

"RESURRECTION"

by

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RESURRECTION

FADE IN:

EXT. BRIT'S MANSION COMPOUND - CEMETERY - DAWN

The three headstones are silhouetted against the sun as it appears just above the horizon. We pull back to a view of the three graves.

Suddenly the covering stone on Talia's grave begins to slide to one side and topples over onto the ground. Talia rises as a silhouette against the sun. She steps out of the grave in a beautiful white dress.

We follow her as she turns her back toward us and walks barefooted toward the sun.

EXT. MOSCOW - KREMLIN - AERIAL VIEW - SUNSET

Huge sections of the Kremlin, Red Square and the surrounding area are now masses of burning debris and rubble.

EXT. MOSCOW - KREMLIN

We close to SVETLANA ALEXIEVNA, 27, as she struggles desperately through the smoldering rubble of an office building. Svetlana is a stunningly beautiful and athletic blonde who exudes high intellect and resourcefulness.

She wears a sleek black leather outfit and boots that project a clandestine military appearance.

She pulls away some debris to reveal an opening into a descending staircase. She moves gracefully through rubble and down the steps.

INT. BASEMENT HALLWAY

Svetlana works her way through the destruction toward the end of the hallway. Her apprehension grows as she approaches the last door on the right.

She glares with concern at the destruction around her. She turns the knob on the door and it opens slightly but it jams. She summons intense determination and slams her left shoulder into the door. It moves about a foot.

She steps back and unleashes a violent martial art blow against the door with the base of her right boot. The door moves in another foot. Svetlana slips through the opening.

INT. BASEMENT OFFICE

Svetlana stops, turns on a flashlight and searches the dark office. Svetlana unleashes a bloodcurdling scream of terror as the light focuses on the bloodied body of VALERIA, 27. She is a beautiful blonde who looks like Svetlana.

INT. APARTMENT - NIGHT

The luxury apartment is furnished with ultramodern appointments. The front door unlocks from the outside and opens and the light automatically turns on.

Svetlana enters and the door automatically closes and seals with a security "click" behind her. She exudes extreme distress. Her face is red from crying.

She wipes away tears as she collapses to the floor in a distraught sitting position. She hesitantly gazes at a large modern portrait of her and her sister Valeria on the wall. She wails uncontrollably.

LATER - DAWN

A near empty bottle of vodka sits on the glass coffee table. Svetlana is passed out on the couch. The big screen TV on the wall clicks on. A news ANNOUNCER appears onscreen.

ANNOUNCER (ON TV SCREEN)
 (In Russian with English subtitles)
 And now I turn you over to
 President Abramov for his
 explanation of these terrible
 events.

The screen shifts to PRESIDENT ABRAMOV as he stands before Russian flags.

PRESIDENT ABRAMOV (ON TV SCREEN)
 (In Russian with English subtitles)
 Fellow countryman. I come before
 you tonight in the wake of these
 terrible attacks on our Motherland.

(MORE)

PRESIDENT ABRAMOV (ON TV SCREEN)
 I join you in righteous indignation
 and distress over these brazen
 assaults on our nation that have
 taken so many lives of our people.

Svetlana's bloodshot eyes open and she focuses on the screen.

PRESIDENT ABRAMOV (CONT'D)(ON TV SCREEN)
 (In Russian with English subtitles)
 I must inform you that, contrary to
 previous reports, these attacks
 were not the work of the Americans
 but of Chechen terrorists that were
 led by the notorious Abu Saida.

Indignation exudes from Svetlana's eyes as she rises to a
 sitting position.

PRESIDENT ABRAMOV (CONT'D) (ON TV SCREEN)
 (In Russian with English subtitles)
 While nothing can assuage the grief
 we feel for the love ones we have
 lost, I'm happy to report that an
 FSB team led by Colonel Dmitri
 Polotov has terminated Abu Saida
 and his group has been destroyed.

SVETLANA
 (In Russian with English subtitles)
 LIAR!!! IT WAS THE AMERICANS!!!

In a lightning fast move, Svetlana draws a silenced pistol
 and fires a shot into the President on the TV screen.
 Svetlana leaps up and storms out of the apartment.

EXT. MOSCOW - RESIDENTIAL STREET - NIGHT

An armored Mercedes speeds down the street. A heavy gate on a
 residential compound opens and the Mercedes drives through
 it. Armed GUARDS stand watch on each side of the inner gate.

EXT. DMITRI POLOTOV'S COMPOUND

The Mercedes pulls to a stop in front of the impressive
 mansion. An armed GUARD greets the car and opens the rear
 door. DMITRI POLOTOV, 40, emerges from the rear seat of the
 car and stalks into the mansion.

INT. DMITRI POLOTOV'S MANSION - STUDY

Dmitri enters the huge study and closes the door behind him. He walks to the bar and pours himself a large shot glass of vodka. He stops in awareness for a moment. Removes a second shot glass and fills it.

He picks up both glasses, turns and faces Svetlana who has a silenced pistol pointed at his head. He calmly extends the glass to Svetlana but she slaps it away. Dmitri suppresses anger and takes a seat in a large chair nearby.

DMITRI

(In Russian with English subtitles)

I was very sad to hear about Valeria. She was a uniquely gifted...

SVETLANA

(In Russian with English subtitles)

Spare me your phony condolences!

You were too busy fabricating lies to promote yourself to give a damn about Valeria!!!

Dmitri coolly downs the shot and sets the glass on the side table.

DMITRI

(In Russian with English subtitles)

Why are you here, Sveta?

SVETLANA

(In Russian with English subtitles)

You know the Americans are responsible for this outrage but you take credit for killing some terrorist to cover it up!

Svetlana's hand shakes with fury as she struggles to suppress the desire to shoot Dmitri.

DMITRI

(In Russian with English subtitles)

I suppose the truth of the matter is of no consequence to you.

Svetlana laughs incredulously.

SVETLANA

(In Russian with English subtitles)

When have you ever spoken the truth about anything?!!

DMITRI

(In Russian with English subtitles)
Be that as it may...

SVETLANA

(In Russian with English subtitles)
I want the names of the American
agents who were responsible!

DMITRI

(In Russian with English subtitles)
And how will your mother feel if I
give you names so you can try to
murder innocent people who'll
certainly kill you instead?

Svetlana's eyes flash with indignation.

DMITRI (CONT'D)

(In Russian with English subtitles)
You're the best we have, Sveta, but
you're no match for this girl.

Svetlana fires a silenced shot into Dmitri's thigh and he staggers to the floor on his opposite knee. Svetlana presses the barrel of her pistol to his forehead.

SVETLANA

THE NAMES AND LOCATIONS!!!

LATER

The door to the study opens. A GUARD enters. Spots Dmitri lying dead on the floor near his computer with a shot to his forehead.

EXT. DMITRI POLOTOV'S COMPOUND - NIGHT

Svetlana eases down the outside of the compound wall and onto the ground in a wooded area as sirens blare. She moves away through dense trees and shrubs. Suddenly she is hit in the upper leg with a dart. She staggers and collapses to the ground.

An SUV appears. Two THUGS emerge from the vehicle. One opens the rear of the SUV while the other disarms Svetlana and ties her wrists and ankles with plastic cuffs.

Together they load her into the rear compartment of the SUV. They close the hatch. Climb inside the SUV and drive away.

EXT. GRAVEYARD - NIGHT

We track through the graveyard to a large and ornate mausoleum. The name "FOSTER" is carved on it in large letters.

INT. MAUSOLEUM

The very heavy door of the mausoleum eases open to reveal two very ornate caskets that rest on each side of the room. The door opens to reveal the silhouette of a very beautiful YOUNG WOMAN against the ambient graveyard lights outside.

The woman wears a beautiful white dress but her face is never visible. She moves toward the casket on the left side. She releases the latches on the casket and opens the lids.

The faint view of a YOUNG MAN'S bullet damaged face appears inside the casket but he is not identifiable in the dim light.

The young woman places her right hand gently onto the young man's forehead. There is a brief flash of light in the area of her hand that flows into the body.

She stands back and watches reverently as the flesh damage disappears from the young man's face. Eventually the very handsome face can be identified as CHASE FOSTER, 21.

Eventually his eyes open and he stares up at the young woman. He tries to speak but he convulses briefly as he struggles to catch his breath. The young woman applies a soothing touch to his forehead until his convulsion recedes.

Chase looks up at the young woman as he struggles to focus his vision.

CHASE

Arielle? Where are we?

INT. KONSTANTIN ROSTONOV MANSION - SVETLANA'S BEDROOM - DAY

Svetlana lies asleep on the huge and ornate 4 poster bed. Her right wrist is chained to a very heavy bed post. Her right eye opens weakly. She gazes at the chain and then surveys her surroundings.

Alarm flashes as she notices that she is naked underneath the designer comforter.

The large bedroom door opens and KONSTANTIN ROSTONOV, 53, appears.

Konstantin is a large and handsome man who wears an expensive black Italian suit and bright white shirt with a silk tie.

He walks to the bed and jerks the comforter off of it to expose Svetlana's nudity which is never directly revealed to us. He surveys her for a moment.

KONSTANTIN

Much more impressive than you were last night. I must say I'm concerned with how easily we captured you.

Svetlana suppresses her rage.

SVETLANA

And who exactly are you?

KONSTANTIN

That's of no consequence to you.

SVETLANA

Why am I here?

Konstantin takes a seat in a chair and crosses his legs.

KONSTANTIN

To explore the possibility that you may be useful to our organization.

SVETLANA

Do you ever get to the point?

Konstantin cuts his eyes at her.

KONSTANTIN

I suggest that you avoid sarcasm if you value your life.

Svetlana rolls her eyes.

SVETLANA

What can I possibly do for you?

KONSTANTIN

You want vengeance for your sister from the Americans, true?

SVETLANA

Yes.

KONSTANTIN

And you think killing the
operatives is the way to achieve
that goal?

SVETLANA

Is there a better way?

KONSTANTIN

Yes, get the ultimate vengeance by
using this incident to bring down
the American empire.

Svetlana laughs. Anger flashes from Konstantin's eyes as he
rises and moves toward the door. Svetlana reacts with
concern.

SVETLANA

My apologies, I'm in a state of
great distress over my sister.

KONSTANTIN

Understandable but not acceptable.
You're useless if you cannot
control your rage and emotions.

SVETLANA

Understood.

KONSTANTIN

You need the proper motivation.

Konstantin snaps his fingers and the electronic manacle
releases from her wrist.

KONSTANTIN (CONT'D)

Follow me.

Svetlana rubs her wrist.

SVETLANA

Uh, clothes?

Konstantin cuts his eyes at her.

KONSTANTIN

Seriously?

She nods. He points to the dresser on the wall near the bed.
She rises with the comforter wrapped around her and moves
toward the dresser as he shakes his head in dismay.

KONSTANTIN (CONT'D)
Is your mind stuck in the 19th
century?

Svetlana glares at him and drops the comforter as we view the
nudity of her torso from behind. His eyes widen with
approval.

KONSTANTIN (CONT'D)
Much better.

He exits the room as she opens the drawer to find nothing but
bikinis. She laughs.

INT. KONSTANTIN'S CRYOGENIC LABORATORY

Svetlana follows Konstantin into the laboratory. She focuses
on two tables on the other side of a large glass window.
There appears to be a human body underneath a white sheet on
each table.

SVETLANA
What's this?

KONSTANTIN
Cryogenic storage.

Konstantin hands a heavy, fully body parka to Svetlana and
grabs one for himself. They pull them on. Konstantin moves to
a heavy door and claps his hands. The door opens and cold air
flows out of the cryogenic room.

Konstantin motions for Svetlana to enter and she complies. He
follows her in and the door closes behind them.

INT. CRYOGENIC STORAGE ROOM

Svetlana eyes the bodies on the tables with some trepidation.
Konstantin moves to the first table and Svetlana joins him.
Konstantin pulls back the sheet on the first body to reveal
the upper torso of Valeria.

Svetlana is stunned by the site of her sister and screams.

KONSTANTIN
Relax and consider the situation!

Svetlana struggles to control her emotions but she eventually
calms and touches her sister gently on her forehead.

SVETLANA
Why's my sister here?

KONSTANTIN

Patience... You're not the only one
who recently lost someone in the
American attacks.

Konstantin pulls back the sheet on the second body to reveal
the upper torso of Abu Saida. His body is damaged but still
recognizable. Svetlana's mind stares in disbelief.

SVETLANA

Abu Saida!

Konstantin gazes at Abu Saida with some fascination.

KONSTANTIN

Gennady's an important point of
reference for us.

