'm under orders  
from acting President Carson to  
destroy the Israeli submarine  
"Leviathan".

CURT  
I countermand those orders. Please  
advise all of our vessels to stand  
down immediately.

CAPTAIN WILSON  
Yes, Sir. Please give us a moment  
to send the transmissions.

Curt watches the monitor until Captain Wilson returns.

CURT  
Captain. Please patch me through to  
Director Thompson of the FBI so  
that we can obtain an arrest  
warrant for Vice President Carson.

CAPTAIN WILSON  
Yes, Sir.

INT. PRESIDENT CARSON'S COMMAND BUNKER

John paces nervously as he awaits confirmation of the destruction of the "Leviathan". DIRECTOR THOMPSON and two ARMED AGENTS appear through the doorway. John registers alarm.

JOHN

What the hell are you doing,  
Thompson?

DIRECTOR THOMPSON

I'm arresting you for conspiracy to  
murder the President of the United  
States.

JOHN

Have you gone mad? You're FIRED!!!

The armed agents move forward and cuff John behind his back.

EXT. MAIN CONTROL CENTER

The armed agents lead John through the command center.  
Suddenly all the blank screens come to life with video of  
Curt being greeted by CAPTAIN WALLACE on the deck of the USS  
Gerald R. Ford. EVERYONE in the command center applauds.

John stands in stunned disbelief. He suddenly shudders and  
collapses to his knees. He rolls onto his back in severe  
cardiac arrest.

INT. USS GERALD R. FORD - CAPTAIN'S QUARTERS (MOVING)

Arielle and Talia sit on a couch and hold hands. Talia is  
anxious.

ARIELLE

Are you okay? There's nothing to  
fear now.

TALIA

It isn't fear. It's uncertainty. My  
life has always been the same.  
Always so simple.

What will our life be now, dear  
sister?

Arielle puts her arm around Talia's shoulders.

ARIELLE

We have each other, Talia, and more  
money than you can imagine.

Everything will be okay.

The door opens. The girls rise and face Curt as he enters the  
room alone and closes the door behind him.

He wears a flight jacket and khaki slacks. Curt struggles to control his emotions. He embraces each of them in a very profound way.

CURT

I owe you both a debt of gratitude that's impossible to repay.

ARIELLE

With all due respect, Sir. That's not true... America 2.0 is still alive.

CURT

Yes, and I hope both of you will help me make it a reality.

Curt turns toward Talia holding her hands in his.

CURT (CONT'D)

I'd like to know you much better, Talia. The world needs you very much at this time.

Talia reflects uncertainty.

TALIA

I'm not sure of this. I seem to have this great gift but I can't save everyone...

How do I come to terms with this reality.

Curt ponders the question.

CURT

There was a man who lived about 2000 years ago who had the same gift...

He chose to illuminate a path to a better life in this world and beyond.

I think he might be a good example to follow.

Talia smiles and embraces Curt. Curt motions for Arielle to join them. Arielle embraces both of them.

CURT (CONT'D)

I want you both to be part of our family if you'll have us.

The girls are taken aback by the offer.

TALIA

It would be the greatest privilege,  
Sir.

ARIELLE

Thank you, Sir.

SUPER: BAHAMAS - TWO WEEKS LATER

EXT. BAHAMAS - DAY

The sky is clear and an island breeze blows. Large clear waves roll onto the white sand beach. Arielle and Chase lie on lounge chairs on the sensational private beach. They hold hands and sip mojitos.

Alexa and Greg lie on the beach nearby. Anton plays frisbee with Esther.

The girls all wear bikinis and the guys all wear swim trunks.

Arielle focuses on Talia walking alone on the beach searching for sea shells. Arielle bounces up and jogs to join Talia. Talia turns to meet Arielle. They engage in a poignant embrace.

Chase watches in awe as the two sisters hold hands and walk down the beach toward the setting sun.

EXT. BAHAMAS - PALM FOREST

SERIES OF SHOTS:

ABU SAIDA wears camouflage as he moves stealthily through the palm trees and the undergrowth beneath them. He carries a camouflaged case in his right hand.

Eventually, the beach appears in front of him. He moves up to an opening between two large boulders that are covered by a palm canopy.

He smiles as he surveys the beach below where Arielle, Talia, Chase, Anton, Esther, Alexa, Greg and the GUARDS are located.

FADE TO BLACK:

Loud automatic gunfire and screams.

THE END