He was a very brilliant and
resourceful man but he was
impatient and his methods were
crude and he didn't appreciate the
power of technology...

SVETLANA

They say he was behind the attacks
on Moscow.

Konstantin flashes intense anger.

BLACK LIES!!! The Americans
orchestrated the attacks to weaken
Russia and create a pretense for
reconciliation...

Svetlana studies Konstantin closely.

KONSTANTIN

Then they invented evidence and set
him up to take the blame...

Svetlana considers the assertion.

SVETLANA

And how did he die?

KONSTANTIN

In a most terrible way...

Konstantin covers Abu with the sheet and looks into
Svetlana's eyes with deadly seriousness.

KONSTANTIN (CONT'D)
He made the fatal mistake of
underestimating Arielle DeNovo.

Konstantin returns his gaze to the sheet that covers Abu.

KONSTANTIN (CONT'D)
We'll soon be in the same place as
my brother is now if we make the
same mistake.

Svetlana is stunned.

SVETLANA
Abu Saida was your brother?!!

Konstantin nods.

KONSTANTIN
And he will be again if we succeed
in our mission.

Svetlana absorbs the assertion as Konstantin recovers Abu
Saida and exits the room.

INT. KONSTANTIN'S CRYOGENIC LABORATORY

Konstantin and Svetlana emerge from the cryogenic storage
room and remove their heavy coats.

SVETLANA
How could he be your brother again?

KONSTANTIN
Did you notice that the dead son of
the American president suddenly
reappeared?

Svetlana nods.

SVETLANA
Yes, it was very strange.

KONSTANTIN
And no explanation was offered.

Svetlana's mind races toward excitement.

SVETLANA
Have the Americans discovered the
key to resurrection?

KONSTANTIN

No, but Arielle DeNovo is the key
to controlling that power.

Konstantin opens the doors and they exit the laboratory.

HALLWAY

Konstantin and Svetlana walk side by side down the hallway.

KONSTANTIN

I believe it's no accident that her
name translates to new lion of God.

Svetlana considers the implications.

KONSTANTIN (CONT'D)

Is there any other explanation for
her supernatural abilities and her
boyfriend magically returning from
the dead?

A light goes off in Svetlana's mind.

SVETLANA

So you believe this girl can bring
Valeria and your brother back to
life?

KONSTANTIN

If we can capture her and coerce
her to do so.

SVETLANA

Is that even possible if she has
supernatural abilities?

KONSTANTIN

Yes, because she's emotionally
vulnerable. There are people that
she cares very much about...

SVETLANA

So we take those people and coerce
the girl to help us?

Konstantin nods and the excitement of hope rushes across her
face. Svetlana considers the realities and her expression
gradually shifts to concern.

SVETLANA (CONT'D)

But you believe she was sent by God
himself?

KONSTANTIN

No but there are very powerful
supernatural forces.

SVETLANA

So those forces are our adversary
as well?

Konstantin stops and carefully considers his response.
Svetlana halts and faces him.

KONSTANTIN

Do you fear God?

SVETLANA

No, he doesn't exist.

KONSTANTIN

Then why're you concerned?

SVETLANA

Because resurrection would prove
that I'm wrong.

KONSTANTIN

Okay, let's assume you're wrong.

Arielle may prove the existence of
a higher power but she's also
evidence that those powers on earth
are limited if they can only be
expressed through humans that
require decades to grow from birth
to maturity.

Svetlana nods and they begin walking again.

SVETLANA

So we destroy the girl after the
resurrections and we have nothing
to fear?

KONSTANTIN

Yes.

Svetlana contemplates the scenario.

SVETLANA

But can she be resurrected?

KONSTANTIN

Only if her body remains in tact
and someone else acquires her
powers of resurrection.

Svetlana stops and considers his assertions.

SVETLANA

So you want to play a game with God himself?

Konstantin's eyes flash with excitement.

SVETLANA (CONT'D)

What is your plan?

INT. KONSTANTIN'S INDOOR POOL - DAY

The ultra modern indoor pool is spectacular with many visible amenities. Svetlana and Konstantin sit on couches with a table between them. There is a bottle of Vodka and a tray on the table that is covered with food.

Svetlana holds a full double shot glass. She tosses it down and sets the glass on the table as Konstantin empties his shot glass in similar fashion.

SVETLANA

A very ambitious plan.

KONSTANTIN

Yes, but all the elements are now in place to make it successful.

Konstantin refills their shot glasses as Svetlana removes grapes from the food tray and tosses one into her mouth.

KONSTANTIN (CONT'D)

Are you capable of such things?

SVETLANA

Certainly. I'll do anything to recover my sister.

KONSTANTIN

What about the victims?

SVETLANA

They're all liars and murderers who have plundered our country and sold out to the Americans.

Konstantin studies her carefully.

KONSTANTIN

Is this something you can dedicate yourself to completely?

SVETLANA

Yes, but may I ask your motivation
beyond your brother?

KONSTANTIN

No, you may not... Let's just say
I'm bored with the current global
configuration.

SVETLANA

When do we start?

INT. CHALET - BEDROOM - DAWN

The luxurious room is filled with dim, early morning light.

ARIELLE DENOVO, 21, lies on a large bed next to DOUG DONAHUE, 27. Arielle is a sensational beauty with long blonde hair. She projects extreme insightfulness. Doug is a very handsome guy who sleeps peacefully.

Her eyes suddenly flash open. She sits up in the bed and projects concern. She checks a high tech armband that stretches from her left wrist to her elbow.

She types rapidly on the key pad for several moments. She studies the data and images that scroll rapidly across the screen.

Her mind races for several moments. She rises from the bed in her long t-shirt and disappears into the closet.

EXT. CHALET - DAWN

Arielle emerges from the beautiful chalet in a sleek workout outfit and shoes. She stops and surveys the stunning mountain landscapes around her. Her gaze shifts to a beautiful mountain lake nearby as she stretches.

Suddenly she explodes into a spectacular display of tumbling moves on the hillside lawn. This girl has sensational moves and a natural gracefulness that commands fascination.

Eventually she breaks into a jog up a mountain trail into dense woods.

EXT. MOUNTAIN SUMMIT - SUNRISE

Arielle emerges from the trees onto a barren area above the tree line.

She continues to climb up to the summit of the mountain. She stops and scans the spectacular sunrise as it emerges from the peaks across the lush valley below.

Arielle's eyes flash with an awareness. She stands and surveys the area around her. She fixates on a the figure of a young WOMAN who appears from the tree line on the trail below.

The young woman wears jeans and a hoodie that obscures her identity. The young woman stops as she spots Arielle above. Arielle studies the young woman with fascination for several moments. The young woman removes her hood.

Arielle reacts with stunned amazement as the face of TALIA, 21, appears. Talia is a dead ringer for Arielle but she has darker hair.

TALIA
(Yelling Through Tears)
ARIELLE!!!

Arielle reacts with spectacular joy and gracefully races down the mountain to join her. Talia moves in similar fashion up toward Arielle. Eventually they reach each other and embrace in extreme joy. Tears flow from both of them.

Arielle steps back and gazes at Talia in amazement.

ARIELLE
How's this possible?

Talia takes Arielle's hands in hers.

TALIA
A cataclysm's coming and we're the
only ones who can stop it.

Arielle absorbs the information with disappointment.

ARIELLE
It seems there's always another
mission.

TALIA
We wouldn't be here to experience
this world if it weren't so.

Arielle stops and gazes out at the spectacular mountains across the valley.

TALIA (CONT'D)
You must leave Doug or they'll kill
him.

Arielle winces with distress.

ARIELLE
So a normal life is impossible?

Talia considers the question.

TALIA
You know well that our destinies
will never be normal.

Arielle nods in begrudging acquiescence.

ARIELLE
What is it this time?

TALIA
There's a man in Russia who seeks
to use the Moscow attacks as a
pretense for nuclear war with
America.

Arielle grimaces.

ARIELLE
But I resolved everything with
their President.

TALIA
Yes, but he's mortal and vulnerable
to others who want power and
vengeance and believe America 2.0
Has made the USA vulnerable.

Arielle nods in concerned understanding.

ARIELLE
We must inform the President.

TALIA
I already did and he's preparing.

Arielle gazes into Talia's eyes.

ARIELLE
You met with the President?

Talia nods.

ARIELLE (CONT'D)
How did he react to seeing you back
from the dead?

TALIA

I suppose he was amazed to see me
but he was more astonished to see
his son.

Arielle's eyes flash with stunned astonishment.

ARIELLE

CHASE IS ALIVE?????

Talia nods.

TALIA

But, of course. He was my first
mission...

Talia gazes at the sun over the mountains in the distance.

TALIA (CONT'D)

Providence felt that the President
needed him back in his life to be
ready for the storm that's coming.

Arielle nods.

ARIELLE

How did Chase react?

TALIA

His mind was naturally confused
when he awakened... And his first
question was about you.

Arielle winces with emotion. Talia places her hands on
Arielle's shoulders in a comforting but serious way.

TALIA (CONT'D)

Time is of the essence so we must
leave now...

Talia takes Arielle's hand and leads her down the path into
the trees.

INT. KONSTANTIN MANSION - BASEMENT - HALLWAY

Svetlana wears a sensational new bikini as she follows
Konstantin down the hallway. They reach a doorway and
Konstantin claps his hands. The door opens. Svetlana follows
Konstantin inside.

INT. HOLDING CELL

A man and a woman sit on the floor with black hoods on. Konstantin steps between them and removes their hoods simultaneously to reveal GEOFF and RAISA Donahue.

SVETLANA

Who are they?

KONSTANTIN

The top two American agents on earth.

SVETLANA

Very impressive. The Donahues... They led the assault on the Moscow armory.

KONSTANTIN

And the Seal teams that destroyed much of Moscow and killed your sister.

Svetlana flashes extreme anger.

SVETLANA

Why're they still alive?

KONSTANTIN

Because Arielle DeNovo cares very much about them.

Svetlana suppresses her fury. Geoff's and Raisa's eyes reflect their anger and distress.

EXT. CHALET - MOUNTAIN TRAIL - DAY

SERIES OF SHOTS:

Talia and Arielle move down the mountain trail with a series of very graceful and acrobatic moves off of boulders, trees and other obstacles. There is a certain competitiveness between them.

Eventually they near the chalet grounds. They both suddenly stop as a blast of awareness arrives. They move off of the trail and stealthily through the dense woods.

They arrive at the woods closest to the chalet grounds where they stop and listen carefully. Their attention shifts to surveying the area.

Arielle registers alarm as she sees GUNMAN 1 appear at the large picture window of the chalet with an MP5 in hand. The gunman is Asian and he exudes lethality.

TALIA

Work your way around behind the chalet and wait for my signal.

Arielle registers concern.

TALIA (CONT'D)

Relax, I can handle this.

Arielle gives Talia a hug.

ARIELLE

Be careful. I can't lose you again.

Talia nods, pulls away from Arielle and jogs toward the chalet. Arielle vanishes into the woods to her right.

INT. CHALET - FOYER

The front door opens and Talia enters. She walks into the living room.

LIVING ROOM

Gunman 1 points a silenced pistol at her temple. GUNMEN 2 and 3 appear, subdue Talia and handcuff her hands behind her back.

Talia calmly surveys the situation. GUNMAN 4 drags Doug into the room gagged and bound by handcuffs behind his back. Doug's eyes register his fear and confusion.

Arielle appears at a small window and watches through it.

TALIA

So you want my system and you think this is the way to get it?

Gunman 1 slaps Talia's face hard with the back of his hand. Talia is unfazed but Gunman 1's wrist is severely broken and his hand is dangling from his wrist. He stares at it in disbelief.

Gunman 2 holds the barrel of his MP5 to Doug's head as Gunman 3 aims his MP5 at Talia. Gunman 4 helps Gunman 1 with his wrist as he sits in pain on the couch. Talia releases herself from the handcuffs and takes a seat on a large chair.

TALIA (CONT'D)

Please leave now with your lives.

Gunman 3 raises his weapon and moves to strike Talia with the butt of the gun. A single shot fires from his weapon and strikes Gunman 3 in the forehead. Gunman 3 collapses to the floor as everyone else watches in stunned amazement.

TALIA (CONT'D)

You can't shoot me and you'll all die if you try to harm Doug. Please leave.

Gunman 1 stands and points his pistol at Doug's leg. He fires but the bullet strikes Gunman 2 in the forehead and he collapses. Gunmen 1 and 4 stare in disbelief.

TALIA (CONT'D)

Now's no time to be a slow learner. Please leave now while you still can.

GUNMEN 5 suddenly appears from behind Talia with his weapon raised to strike her. A single round fires from Gunman 1's pistol and strikes Gunman 5 in the forehead. He is stunned backward onto the floor.

Talia focuses on the gun in the hand of Gunman 1. Gunman 4 drops his weapon and bursts out of the room.

TALIA (CONT'D)

At least one with a brain.
(To Gunman 1)
Are you ready to leave?

GUNMAN 1

Honor forbids it.

He raise his weapon to fire at Talia. He pulls the trigger and is devastated by a shot to his forehead. Talia shakes her head and moves to help Doug. She removes his gag and other restraints as he stares at her in awe.

DOUG

WOW!!!... Who're you?

TALIA

I'm Talia.

Doug is taken aback.

DOUG

But Arielle said you were dead.

TALIA
I was... It's complicated.

EXT. CHALET

Gunman 4 runs in terror as Arielle tracks him down. She executes several graceful but stunning blows that take him to the ground. He bounces up and attempts to strike Arielle with several advanced martial arts moves.

Arielle skillfully dodges all of his efforts until she stuns his forehead with a devastating strike from her right foot.

Talia and Doug arrive in a Range Rover. Talia bounces out and moves to Gunman 4 as Doug arrives and embraces Arielle.

DOUG
Your sister is.....

ARIELLE
Yes, she's back and she seems to have acquired some new talents.

They watch Talia as she places her hand on the forehead of Gunman 4. She closes her eyes for several moments, rises and joins Doug and Arielle.

TALIA
Asian Council mercenaries but he doesn't know much about the cataclysm.

DOUG
Cataclysm?

TALIA
The less you know, the better for you. You must disappear into safety until Arielle and I can resolve these scenarios.

Doug registers understanding but regret. He turns to Arielle.

ARIELLE
You must go. I'll find you when this is over.

Doug nods and embraces Arielle in heartfelt affection as Arielle's mind races. Doug kisses her on the forehead and turns to Talia.

DOUG
Thanks for saving my ass.

TALIA

You're most welcome... Please leave now before their back up team arrives...

Abandon your vehicle before you get to the town and take the train from there.

ARIELLE

Wear your hoodie at all times...

DOUG

To avoid the security cameras...

I know the drill from Geoff. This isn't the first time I've had to disappear.

They all join in a three way embrace for a few moments and Doug bolts away and into the Range Rover. They exchange waves as he drives away. The girls turn their attention to Gunman 4.

ARIELLE

What do you want to do with him?

TALIA

Nothing. He's going to be in diapers for a few years.

They jog back toward the woods.

ARIELLE

So why do you rate all these new tricks and I don't?

TALIA

It seems that dying has benefits after all.

Arielle glares at Talia in a good humored way.

TALIA (CONT'D)

Don't worry, little sister. You can still be useful.

Arielle's eyes flare as she playfully shoves Talia. Arielle pulls up her sleeve and types on the arm band key pad. She studies the data and types for several moments more.

TALIA (CONT'D)

What're you doing?

TALIA (CONT'D)

Delivering a little payback to our
Asian Council adversaries and
removing their satellite
surveillance capabilities for this
area.

EXT. OUTER SPACE - NIGHT

An advanced satellite operates above the northern hemisphere with an Oriental emblem on it. A smaller satellite closes rapidly and unleashes a powerful laser burst that destroys the satellite.

SUPER: ASIA

EXT. LARGE ASIAN CITY - NIGHT

The downtown skyscrapers are brightly lit in colorful displays. The lights suddenly go out.

EXT. MOSCOW - RED SQUARE - NIGHT

President Abramov is surrounded by generals and heavily armed SPECIAL FORCES as he surveys the rubble of the Kremlin.

Everyone else holds candles as he places a large wreath in the site of the destruction.

The President, the generals and many of the security team are suddenly devastated by a barrage of heavy caliber, gunshots in rapid succession.

We pull back to a satellite view that shifts rapidly to an office building rooftop across the Moscow River.

EXT. MOSCOW - OFFICE BUILDING ROOF - NIGHT

A female in a black clandestine outfit and hood that obscures her identity continues to fire the heavy caliber, automatic sniper rifle through an opening in the half wall that surrounds the rooftop.

She empties the clip and moves stealthily across the rooftop to two other figures in identical outfits to hers who are tied up. The other two figures appear unconscious.

She sets the rifle down beside them and places the fingers of the male on the barrel and trigger of the rifle. She then injects each of them with a syringe.

She removes a knife from a scabbard on her leg and cuts the heavy plastic cuffs that bind their hands. She stuffs the broken cuffs into her fanny pack.

She removes her hood to reveal she is Svetlana. She then disappears down the staircase from the roof. The two figures gradually awaken.

The larger one removes his hood to reveal that he is Geoff Donahue. He pulls the hood off of the other figure to reveal Raisa Donahue.

They are both in a daze as they survey their surroundings with the sound of huge numbers of sirens blaring down below. Geoff rises and pulls Raisa to her feet as helicopters arrive and scan with spotlights in the areas around them.

He grabs the sniper rifle and an MP5 nearby and tosses them off the top of the building on the opposite side of the Kremlin. They rush to the edge of the rooftop and survey the carnage below on Red Square.

RAISA

A set up.

GEOFF

Yeah, one that could trigger World War 3.

Raisa moves quickly to the staircase as Geoff removes a dental bridge from his mouth. Raisa listens and the sound of special forces can be heard coming up the stairs below.

RAISA

We've got very big trouble!!!

Geoff presses a small button on the back of the bridge.

EXT. SWITZERLAND - DUSK

An Aston Martin Vanquish races across a high bridge that is surrounded by spectacular mountain vistas.

INT. ASTON MARTIN VANQUISH (MOVING)

Talia drives. Arielle is in the passenger seat.

TALIA

Sweet car, sis. How'd you swing this?

ARIELLE

The ability to seize 2 trillion dollars produces certain benefits.

Arielle focuses on her arm band.

ARIELLE (CONT'D)

It looks like it has started in Moscow. Snipers took out the whole leadership team on Red Square.

An alarm sounds on Arielle's arm band. She checks the screen.

ARIELLE (CONT'D)

Geoff in Moscow. Not good.

She presses a button.

INTERCUT AS NECESSARY:

ARIELLE (CONT'D)

What the hell are you doing in the middle of the chaos in Moscow?

GEOFF

Being set up to take the fall for the assassinations.

Arielle registers alarm and types on her arm band.

ARIELLE

On the rooftop?

GEOFF

Yes, with an army on the way up to take us.

Arielle's mind races as she types on the arm band and surveys the images.

ARIELLE

Move to the southwest corner of the roof and hide by the A/C units. Close your eyes when you get there!

EXT. MOSCOW OFFICE BUILDING ROOFTOP - NIGHT

Raisa and Geoff race across the roof and hide between the A/C units.

GEOFF

Go!

A laser burst explodes from the night sky and destroys the roof staircase housing. The burst also causes the choppers to vacate the area in alarm.

Raisa moves over to the window washing platform that is secured to the rooftop. She disconnects the wire cable from one side of the platform. Geoff moves quickly to the other end of the platform and disconnects the cable there as well.

Raisa sets the tension control switches on the winches and clicks them on. They both test the tension on the cables. Too loose so Raisa adjusts the tension again. Geoff pulls and nods. They both check the area below. No one is visible.

They both wrap the cables under their butts and step over the rooftop wall.

EXT. OFFICE BUILDING - SIDE WALL

Geoff and Raisa rapidly rappel down the side of the 20 story building. They stop as a military truck arrives below. A group of heavily armed SOLDIERS piles out of the truck, passes beneath them and disappears inside the building.

Geoff and Raisa lower themselves to the ground and move stealthily toward the military truck. They survey the area and climb inside the truck.

INT. MILITARY TRUCK

Geoff enters the driver's seat and searches for the keys. Not there. He jerks wires from under the dashboard and hot wires the truck as Raisa retrieves weapons and checks their chambers. They are loaded.

Raisa surveys the area as the truck starts up. Geoff puts it into gear.

EXT. OFFICE BUILDING - PARKING LOT

The truck pulls away as huge numbers of additional trucks and soldiers arrive.

INT. MILITARY TRUCK (MOVING)

Geoff drives the truck slowly through legions of SOLDIERS and military vehicles.

They both breathe a sign of relief as they move beyond the military and down a street. Geoff retrieves his tooth bridge from his pocket and presses the button.

GEOFF

All clear here. Thanks for saving
our butts again.

INT. ASTON MARTIN DB-11 (MOVING)

Talia drives. Arielle reflects relief.

INTERCUT AS NECESSARY:

ARIELLE

No problem. We need to meet at X-24
in 11 hours.

GEOFF

Roger that.

EXT. MOSCOW - RED SQUARE - NIGHT

Svetlana appears from the Moscow river bridge and jogs onto Red Square. Bodies are lying everywhere as police cars and ambulances arrive. She pulls a black scarf across her lower face to obscure her identity.

Svetlana surveys the area and spots the Presidential motorcade parked nearby. She moves toward the motorcade but she is soon confronted by two armed GUARDS.

Svetlana flashes the FSB badge that is hanging around her neck and the guards allow her to pass. Svetlana moves quickly to the lead car in the motorcade and stops to scan the area as she arrives.

The many GUARDS are facing in the opposite direction. She opens the driver's door of the heavily armored car and climbs inside.

The limo pulls away and it alarms the guards who open fire on the vehicle as it speeds away across the Moscow River bridge.

A barrier of police cars blocks the opposite end of the bridge. The OFFICERS open fire on the limo as it approaches. The limo accelerates to high speed and blasts through the barricade without difficulty.

The limo speeds away as the officers continue to fire at it. A police car chases the limo.

INT. ARMORED LIMO

Svetlana drives at high speed along the boulevard parallel to the river as she watches the police car in the rear view mirror. She flips the top open on the center console to reveal a panel of controls. She presses one of the buttons.

EXT. MOSCOW - BOULEVARD

The police car closes on the limo. Suddenly a rocket fires from the rear of the limo and destroys the police car.

INT. ARMORED LIMO

Svetlana smiles as she watches the burning police car in her rear view mirror. She slows her speed and turns left onto a side street.

She drives down the street that is canopied by large trees. She turns right and then left onto another canopied street.

She approaches an auto repair shop as one of the door rises automatically. She pulls into the garage and the door closes behind the limo.

INT. GARAGE

Svetlana bounces out of the drivers seat and opens the left rear door. She climbs inside the rear seat.

INT. ARMORED LIMO - REAR SEAT

Svetlana focuses on the center console of the rear seat. She flips the top and places a scanner over the console. 5 numbers appear on the screen of the scanner. She types them onto the key pad of the console.

A panel slides down and a heavy, black briefcase moves forward above the console. She picks up the briefcase and exits the limo.

INT. GARAGE

Konstantin appears and takes the black briefcase from Svetlana.

KONSTANTIN
Excellent work.

Konstantin sets the briefcase onto a metal table.

SVETLANA

So now you control the nuclear launch system of Russia?

KONSTANTIN

Only if no one determines this device is gone and shuts off it's access.

I need the software to create permanent access.

Konstantin opens the briefcase to reveal a nuclear launch device and keyboard. He plugs a jump drive into the device and types rapidly on the keyboard.

Konstantin smiles, removes the jump drive, closes the device and hands it to Svetlana. She reenters the rear seat of the limo.

INT. ARMORED LIMO - REAR SEAT

Svetlana sets the brief case onto the slide and presses a button. The briefcase disappears back into the hidden compartment. Svetlana exits the vehicle.

EXT. GARAGE

Svetlana opens the trunk of the limo. She retrieves a heavy metal box and lifts it into the trunk with some difficulty. She activates a device on top of the box and it flashes with a small green light. She closes the trunk.

The garage door rises as Svetlana returns to the driver's seat and closes the door.

INT. LIMO - FRONT SEAT

Svetlana forces open a panel on the dash board. She inserts a USB cable into a slot on the panel and tapes a separate device at the other end of the cable to the dashboard.

Svetlana starts the car and backs it out of the garage.

EXT. RED SQUARE - NIGHT

The limo approaches Red Square with its head lights off. The limo accelerates to high speed and targets the crime scene.

GUARDS open fire on the limo as it approaches. The GUARDS and AMBULANCE TECHS scatter as the limo closes on them.

The limo crashes into an ambulance and explodes with tremendous force that annihilates the square and consumes its occupants.

MOSCOW RIVER - SOUTH BANK WALKWAY

Svetlana is illuminated by the fire of the explosion as she holds a remote control device on the opposite side of the river.

She projects some regret as she walks to the river bank. She calmly tosses the control device into the river and walks away.

SVETLANA
(Trying to convince herself)
Collateral damage is unavoidable in
war.

INT. ASTON MARTIN - VANQUISH - NIGHT

Talia drives as Arielle sleeps. They both suddenly shudder with consciousness that awakens Arielle.

ARIELLE
What was that?

TALIA
A major disturbance.

Arielle checks her arm band and types furiously.

ARIELLE
Another major attack on Red Square.

TALIA
He's making his next move.

ARIELLE
Who?

TALIA
Konstantin Rostonov.

ARIELLE
Why?

TALIA

Likely to remove all obstacles in Russia... and to access the nuclear launch device.

Arielle registers concern.

ARIELLE

They carry the launch briefcase in the President's limo.

TALIA

Check the details on the limo.

Arielle types and surveys her arm band.

ARIELLE

It says the limo briefly vanished but returned to detonate a mass explosion on the square.

TALIA

To cover up the theft of the codes.

Arielle shudders at the implications.

ARIELLE

Where do we find this Konstantin?

TALIA

I don't know. He's a ghost who's on the move all the time.

ARIELLE

No base of operations?

TALIA

Probably but you're the super techie in this operation. Figure it out.

Arielle rolls her eyes at Talia and returns her focus to her arm band.

INT. KONSTANTIN MANSION - CONTROL ROOM - NIGHT

Konstantin sits alone at a hyper advanced computer array. The door bursts open and Svetlana storms into the room.

SVETLANA

How could you let them escape?!!!

Konstantin cuts his eyes at Svetlana in a deathly menacing way.

KONSTANTIN

You said you could control your emotions!!!

Svetlana is taken aback and brings her rage under control.

SVETLANA

My apologies.

KONSTANTIN

Don't let it happen again.

Svetlana nods in understanding. Konstantin clicks on a button on his console and a large image appears on the wall of a GPS map. A vehicle is driving down a highway.

Svetlana studies the image.

SVETLANA

It is them?

KONSTANTIN

But of course. They'll take us to Arielle.

Svetlana considers the situation.

KONSTANTIN (CONT'D)

They're the pawns in the greatest game ever played.

They're moving to meet with the only obstacle to our mission.

Svetlana's mind races.

SVETLANA

So you staged it all for this purpose?

KONSTANTIN

Our adversary has the most brilliant mind we'll ever encounter...

Defeating her won't be easy but that makes it the most exciting part of this game.

Svetlana projects doubts as she follows Konstantin out of the room.

INT. HALLWAY

Konstantin leads Svetlana toward a pair of double doors. He claps his hands and the doors open.

INT. KONSTANTIN'S HANGER

The lights in the room flicker on to reveal an aircraft hanger. A small, sleek, black aircraft is parked in the center of the room.

KONSTANTIN

I call it Vector.

Anton claps his hands and the single seat hatch opens on the front of the aircraft. Konstantin motions for Svetlana to enter the aircraft and she complies.

SVETLANA

It fits like a glove.
How fast?

KONSTANTIN

Up to Mach 10 and capable of lower
space travel.

SVETLANA

What about reentry?

KONSTANTIN

In theory, yes, but it's untested.

Svetlana registers alarm.

KONSTANTIN (CONT'D)

Relax, the science is sound and
designed by men who have mastered
reentry vehicles.

You've been in much greater danger
in your career.

Svetlana focuses on the controls.

SVETLANA

Will I have time to learn the
controls?

KONSTANTIN

Not necessary. The aircraft has
full drone capabilities that I can
control or turn over to you as you
learn the systems.

Konstantin points to the triggers on the control stick.

KONSTANTIN (CONT'D)

Two laser weapons. Beam and pulse.
You can regulate the intensity with
the dial.

Konstantin points to a dial on the dashboard.

SVETLANA

Very impressive... How did you
afford to develop such a machine?

KONSTANTIN

I created the design and the
Russian government funded the
project as a path to military
dominance.

Svetlana gazes at the aircraft dubiously.

SVETLANA

This little aircraft can dominate?

KONSTANTIN

No, but it's much larger and more
sophisticated variants will in
great numbers.

They're 100% stealth efficient and
resistant to electrostatic
discharges and electromagnetic
pulses.

SVETLANA

What about lasers from space?

KONSTANTIN

Lasers are useful for stationary or
slow moving targets but they cannot
track or destroy objects they
cannot see or that're moving at
hyper sonic speeds.

Svetlana nods in understanding.

SVETLANA

And these aircraft can travel into
space and destroy laser satellites?

KONSTANTIN

Very good, Sveta. Now you're getting the concept but we do not want to destroy them, we want to alter their systems so we can control them.

Svetlana paces as she absorbs the information.

SVETLANA

And who's going to alter them?

KONSTANTIN

But you of course.

SVETLANA

Seriously?

KONSTANTIN

Stop worrying. The alteration process is simple and you can perform it from the cockpit.

A door retracts on the front of the Vector. A very sophisticated control and manipulation arm with fingers appears from the opening.

SVETLANA

Wow! Who knows of this system?

KONSTANTIN

Only you and me. You terminated all the others today.

EXT. LARGE ASIAN CITY SQUARE - DAY (AIRBORNE)

The crowded square passes below.

INT. WANG JIN LI'S OFFICE - DAY

WANG JIN LI, 53, paces at the large picture window that overlooks the Asian city. The door opens and GENERAL LIU, 56, enters in full military uniform.

WANG

(In Asian Dialect with English subtitles)
What's the situation?

GENERAL LIU

(In Asian Dialect with English subtitles)
The mission failed, Sir.

Wang slams his fist on the desk in fury.

WANG

(In Asian Dialect with English subtitles)
Was I not clear that failure was
not an option?

GENERAL LIU

(In Asian Dialect with English subtitles)
You were very clear, Sir.

WANG

(In Asian Dialect with English subtitles)
And yet you failed?

GENERAL LIU

(In Asian Dialect with English subtitles)
They were our very best team
against one young girl.

Wang's fumes.

WANG

(In Asian Dialect with English subtitles)
Imbecile!!! Did I not emphasize her
capabilities???

General Liu is stunned to silence.

WANG (CONT'D)

(In Asian Dialect with English subtitles)
And now the whole power grid in our
great city is down and I must
explain this to the council!

GENERAL LIU

(In Asian Dialect with English subtitles)
I just received word that the power
is back on in the city.

Wang projects relief.

GENERAL LIU (CONT'D)

(In Asian Dialect with English subtitles)
But we received an anonymous
communication that the power system
in all of our countries will be
shut down permanently if we make
any more attempts against her.

Wang fumes as he paces at the window.

WANG

(In Asian Dialect with English subtitles)
The council will not accept such
threats.

If you're too incompetent to seize
her, she must be terminated before
the Americans can recover her and
control the world.

GENERAL LIU

(In Asian Dialect with English subtitles)
We may have a bigger problem than
the Americans.

Wang looks at the General with concern.

GENERAL LIU (CONT'D)

(In Asian Dialect with English subtitles)
Konstantin Rostanov wants the girl.

Wang projects extreme alarm.

WANG

(In Asian Dialect with English subtitles)
That must never happen! Terminate
the girl immediately!!!

Wang moves toward the General in an intimidating manner.

WANG (CONT'D)

(In Asian Dialect with English subtitles)
If you value the lives of your
family, make certain that she dies
TODAY!!!

GENERAL LIU

(In Asian Dialect with English subtitles)
Yes, Sir.

General Liu exits the room as Wang paces nervously.

EXT. RURAL ROAD NEAR MOSCOW - NIGHT

A small Lada appears and turns off its headlights. It pulls
off the road and into a wooded area where it stops. Geoff and
Raisa pile out of the car and disappear into the woods.

EXT. THE WOODS - LATER

Geoff leads Raisa through the dense forest. Eventually a
small clearing appears ahead.

They trudge to the clearing where they spot a small, black stealth chopper. Raisa signals with a flashlight code.

CHRIS PARKER, 32, appears from the pilot seat and opens the side door of the chopper. Geoff and Raisa enter the helicopter. Chris closes the door and reenters the pilot's seat.

The chopper lifts off silently with no running lights.

INT. STEALTH CHOPPER

Chris flies with night vision goggles covering his eyes.

INT. KONSTANTIN'S HANGER

Svetlana wears a space flight suit as she climbs inside the Vector. Konstantin hands her a flight helmet. She pulls it on and connects the helmet to the suit and two tubes. She then fastens the harness around her chest.

SVETLANA

What's my mission?

KONSTANTIN

To track the Donahue's for now and assist with the apprehension of Arielle.

Svetlana nods in understanding.

KONSTANTIN (CONT'D)

Do not underestimate this woman. She understands things that you can't even imagine.

SVETLANA

Can she use her satellite lasers on Vector?

KONSTANTIN

Only if Vector is stationary and directly visible to her.

Svetlana registers her understanding.

SVETLANA

And your team will handle everything on the ground?

KONSTANTIN

With cover from you.

SVETLANA

Got it.

INT. VECTOR COCKPIT

Svetlana scans the controls. Konstantin stands next to the aircraft.

SVETLANA

How do you know so much about her?

Konstantin hesitates before responding.

KONSTANTIN

Because I hacked her system through the portal she created for the CIA.

Svetlana's eyes flare.

SVETLANA

Wow, very impressive. Can you control the system?

KONSTANTIN

Not yet, but I can see most of it in read only mode.

I'm working to break the control access codes.

SVETLANA

She's smarter than you?

Konstantin cuts his eyes at Svetlana.

KONSTANTIN

(Irritated)

Certainly not but she's very clever so it's not an easy thing to do.

SVETLANA

Does the system tell you where she is located?

KONSTANTIN

No, but she'll come to rescue the Donahues and we'll see if you're clever enough to seize her.

Konstantin smiles as he steps back from the Vector.

KONSTANTIN (CONT'D)
Remember, you must control your
emotions or you will die!

Konstantin claps his hands and the canopy closes. He removes a small remote control console from his jacket pocket and manipulates the keys and toggle.

INT. HANGER

The hanger door opens. Konstantin steps back and watches as Vector rolls forward rapidly and exits the hanger.

EXT. HANGER - NIGHT

Vector rises vertically to above the tree line and blasts away quietly but at supersonic speed.

A sonic boom explodes in the area.

EXT. FRENCH ALPS - DAY

The Aston Martin Vanquish races down the remote highway through the sensational mountain and valley landscapes.

INT. ASTON MARTIN VANQUISH (MOVING)

Talia drives as Arielle scans her arm band.

TALIA
I like this car very much.

ARIELLE
I think we should enjoy ourselves
between our never ending missions
to save the world from itself.

They round a curve through a narrow pass and Talia suddenly registers alarm.

TALIA
We have a major problem!!!

Arielle looks up and sees a dozen military drones converging on them from all directions. Talia opens the moon roof.

TALIA (CONT'D)
Switch, now!!!

Talia stands on the console and rises through the moon roof as Arielle slips into the driver's seat and takes over the steering wheel.

EXT. MOUNTAIN PASS

The Vanquish weaves wildly to avoid a series of explosions that crash into the road ahead and behind them. Several more crash into the rocky cliffs above and rain down rocks.

Talia seems to wave off the rocks and rockets to narrowly avoid them.

Arielle skids off of the road several times to avoid the rocks and explosions.

INT. ASTON MARTIN VANQUISH (MOVING)

Arielle is TERRIFIED as she skillfully drives to avoid crashing boulders and explosions.

VANQUISH ROOF (MOVING)

Talia struggles to brace herself against the moon roof opening.

TALIA
STOP THE CAR!

ARIELLE
ARE YOU CRAZY?!!!!

TALIA
TRUST ME!

Arielle complies and the car stops as the drones circle for another pass. Talia focuses intently on the drones. The drones stop, hover and fire simultaneously from a distance.

EXT. MOUNTAIN PASS

A dozen rockets track toward the Vanquish. At the last moment, the rockets divert and track back at the drones.

The drones attempt to avoid the rockets but all the drones are destroyed by the rockets in terrific explosions. The debris falls to earth.

Talia surveys the sky for more drones but finds none. She lowers back into the car and it drives away.

INT. ASTON MARTIN VANQUISH (MOVING)

Arielle shakes and gazes at Talia in amazement as Talia drives. Talia is very calm.

ARIELLE
How do you do that?

TALIA
Alternative reality engagement... I
call it mind over matter.

Talia gazes out the window at the beautiful landscapes.

TALIA (CONT'D)
It seems that our Asian adversaries
are slow learners.

ARIELLE
They're probably worried that
Konstantin will seize me.

TALIA
They should be very worried if his
plan succeeds...

ARIELLE
Why?

TALIA
Because it includes their
destruction as well.

Arielle nods in grim understanding.

TALIA (CONT'D)
This situation is so serious that
the sacred rule against
resurrection was broken for the
first time in eternity...

Arielle swallows hard at the implications.

TALIA (CONT'D)
After Hiroshima, everyone knew that
it was just a matter of time before
another Hitler or Stalin or Tojo
arose in a nuclear age.

He has arrived and his name is
Konstantin Rostonov.

Arielle does a quick scan on her arm band.

ARIELLE

I find nothing of significance on the name.

TALIA

Because he goes to great lengths to hide his identity so he can remain a controlling force behind the scenes.

ARIELLE

What's his story?

TALIA

He was a brilliant Soviet scientist who became the first Russian oligarch after the fall of the Soviet Union.

He seized control of most of the Russian oil industry that he later sold for a huge profit at the height of oil prices.

He then invested the money to become the oligarch who controls the advanced technology industry in Russia.

ARIELLE

Not good.

TALIA

It gets worse. His brother was Gennady Rostonov.

Arielle registers concern.

ARIELLE

Abu Saida.

TALIA

Yes, and Konstantin is using different and more effective methods to achieve the same goals as his brother.

Arielle absorbs the magnitude of the situation.

TALIA (CONT'D)

This Konstantin was the technological and money enabler behind everything Abu Saida was doing.

(MORE)

TALIA (CONT'D)

Abu's plan was to trigger a nuclear war that would destroy Russia and China and the USA so they could rule the world together.

Konstantin's plan is to seize control of a Russian nuclear arsenal and blackmail the world to submit to his control.

ARIELLE

And what happens if the world does not submit?

TALIA

He'll unleash World War 3 with great fury over the death of his brother.

ARIELLE

And he has the means to accomplish his goals?

TALIA

He'll have everything he needs very soon and control or destruction of your system would make his success a certainty because it's the only thing that can stop him.

ARIELLE

Would his death stop this?

TALIA

Probably not. He'll likely have a launch timer that requires his intervention on a regular basis.

Arielle nods with grave concern. Talia looks to Arielle.

TALIA (CONT'D)

I'm here to help you, sister, but I'm just a messenger with certain useful abilities that don't include all of the high technology success factors that you alone control.

(Looking into Arielle's eyes)
So, the fate of all humanity literally lies with you.

ARIELLE

(Mild sarcasm)
Thanks so much for the heads up...

TALIA

You're most welcome. They tell me that your design may be adequate to stop the global thermonuclear war that will destroy all life on earth....

ARIELLE

(Mild sarcasm)

May? That's good to know... Now what do I do?

TALIA

I'm sure you'll figure out something.

Arielle shakes her head in resignation as she gazes at the mountains ahead.

ARIELLE

And how do you know all of this?

TALIA

Because I'm the first person who returned to earth with consciousness of the other dimension where they see all things.

ARIELLE

The other dimension?

TALIA

Yes, Providence is a separate reality...

ARIELLE

Can you talk about it?

TALIA

It's the place that human spirits come from and return to after life.

ARIELLE

What's it like?

TALIA

It's very beautiful and peaceful and serene but it's EXTREMELY boring with no emotions or love or food or fun or music or artistry or natural beauty like these mountains you take for granted here.

Arielle nods.

ARIELLE
Forgive me, but it sounds
really...uh... dreadful...

TALIA
(Laughing)
No, it's a real blast if you enjoy
perpetual self reflection and
contemplation of the mysteries of
everything.

Arielle smiles.

TALIA (CONT'D)
That's why everyone there is so
eager to get here and stay here.

ARIELLE
And why they don't want it to be
destroyed.

TALIA
And that's why they decided to
allow resurrection and my higher
awareness of the nature of
Providence.

ARIELLE
(Smiling)
So I guess you're pretty motivated
to stay here.

TALIA
That's for sure... There's no fate
worse than being bored out of your
mind for eternity...

They both laugh.

ARIELLE
So you could see life here from
there?

Talia nods.

TALIA
Watching life here is the only form
of entertainment there but it's
also a constant reminder of all
that's missing from that existence.

ARIELLE

So you got to watch all my exploits
here?

TALIA

Yes, and it was really irritating
watching you show off all the time.

Arielle flashes a huge smile. Talia rolls her eyes.

EXT. LARGE ASIAN CITY - CENTRAL SQUARE - NIGHT

Crowds move through the square. Suddenly all the lights go
out.

INT. WANG JIN LI'S OFFICE - NIGHT

Wang sits alone nervously as his lights go out.

WANG

(In Asian Dialect with English subtitles)
DAMN!!!

INT. HOUSE - BEDROOM - NIGHT

A BEAUTIFUL GIRL, 10, sleeps on her bed. The sound of
silenced shots can be heard through the wall but the girl
remains asleep.

The bedroom door opens quietly and two MEN in black stealth
outfits enter. One covers her mouth with his hand while the
other injects her arm with a syringe.

The girl struggles briefly but she eventually goes limp. They
stuff her body in a heavy black duffle bag and zip it closed.

One of the men carries the duffle bag while the other leads
the way with his silenced MP5 at the ready.

SUPER: AMERICAN AIRBASE - WIESBADEN GERMANY

EXT. GERMANY - WIESBADEN AIRBASE - NIGHT

The stealth chopper lands on the tarmac. The side door of the
chopper opens. Geoff and Raisa emerge and walk toward JOHN
TEMPLE, 45. John shakes their hands and leads them to a black
SUV. They enter the vehicle and it drives away.

INT. BLACK SUV (MOVING)

John drives nervously as Geoff sits in the passenger seat and Raisa sits behind Geoff.

JOHN
It sounds like you two had quite an
adventure.

RAISA
You could say that.

The SUV enters a road that runs parallel to the outer security fence of the base. John checks his watch and suddenly draws a gun. In a lightening quick motion he fires darts into Geoff and Raisa's chests.

They struggle for several moments but pass out.

JOHN
Now!

EXT. WIESBADEN AIRBASE

The SUV slows speed. A laser burst from the sky suddenly blows a huge hole in the perimeter fence. The SUV swerves off of the road and drives through the burning opening of the fence.

EXT. FIELD NEAR WIESBADEN AIRBASE

The SUV drives at high speed across the open field toward a tree line in the distance.

Two Apache helicopters suddenly appear and chase the SUV. Two laser bursts explode from the sky and cut the Apaches in half. The choppers crash to the ground as the SUV disappears into the woods.

EXT. WAREHOUSE - NIGHT

A roll up door opens on the warehouse. The black SUV appears on the street that is canopied by old growth trees. It drives into the garage. The door closes.

INT. WAREHOUSE - BAY 1

John kills the SUV engine and steps out of the driver's door. VINCENT, 32, appears in a stealth outfit with a hood that hides his identity.

Vincent steps forward and searches John. He finds a cell phone and throws it to the ground. Crushes it with his boot.

Two other MEN appear from the office. They open the SUV and drag Geoff and Raisa out of the SUV and through a side door into Bay 2.

JOHN
(To Vincent)
Where's my daughter?

Vincent points to the office door.

VINCENT
We have surveillance on this building. You stay here for 2 hours or you both die in a laser burst.

John nods and bolts through the door as Vincent exits through the door into Bay 2.

BAY 2

Vincent closes the side door and enters the rear of the ambulance where Geoff and Raisa are heavily bound, gagged and lying on gurneys on each side of the compartment.

The other men close the rear doors of the ambulance as the roll up garage door opens. They enter the cab of the ambulance and back it out of the garage.

INT. WAREHOUSE OFFICE

John embraces the 10 year old girl as she cries.

EXT. JERUSALEM - DAY (AIRBORNE)

An aerial view of Jerusalem and the Temple Mount passes below.

EXT. ISRAEL - REMOTE MILITARY AIRPORT - DAY

A private jet lands on a remote runway in the desert. It taxis and stops. An elevator lowers the aircraft into the ground. Moments later, the elevator rises back into it's upper position.

INT. UNDERGROUND HANGER

The private jet rolls to a stop. The side door opens and lowers into steps. Arielle and Talia exit the jet and are greeted by GENERAL EFREM BRECHER, 56. Arielle embraces him with affection.

GENERAL BRECHER
It's a joy to see you again.

ARIELLE
The feeling is mutual, General.
Thank you for receiving us.

The general gazes in amazement at Talia.

ARIELLE (CONT'D)
This is my sister, Talia.

The general takes Talia's hand and kisses the back of it.

GENERAL BRECHER
An honor to meet you, Talia.

TALIA
The honor is all mine, General.

Arielle has told me of your great exploits together.

GENERAL BRECHER
Well, all the glory goes to you and your sister.

ARIELLE
Success wouldn't have been possible without you and your great country, General.

The general smiles.

GENERAL BRECHER
I think perhaps we make a good team.

ARIELLE
That's for certain... And we need your assistance once again.

GENERAL BRECHER
May I first offer you food and drink?

ARIELLE
Yes, thank you.

INT. KONSTANTIN'S CONTROL ROOM

Konstantin paces in frustration.

KONSTANTIN
(Into his head set)
Vector.

INTERCUT AS NECESSARY:

SVETLANA (O.S.)
Yes.

KONSTANTIN
Excellent work. Return to base.

SVETLANA
So you chose to leave those people
alive?

KONSTANTIN
Our object isn't to kill innocent
children but to win the game.

Svetlana has a moment of conscience about the situation.

SVETLANA
Then no part of your plan involves
actual nuclear missile launches?

Konstantin cuts his eyes at Svetlana.

KONSTANTIN
I'm not a monster who murders
children!!!

My goal is to insure they live in a
much better world...

Svetlana considers the sincerity of his assertion.

SVETLANA
I agree. I want no part of harming
children.

INT. GENERAL BRECHER'S OFFICE - LATER

Arielle, Talia and General Brecher enter the room and he
closes the door behind them.

The general motions for them to have a seat on the couch. They comply and he sits across from them in a chair.

GENERAL BRECHER

What you've described is a very serious situation and we want to help but this Konstantin Rostonov is the most dangerous of all men.

He possesses the means to do great destruction to our country if he learns you are here.

Arielle nods in respect for his concerns.

ARIELLE

Yes, but this is our only refuge and we control the means to stop him.

GENERAL BRECHER

Perhaps, but there are so many variants of destruction that might elude your systems.

Arielle considers his concerns.

ARIELLE

A very valid concern. Would you prefer that we leave immediately?

GENERAL BRECHER

No, but we must be very careful to conceal your presence here.

ARIELLE

We understand. Thank you. I'll use all means in my power to locate and destroy him.

The General nods in approval.

GENERAL BRECHER

You're aware that Abu Saida is his brother?

ARIELLE

Yes, of course, and revenge is certainly on his mind.

GENERAL BRECHER

Probably, but we fear he's after something else.

ARIELLE
Of course, my system...

GENERAL BRECHER
And your sister.

Arielle and Talia consider the concept.

GENERAL BRECHER (CONT'D)
We all grieved when we heard of her death... And yet here she is, a living miracle.

TALIA
And the son of the American President has magically returned from the grave.

GENERAL BRECHER
(To Talia)
Yes, and Konstantin is certainly aware of Chase and Arielle and perhaps of you.

Arielle considers the situation.

TALIA
So he has the resurrection of Abu Saida on his mind?

GENERAL BRECHER
That's our fear.

TALIA
An wise concern but please consider that the power who made all of this possible seeks to protect your country and all humanity from the cataclysm that Konstantin seeks to unleash.

General Brecher registers grave concern.

GENERAL BRECHER
Cataclysm?

TALIA
Yes, his goal is the same as his brother...

ARIELLE
To ignite a nuclear conflict between Russia and America.

TALIA

And rule what remains for his
personal amusement.

General Brecher is very disturbed.

TALIA (CONT'D)

And your country will certainly not
survive the cataclysm...

General Brecher nods in grim understanding.

GENERAL BRECHER

So it's in our national interest to
help you stop his madness.

ARIELLE

Exactly...

General Brecher nods in agreement. There is a knock at the
door.

GENERAL BRECHER

Enter.

CAPTAIN GOLDSTEIN, 33, enters with a device in his hand.

CAPTAIN GOLDSTEIN

A video message for Ms. DeNovo.

He hands the device to General Brecher and exits the room.

GENERAL BRECHER

Why do I expect this is the next
move in his game?

General Brecher clicks on the devices that projects a video
onto the wall. Video images of Geoff and Raisa on the roof of
the building in Moscow.

Geoff throwing the sniper rifle off of the roof. Geoff and
Raisa making their escape with the window washing cables.
Rappelling down the side of the building to the ground below.
Stealing the truck. Driving away.

A final image of Geoff and Raisa bound and gagged but
conscious along with an image from the Moscow Newspaper
showing the explosion destruction on Red Square.

A written message appears onscreen: "Arielle DeNovo must
report to Australia coordinate 96E17 within 12 hours or her
friends will die and these images will be released online for
all the world to see."

TALIA

And the Cataclysm will be
unleashed.

Arielle's mind races like a super computer as she considers
all the implications and possible scenarios. She sighs.

ARIELLE

Checkmate.

TALIA

No. I'm the one who must go and you
must prepare for the worst.

ARIELLE

Never, I can't lose you again.

TALIA

(Harshly)

So you'd allow billions of people
to die to somehow protect me from
the fate of everyone else?

Arielle is stunned by the undeniable reality of her words.

TALIA (CONT'D)

If we fail, none of us will
survive.

Talia takes Arielle's hand in hers in an affectionate way.

TALIA (CONT'D)

I love your great affection for me
but now isn't the time for such
emotions.

Arielle nods reluctantly in agreement.

TALIA (CONT'D)

Did you notice that he made no
mention of me even though I'm the
one who possesses the power to
resurrect his brother.

GENERAL BRECHER

Yes, and perhaps he's unaware of
your existence.

TALIA

And that means that Arielle can
remain free to use her systems to
help me and the Donahues.

Arielle struggles with her emotions.

TALIA (CONT'D)

Trust me, Sister. I can handle this.

Arielle signs deeply.

ARIELLE

Yes, and I couldn't do this alone.

Tears flow down Arielle's cheeks and she tries to wipe them away but they continue to flow. Talia embraces Arielle with the greatest affection and emotions.

ARIELLE (CONT'D)

Please promise me that they didn't send you back to me just to take you away again.

Talia's eyes moisten.

TALIA

They sent us here with these different abilities for a reason... We can do this together.

Arielle pulls away from Talia and they share a long gaze of affection for a few moments. Arielle rolls Talia's long hair in her finger tips.

ARIELLE

I think we start with dying your hair.

Talia smiles and closes her eyes. Her hair color suddenly changes to match Arielle's. General Brecher is amazed as the two girls now appear identical.

ARIELLE (CONT'D)

So many new tricks.

GENERAL BRECHER

There are others?

Talia rises and motions for General Brecher to join her. He complies and she points to a large mirror on the wall. Talia removes his hat to reveal his bald head. The general gazes at himself in the mirror as Talia places her left hand on his forehead.

The hair suddenly returns to the general's bald head and his appearance shifts from a man in his 50s to himself in his 30s. The general's mind is blown and he steps back into a chair in shock.

TALIA

I can reverse it if you want me to.

GENERAL BRECHER

No, no, this is quite alright.

ARIELLE

You're such a show off.

Talia smiles and points to the photo of a military officer on the wall behind Arielle.

TALIA

Is the photo on that wall of great value to you?

GENERAL BRECHER

No, it's a print that's easily replaceable.

Talia calmly raises her hand. In one smooth motion, General Brecher's pistol suddenly leaps out of his holster and into Talia's hand.

She tosses it to Arielle and Arielle fires a shot at Talia. The bullet strikes the forehead of the officer in photo on the wall behind Arielle.

General Brecher is stunned. He rises and gazes at himself in the mirror again and then staggers slightly back into a chair.

GENERAL BRECHER (CONT'D)

Most impressive!!!

The general stands and examines the photo.

ARIELLE

Yesterday was much more impressive.

She downed a dozen drones that were firing rockets at us in the French Alps.

GENERAL BRECHER

(Amazed Concern)

Asian drones in France?

ARIELLE

It seems they decided to destroy me if they can't control me.

GENERAL BRECHER
And that explains the power
failures across Asia?

ARIELLE
I turned their power systems back
on this morning. Hopefully they
learned a lesson.

GENERAL BRECHER
We have reports of the untimely
deaths of two of their senior
intelligence officers.

ARIELLE
Folly can be fatal.

General Brecher runs his hand through his new hair in
distress.

GENERAL BRECHER
So many people playing very
dangerous games in a nuclear age...

TALIA
Yes... Shall we return to the
problem of avoiding a global
calamity?

GENERAL BRECHER
Certainly, how can we help?

ARIELLE
Can we borrow an FXX?

GENERAL BRECHER
No, but we have an FZZ available
and it has a few enhancements
you'll like.

The general looks to Talia.

GENERAL BRECHER (CONT'D)
Your unique talents should make it
invulnerable.

The General moves to the door, opens it and the girls pass
through the doorway.

INT. KONSTANTIN'S AUSTRALIA HOLDING CELL

Geoff hangs upside down with ropes around his ankles. He and
Raisa are bound and gagged.

Svetlana pulls on a second rope that lifts Raisa upside down by her ankles. Svetlana ties off the rope on a bracket on the side wall.

SVETLANA

This is for what you did to my
sister in Moscow.

Svetlana checks her watch.

SVETLANA (CONT'D)

They say a healthy person can live
upside down for 8 hours.

You'll be lowered if your good
friend Arielle arrives in 7 hours
as scheduled.

Svetlana turns off the lights and exits the room. It is completely dark.

INT. KONSTANTIN'S AUSTRALIA CONTROL ROOM - DAY

Konstantin sits at a much more impressive computer array and types furiously on the primary keyboard. He stops in frustration as Svetlana enters the room in a sensational bikini.

SVETLANA

A problem?

KONSTANTIN

The little bitch has a genius for
encryption and she just closed off
my back door access.

Svetlana registers concern as Konstantin rises from the array and moves toward her.

KONSTANTIN (CONT'D)

Fear not. Her system is a luxury,
not a necessity and we can disable
her satellites.

How are your Americans doing?

SVETLANA

(Smiling)

I've made them as uncomfortable as
possible.

Konstantin smiles and types on his keyboard. An image of a large underground cave appears on a wall nearby.

10 mobile Topol-M ballistic missile launchers are parked next to each other inside the cave.

KONSTANTIN

Our people have seized control of all 10 of the Topol-M missile fleet and several other nuclear installations.

Concern flashes briefly onto Svetlana's face but it quickly disappears into a smile.

SVETLANA

It seems you now have everything you need to win the game.

KONSTANTIN

Except Arielle DeNovo... I have transferred our siblings to this location.

Konstantin leads Svetlana to an elevator. He claps his hands and the doors open. They enter. The doors close.

INT. ELEVATOR

Konstantin presses "1" and the elevator rises rapidly.

KONSTANTIN

The control room is impenetrable by any ballistic missile.

EXT. AUSTRALIA - KONSTANTIN'S COASTAL VILLA - DAY

Elevator doors are obscured by a canopy and the beautiful vegetation around them. The doors open and Konstantin leads Svetlana from the elevator into the spectacular gardens.

They walk down a garden path that is densely canopied with vegetation and flowers. Two wallabies approach Konstantin. He reaches up and picks two fruit from a nearby tree and hands them to the wallabies who then scamper off.

Konstantin and Svetlana reach the edge of the vegetation and step out onto a huge rock formation that juts out toward the sensational coastline below. Svetlana stares in amazement at the incredible vista and the huge villa nearby.

KONSTANTIN

(Pointing)

Sydney is just beyond that point over there. Over 6 million people in its metropolitan area.

SVETLANA

Your insurance policy?

KONSTANTIN

(Pointing)

Yes and we have another insurance policy down there.

A young woman is watching a young girl as she plays in the surf on the beach below. Two GUARDS are stationed not far away on the beach.

EXT. BEACH - DAY

NIKA, 27, is a very beautiful young woman. Her eyes are red from crying as she watches SASHA, 4, playing in the surf nearby.

EXT. AUSTRALIA - KONSTANTIN'S COASTAL VILLA - DAY

Svetlana and Konstantin focus on Nika and Sasha down on the beach.

SVETLANA

Who're they?

KONSTANTIN

The little girl is the daughter of your Americans.

Svetlana nods approvingly.

INT. FZZ HANGER - DAY

The FZZ sits in the center of the large hanger. It is larger than the FXX version and it is covered with heat resistant tiles.

The side door opens. General Brecher leads Talia and Arielle into the hanger wearing advanced space flight suits. They move to the aircraft in awe and examine the aircraft carefully.

ARIELLE

The tiles are for reentry?

GENERAL BRECHER

Yes. This is the first aircraft that can exit the earth's atmosphere and reenter at will without a launch vehicle.

ARIELLE

Very impressive.

GENERAL BRECHER

And insanely expensive. It's the most valuable asset of the nation of Israel and completely necessary for our survival.

ARIELLE

Weapons?

GENERAL BRECHER

The first guided lasers ever developed.

ARIELLE

What about the power system for the lasers?

GENERAL BRECHER

They run off the main reactor so they can recharge indefinitely.

Arielle's eyes flash with excitement.

ARIELLE

They can track moving objects?

GENERAL BRECHER

Up to Mach 25 to take out the new Topol-M nuclear ballistic missiles that the Russian's have developed.

Arielle and Talia exchange a gravely concerned glance.

ARIELLE

Are these missiles deployed?

GENERAL BRECHER

At least 10 that we know of.

ARIELLE

Are you aware that this Konstantin has acquired the Russian nuclear launch system software?

General Brecher projects extreme alarm.

GENERAL BRECHER

How?

TALIA

We believe that the nuclear briefcase of the Russian President was compromised during the latest attack.

General Brecher absorbs the extreme gravity of the situation.

ARIELLE

And the stability of the control of their nuclear arsenal is in doubt...

TALIA

At the precise moment that Russia is gravely wounded and angry.

General Brecher considers this grave information.

GENERAL BRECHER

Then we must exercise extreme caution in this situation.

ARIELLE

Caution will not matter if he gains full control of the Topol-M missile launchers.

TALIA

It will be fait accompli. He will control the world or destroy most of it.

General Brecher's face is white with terror.

TALIA (CONT'D)

And he wants Arielle in Australia.

ARIELLE

Which is the best place to be in the event of a nuclear first strike on America.

TALIA

It also means that mutually assured destruction is irrelevant to one man who may be located in a friendly country.

The general is stunned by the implications.

TALIA (CONT'D)

And the Americans have nothing that can stop these new Topol-M missiles.

ARIELLE

Except this aircraft. Are there others like it?

GENERAL BRECHER

This is the only active prototype we have but the Americans are secretly building a fleet of 10 more.

ARIELLE

Please inform President Foster and confirm the status of the new aircraft and the location of the Topol-M launchers if possible.

GENERAL BRECHER

Will do.

Arielle leads Talia over to the FZZ. They climb into the two cockpit compartments with graceful movements.

EXT. REMOTE MILITARY AIRPORT - DAY

The hidden elevator lowers and soon reappears with the FZZ. The aircraft rises, hovers briefly and blasts off with a series of thunderous sonic booms.

The FZZ continues to accelerate until it leaves the atmosphere.

EXT. LOW EARTH ORBIT

Arielle flies from the forward cockpit. Talia rides in the rear cockpit that is partially elevated above the forward cockpit for visibility.

INT. FZZ COCKPIT (MOVING)

Arielle checks her arm band and adjusts the course of the FZZ on the control panel.

ARIELLE

The Russian satellite guidance systems are the first priority.

LATER

The FZZ closes slowly on a large satellite. Arielle maneuvers the FZZ into a position close to the satellite as the Russian flag emblem appears.

ARIELLE
It's all yours.

Talia activates a small laser beam from the FZZ. She modulates the intensity of the beam way down to a small sliver of light.

EXT. OUTER SPACE

Talia directs the laser beam at the satellite and uses it to clip off the receiver antenna.

INT. FZZ COCKPIT (MOVING)

Talia turns off the laser and Arielle accelerates the FZZ to high speed.

ARIELLE
One down, six to go.

TALIA
This is important but it won't stop a manual launch and internal guidance systems of the missiles.

ARIELLE
One thing at a time.

EXT. AUSTRALIA - KONSTANTIN'S COASTAL VILLA - DAY

Svetlana wears her bikini as she walks through the gardens toward the main villa complex. Sasha suddenly appears with flowers in her hand. They both stop and gaze at each other for a moment.

SASHA
You seem sad.

SVETLANA
Really?

Sasha nods and hands the flowers to Svetlana.

SASHA
Perhaps these will cheer you up.

Svetlana gazes at the beautiful bouquet.

SVETLANA

Thank you.

SASHA

You're very welcome.

Sasha takes Svetlana's free hand and leads her down the path.

SASHA (CONT'D)

The people here are not very nice
but they have a very cool pool.

They reach the incredible, lagoon style swimming pool.
Svetlana surveys the pool area with amazement.

SASHA (CONT'D)

Will you swim with me?

Svetlana checks her watch.

SVETLANA

I would like to, but I must go to a
meeting.

Sasha reacts with sadness and walks toward the pool. Svetlana considers the situation. She rushes toward Sasha, scoops her up in her arms and jumps with her into the pool. They rise to the surface and Sasha gives Svetlana a hug around her neck.

SASHA

Thank you. It's nice to finally
meet a good person in this place.

Svetlana reflects on her words. Nika appears from the path and focuses on Svetlana with barely restrained anger.

NIKA

Sasha, it's time for a nap, Baby.

SASHA

Not now, please. I just met this
nice lady.

NIKA

(Firmly)

Sasha, there'll be time for the
pool after your nap.

Sasha groans in disappointment as Nika glares at Svetlana. Sasha exits the pool and waves at Svetlana as Nika leads her away.

Konstantin appears from the vegetation as he studies Svetlana who seems troubled as she watches Sasha disappear down the path.

KONSTANTIN
(To Svetlana)
Emotions can be deadly.

Svetlana cuts her eyes to Konstantin and moves toward the steps to exit the pool. Water flows off of her incredible body as she rises out of the pool and joins him.

KONSTANTIN (CONT'D)
It's time for us to take control of
her satellites.

SVETLANA
I'll be in the hanger in 20
minutes.

Svetlana bounds away down the path.

INT. KONSTANTIN'S AUSTRALIA HOLDING CELL

The door opens to illuminate Geoff and Raisa hanging upside down from the ceiling. Svetlana enters and quickly lowers each of them to the floor.

SVETLANA
You can thank your daughter, Sasha,
for this mercy. She's a very lovely
child.

Geoff and Raisa's eyes flash with terror.

SVETLANA (CONT'D)
She and your friend Nika will die
instantly if you make one sound or
try anything.

Svetlana exits the room and complete darkness returns as the door closes behind her.

EXT. OUTER SPACE

The FZZ flies over eastern Russia as it begins its fiery descent into the earth's atmosphere.

EXT. EASTERN RUSSIA - NIGHT

The FZZ is illuminated against the moonlight as it speeds through the night sky. A complex of satellite dishes appears on the ground below. The FZZ maneuvers into position and hovers in darkness.

A series of small, ultra short duration laser bursts fire from the FZZ and strike key points on the satellite dishes on the ground below.

INT. FZZ COCKPIT

Arielle gazes down at the satellite dishes below.

ARIELLE

No reaction activity so far.

Talia looks at her watch.

TALIA

On to the next. We're running out of time to meet his drop off deadline.

Arielle accelerates the FZZ but does not break the sound barrier.

EXT. OUTER SPACE - NIGHT

Vector speeds through outer space towards a large satellite. Vector slows next to the satellite. The control arm appears and skillfully removes a control box that is released into space.

The arm retrieves another control box from inside Vector and connects it to the satellite.

INT. KONSTANTIN'S AUSTRALIA CONTROL ROOM

Konstantin sits at his impressive computer array and watches a video image from Vector as it replaces another control box.

KONSTANTIN

Excellent work, Sveta. That's the last one. I need you on standby above Australia for her arrival.

SVETLANA (O.S.)

As you wish. ETA 45 minutes.

Konstantin checks his watch.

KONSTANTIN
Perfect. She's due here in one
hour.

INT. FZZ COCKPIT - NIGHT (MOVING)

Arielle reviews her armband with concern.

ARIELLE
My decoy satellites have all been
manipulated.

Talia registers concern.

TALIA
What about the primary array?

ARIELLE
They're fine because he can't be
aware of them.

TALIA
So he thinks he controls your laser
satellites?

ARIELLE
That's the concept.

Arielle taps on her console.

ARIELLE (CONT'D)
(Into microphone)
Z-36 here.

Arielle listens. Checks the dash board screen. Data appears
on the screen.

ARIELLE (CONT'D)
(Into microphone)
Got it. Out.

Arielle taps a button on the dashboard.

ARIELLE (CONT'D)
We have the coordinates on the
Topol-M's.

TALIA
All of them?

ARIELLE

Not sure. I'll have to recon the site.

Talia registers concern.

TALIA

You know I worry about you too. I wish I could be there to help you.

ARIELLE

You'll have your hands full with Konstantin. Do you have a plan?

TALIA

Yes, kill him and put an end to his insanity...

ARIELLE

Not until you're sure you can rescue the Donahues.

TALIA

But, of course... Do you have anything on his location yet?

Arielle studies the large screen on her dash board. She shifts to her arm band and types furiously.

ARIELLE

Searching the full communication frequency bands in Australia.

ONSCREEN

A faint burst travels from a point near the bright lights of Sydney and into outer space.

INT. FZZ COCKPIT (MOVING)

Arielle studies the communication stream until it suddenly stops and then starts again.

ARIELLE

I've got a hyper low frequency transmission from outside the normal range.

It's transmitting from a point just north of Sydney to a device in space.

TALIA

A device?

ARIELLE

Hold on.

Arielle studies her arm band.

ARIELLE (CONT'D)

There's an object that's traveling
at Mach-9 in low earth orbit from
India toward Australia.

TALIA

Too fast for a satellite but what
could it be?

ARIELLE

Another space craft similar to this
one.

TALIA

Perhaps a trap?

ARIELLE

Could be and it's probably the
vehicle that took out my decoys.

TALIA

Then it's probably well armed.

ARIELLE

And very fast.

Talia checks her watch.

TALIA

We must move to the drop off now
and you can deal with the aircraft
afterward.

ARIELLE

It seems we have no other choice.

EXT. AUSTRALIA - DESERT - NIGHT

The FZZ hovers as it descends to the floor of the desert.

INT. FZZ COCKPIT

Arielle becomes very emotional.

TALIA

I love you, Arielle... I'll be okay. Just focus on taking care of yourself and your mission.

Arielle struggles to suppress her emotions.

ARIELLE

I love you too, sweet girl. Do not let anything bad happen to you.

The rear canopy opens. Talia steps out onto the wing and removes her helmet and space flight suit. She stuffs the helmet and flight suit into the rear cockpit and moves gracefully to the ground.

EXT. AUSTRALIA - DESERT

Talia moves away from the FZZ as the rear cockpit canopy closes. Arielle waves at Talia. Talia returns the wave as the FZZ moves away rapidly.

INT. FZZ COCKPIT (MOVING)

Arielle fights to control her emotions as Talia disappears below.

EXT. AUSTRALIA - DESERT - NIGHT

Talia surveys the stark landscape around her and then takes a seat on a large rock nearby.

INT. ASIAN COUNCIL - BOARD ROOM

12 ASIAN LEADERS in business suits sit around a conference table in the large, ultra-modern room with a 30 foot ceiling.

CHAIRMAN CHU WONG, 58, stands at the head of the table.

CHAIRMAN CHU

Intelligence has confirmed that this Konstantin has acquired the means to launch a nuclear first strike on our countries and that he has the intention to do so.

The leaders project grave concern.

CHAIRMAN CHU (CONT'D)

We have evidence that he has established a base of operations in a mountain bunker just north of Sydney, Australia.

We have informed the Australians of his presence in their country but they are reluctant to act for fear of incurring his wrath or triggering nuclear war.

Further, we have just confirmed that the notorious woman named Arielle DeNovo has joined forces with this Konstantin at his Australian compound.

The leaders project grave concern.

CHAIRMAN CHU (CONT'D)

This woman has launched multiple cyber attacks on our nations that have disrupted power systems and satellites.

She has eluded capture and termination on multiple occasions and she is known to control a fleet of laser satellites that are capable of inflicting extreme destruction.

We're not at war with Australia and we do not wish to be so. However, the presence of these people on their soil poses a grave nuclear threat to our existence that demands decisive action on our part before it is too late.

Please rise and raise your right hand if you support this action.

Everyone at the table rises and raises their right hand.

INT. VECTOR - OUTER SPACE (HOVERING)

Svetlana scans her instruments. Her communication light flashes.

SVETLANA
 (Into microphone)
 Yes.

KONSTANTIN (O.S.)
 Has she arrived?

SVETLANA
 (Into microphone)
 Somehow she just appeared in the
 desert landscape.

KONSTANTIN (O.S.)
 No sign of an aircraft?

SVETLANA
 (Into microphone)
 No.

KONSTANTIN (O.S.)
 Relocate to 54H16 and cover the
 launchers.

SVETLANA
 (Into microphone)
 On my way.

Svetlana turns the Vector and it launches into hyper speed
 through space.

EXT. AUSTRALIA - DESERT - NIGHT

Talia watches calmly as a menacing black aircraft appears
 from the darkness and lands near her. A side door slides open
 and Talia climbs inside. The side door closes.

INT. "VISCERON" AIRCRAFT - REAR COMPARTMENT (MOVING)

Talia surveys the interior of the compartment that is
 illuminated by one small light. She touches the sides of the
 compartment as she focuses on the video camera in an upper
 corner.

She spots a small satchel on the floor of the compartment and
 opens it. She removes a bikini. She looks up at the video
 camera.

TALIA
 Seriously???

Talia rolls her eyes as she unzips her jumpsuit and tosses it
 over the video camera.

LATER (MOVING)

Talia wears the bikini. She looks down at her breasts and frowns. Her breasts suddenly grow to optimum size. She smiles. Her body is beyond sensational.

TALIA
Much better.

Talia removes the jumpsuit from the video camera.

INT. "VISCERON" AIRCRAFT - COCKPIT (MOVING)

Vincent pilots the aircraft. He focuses on Talia in the bikini on his screen and momentarily loses control of the aircraft.

INT. "VISCERON" AIRCRAFT - REAR COMPARTMENT (MOVING)

Talia is jostled about as Vincent regains control.

TALIA
Easy, boy.

Talia takes a seat on the floor of the compartment and covers herself with her jumpsuit as she stares at the camera.

EXT. RUSSIA - URAL MOUNTAINS - MISSILE BASE - NIGHT

There is a huge tunnel drilled into the side of the mountain. There are two super heavy blast doors deep inside the tunnel.

The outer perimeter from the tunnel is surrounded by heavy fences and gates. Numerous armed SOLDIERS and armored vehicles patrol the fence line.

INT. FZZ COCKPIT (HOVERING)

The FZZ hovers several hundred yards from the compound outside of the light projection area. Arielle rapidly shifts her attention from the base to her arm band to the instruments of the FZZ.

INTERCUT AS NECESSARY:

General Brecher sits at his desk in his office.

ARIELLE

(Into microphone - Frustrated)
This is the most effective
encryption that I've ever
encountered.

The compound is well secured and
any direct attack could trigger a
nuclear attack from their other
forces.

GENERAL BRECHER

Do the guards appear to be regular
Russian army?

Arielle focuses on the GUARDS. She spots a large tarp to one
side that appears to cover a large number of bodies.

ARIELLE

No, and it appears they've covered
the bodies of the regular guards
with a heavy tarp...

There are numerous signs of
destruction around the compound.

GENERAL BRECHER

So we must assume that Konstantin
has seized control there.

ARIELLE

The question is if he has seized
control of other bases.

GENERAL BRECHER

The Americans are busy on that
one... What do you suggest we do
there?

Arielle considers the situation.

ARIELLE

There's no way I can access the
bunker and there's probably no way
he can launch anything from mobile
missile launchers inside of it.

GENERAL BRECHER

So we just stand by until he makes
a move?

ARIELLE

That seems to be our only choice.

INT. KONSTANTIN'S AUSTRALIAN CRYOGENIC UNIT

Konstantin wears a heavy parka as he stands next to Abu Saida's who lies on a steel table.

KONSTANTIN

Not much longer now, my brother,
and we'll control everything...

Valeria's body lies on a table nearby.

INT. "VISCERON" AIRCRAFT - REAR COMPARTMENT - NIGHT (MOVING)

Talia waits impassively as the Visceron rolls along in taxi mode. The aircraft stops and Talia rises to her feet. A few moments pass before the side door slides open.

Vincent appears and motions for her to exit the aircraft.

INT. KONSTANTIN'S AUSTRALIAN HANGER

Talia calmly steps out of the Visceron and surveys the hanger that is solid rock on three sides.

Vincent attempts to place handcuffs on Talia. He is stunned by an electric type shock when he touches Talia. It causes him to drop to his knees in pain.

Konstantin appears through a side door of the hanger as Vincent rises and looks to Konstantin for instructions.

KONSTANTIN

Never mind the cuffs. World War 3
will be automatically unleashed and
her friends will die if anything
happens to me.

He nods at Vincent and Vincent exits the room as Konstantin studies Talia's feminine form.

KONSTANTIN (CONT'D)

I was told you're exceptional in
every way and it was no
exaggeration.

TALIA

Can we skip the nonsense and get to
the point?

Konstantin's eyes flash with anger.

TALIA (CONT'D)

I need to see that my friends are okay and safely on their way out of here or your brother will continue to rot in hell.

Konstantin suppresses the fact that he is impressed with her awareness.

KONSTANTIN

I suggest that you consider the situation and show me respect or...

Talia flashes supernatural fury.

TALIA

Or what?

Konstantin is very disturbed by Talia. He claps his hands and 30 muscle bound THUGS pour into the hanger through the two doors. Talia smiles.

TALIA (CONT'D)

And you think these beasts can change anything?

Konstantin glares at Talia.

TALIA (CONT'D)

(To the thugs)

I suggest that you all subdue your boss and bring him to me if you value your lives.

The thugs all remain stationary and transfixed on Talia. Konstantin claps his hands and the 30 thugs all rush toward Talia.

Talia breaks into a mesmerizing series of graceful spins and kicks that devastate the surging thugs with violent blows that knock the forward men backward into the men behind them.

Talia grabs one of the men and tosses him in a lightening fast motion toward Konstantin. The man collides violently with Konstantin and knocks him to the floor.

Talia grabs a second man and swings him around in a circle as a club to devastate the other thugs who approach her.

A surge of half the thugs reaches Talia and she allows them to grab her until she explodes with tremendous force that throws the men violently against the ceiling and walls. All of the thugs are unconscious.

Konstantin struggles to his feet and makes a break for the open door. The door slams into Konstantin as it shuts and sends him hurling backwards to Talia's feet. He is out cold.

Talia kneels and touches Konstantin's forehead. Talia closes her eyes and absorbs all the information in his mind.

TALIA (CONT'D)

You are one sick bastard.

He quickly ages to 110 years old and shrinks in size. Talia removes her hand from his forehead and grabs a smart phone from Konstantin's jacket pocket. She snaps a picture of him.

She touches his forehead and his eyes slowly open. She shows him the photo of himself and he screams in terror.

The side door opens and Vincent enters wearing a heavy suicide belt and holding a trigger in his hand. Talia registers concern and rises to an upright position.

VINCENT

What've you done to my father?!!

TALIA

I rearranged his life priorities.

VINCENT

You crazy bitch!!! I'm wearing enough high explosives to bring down this entire mountain on all of us.

Talia stares with fury at Vincent and assesses him.

VINCENT (CONT'D)

Can you and your friends and their daughter survive that?

He raises the trigger for emphasis.

VINCENT (CONT'D)

A dead man's switch. It detonates if anything happens to me.

Talia and Vincent engage in a stare down as Konstantin sobs. Vincent looks at his watch.

VINCENT (CONT'D)

We have no time for your mind games.

(MORE)

VINCENT (CONT'D)

The launch sequences will proceed
if I don't intervene in 45
minutes...

Talia's mind races. She suddenly breaks away and runs past Vincent. She exits the hanger through the door behind him. Vincent shakes his "trigger" hand at the doorway.

VINCENT (CONT'D)

Come back here or we're all dead!!!

Vincent paces nervously back and forth as he tries to decide what to do. He moves to Konstantin and kneels beside him.

VINCENT (CONT'D)

What should I do?

KONSTANTIN

(Aged voice)

Get to the Donahues before she
does!

Vincent bolts out of the other door as Konstantin struggles to his feet and follows behind him very slowly. His clothes are now baggy so he has to hold up his pants.

Konstantin stops with a look of grave concern. His terror builds as he pulls back the front of his baggy slacks and looks down at his crotch.

FADE TO BLACK.

KONSTANTIN (O.S) (CONT'D)

(Bloodcurdling scream)

Noooo!!!!!!!!!!!!

INT. KONSTANTIN'S UNDERGROUND COMPLEX

SERIES OF SHOTS:

Talia moves desperately down the hallway and forces open each door along the way.

TALIA

Geoff!!! Raisa!!!

INT. KONSTANTIN'S AUSTRALIA HOLDING CELL

Geoff and Raisa hear Talia's voice and scream through their gags. The door to their cell suddenly opens and Vincent enters.

He flips on the light switch to reveal Geoff and Raisa on the floor. He then flips a switch on the suicide belt and releases the trigger.

He removes a Glock from his holster and points it at them as he cuts the ropes around their ankles.

VINCENT

On your feet! Let's go!

Talia suddenly arrives at the doorway and focuses on the dangling trigger switch. Vincent points the Glock at Talia and fires two rounds.

Geoff and Raisa watch in amazement as one bullet blasts the trigger switch and destroys it while the other strikes Vincent in the upper right leg. He staggers down to his left knee and holds his right leg.

The Glock flies from Vincent's hand and into Talia's. She stuffs it into her bikini bottom and moves to Vincent.

TALIA

Take off the belt.

Vincent complies. Talia grabs some of the rope from Geoff's foot bindings and ties Vincent's hands behind him. Talia grabs his knife and cuts the wrist ropes from Geoff and Raisa. They jerk the gags from their mouths.

RAISA

They have Sasha!

TALIA

Who?

GEOFF

Our daughter, Sasha.

TALIA

Of course.

RAISA

Arielle?

TALIA

No, Talia.

Geoff and Raisa are taken aback.

TALIA (CONT'D)

Yes, I've returned to the living.
It's a long story and we have no
time.

RAISA
Where's Arielle?

TALIA
Covering the Russian nuclear launch sites.

Raisa and Geoff register grave concern. Talia hands the Glock to Geoff and the knife to Raisa. Talia walks to Vincent. She kneels and grabs him by the balls. Vincent winces.

TALIA (CONT'D)
Where's their daughter?!!

VINCENT
In the basement of the villa. Take the right elevator down the hall to the top.

TALIA
(To Geoff and Raisa)
Find your daughter and move down to the beach.

There's a pick up aircraft waiting for you there.

They'll brief you on the situation.

Geoff and Raisa burst out of the room. They stop immediately and Geoff drops the weapon to the floor.

KONSTANTIN (O.S.)
(Aged voice)
Get back in that cell, NOW!!!

Talia smiles as she walks to the doorway.

HALLWAY

Talia calmly joins Geoff and Raisa in the hall. Konstantin is standing down the hall holding a heavy rocket launcher with difficulty. Konstantin's slacks drop to his ankles.

Talia laughs.

KONSTANTIN
IT'S NOT FUNNY!!!

Konstantin tries to hold the heavy rocket launcher with one hand and pull up his pants with the other. Talia laughs.

Konstantin fumes as he drops to his feeble knees and tries to reassert the rocket launcher at them.

KONSTANTIN (CONT'D)
One more laugh and you're all
dead!!!

TALIA
Pull that trigger and there'll be
nothing but a grease spot left
where you're kneeling now.

Konstantin's eyes flare with anger. He summons all his strength to raise the launcher to fire.

Talia raises her hand and the barrel of the launcher suddenly flips backwards and hits Konstantin in the forehead. He passes out and crumples to the floor.

TALIA (CONT'D)
(To Geoff and Raisa)
Go!

Geoff grabs the pistol from the floor. He and Raisa bolt down the hall toward Konstantin. Geoff scoops up the rocket launcher and they enter the elevator. The elevator doors close. Talia checks her watch and turns to Vincent.

TALIA (CONT'D)
25 minutes. Take me to the control
room.

VINCENT
NEVER!

Talia's eyes flare with supernatural anger that causes Vincent to cower.

TALIA
Are you an idiot?!!!

Talia jerks him by his collar out of the cell and into the hallway.

HALLWAY

Vincent trudges down the hallway favoring his bleeding leg. He looks with anguish at Konstantin on the floor.

TALIA
FASTER!

Vincent moves quickly into the open left elevator. Talia grabs Konstantin by the back of his collar and drags him down the hall and into the elevator. The elevator doors close.

INT. KONSTANTIN'S AUSTRALIAN VILLA COMPOUND - NIGHT

SERIES OF SHOTS:

Geoff and Raisa work their way through the darkness of the gardens. They reach the pool area where a GUARD is stationed.

Raisa quickly grabs him from behind and drives the knife into his heart. She removes a knife from his leg scabbard and seizes his MP5. Raisa tosses the knife to Geoff and they move to the villa where numerous GUARDS are patrolling.

Geoff sets the rocket launcher down and follows Raisa toward the guards. Geoff and Raisa execute a series of skillful knife take downs of seven guards. They hide their bodies in the vegetation along the way.

Geoff retrieves the rocket launcher and slings it across his back as he holds an MP5. He rejoins Raisa who is waiting near the rear entrance of the villa.

They survey the area for a few moments. Geoff points out security cameras that are mounted on the rear of the house.

Geoff provides cover as Raisa creeps up behind one of the cameras and slowly turns it away from the rear entrance of the villa. Raisa checks the area and moves stealthily to the rear French doors.

Raisa peers inside the villa through the French door glass. She gently opens the door and slips inside.

INT. KONSTANTIN'S VILLA - GREAT ROOM

Raisa eases the door shut and surveys the room. She spots a down staircase to her right and moves to it. She stops and hears voices coming from the room on the other side of the door at the base of the staircase.

BASEMENT STAIRCASE

Raisa creeps down the staircase and stops at the door. She listens and hears a young girl's voice and a TV show. Raisa considers the situation for a moment. She turns the door knob and eases the door open.

BASEMENT APARTMENT

Nika is seated next to Sasha as they watch a children's movie on the big screen TV. They are faced away from Raisa. Raisa checks to her right. No one is there.

Raisa crawls through the door opening and checks behind the door to her left. No one is there. Raisa crawls quietly up behind Nika and taps her on the shoulder.

Nika is startled and looks over the back of the couch. She sees Raisa who is holding a finger up to her lips as she points to Sasha who is focused on the movie.

Nika nods in understanding.

NIKA

Would you like a big surprise?

SASHA

Sure!

NIKA

I have a big one for you in the bathroom.

SASHA

The bathroom?

NIKA

Do you trust me?

Sasha nods. Nika extends her arms. Sasha stands up on the couch to jump into her arms. Sasha spots Raisa out of the corner of her eye and squeals in fear as she jumps into Nika's arms.

Raisa rises with her finger in front of her lips. Sasha leaps from Nika's arms onto the couch and then jumps from the back of the couch into Raisa's arms.

SASHA

Mommy, mommy, mommy!!

RAISA

(Forceful whisper)

You must be very quiet, Baby.

Sasha nods.

RAISA (CONT'D)

We'll have plenty of time together but we must get out of this bad place first.

SASHA

I understand.

RAISA

Daddy's outside to protect us so
follow me and don't make a sound.
Okay?

Sasha nods. Raisa moves quickly back to the door. She opens it and peers up the staircase. She opens the door further and moves into the staircase with Sasha and Nika close behind her.

EXT. KONSTANTIN'S AUSTRALIAN VILLA COMPOUND - NIGHT

Geoff watches the rear door of the villa. The French door eases open and Raisa appears. She gives a thumbs up to Geoff.

Suddenly Geoff and Raisa are simultaneously struck by gun fire that rakes the rear of the villa.

Four SOLDIERS with Asian features appear in stealth gear and check their bodies. One of them peers through the destroyed rear door.

SOLDIER

(In Asian Dialect With English Subtitles)
The DeNovo girl is not here.

We focus on the Oriental flag patches on their sleeves as intense fire fights break out all over the compound.

INT. KONSTANTIN'S AUSTRALIAN VILLA - GREAT ROOM

Nika and Sasha lie bloody in death amid the debris.

INT. FZZ COCKPIT (HOVERING)

Arielle shifts her attention back and forth to her arm and her instruments on the FZZ panel. Her communication light flashes.

ARIELLE

Yes, General.

GENERAL BRECHER

I just sent you the coordinates on
the Siberia and Kamchatka nuclear
launch sites that the Americans
believe he has seized.

Arielle sees the coordinates appear on her screen on the FZZ.

ARIELLE

Got them.

GENERAL BRECHER

Any word from Talia?

ARIELLE

Nothing recent. I need to focus here.

GENERAL BRECHER

Out.

Arielle loads the coordinates from the FZZ screen into her arm band.

OUTER SPACE

A large laser satellite adjusts its position to Siberia below.

A second laser satellite shifts its position to target the Kamchatka peninsula.

INT. KONSTANTIN'S AUSTRALIA CONTROL ROOM

Konstantin lies lifeless on the floor. Talia watches Vincent as he winces in pain while he types furiously on the keyboard of Konstantin's large computer array. Vincent's eyes suddenly register terror.

TALIA

What's wrong?

VINCENT

I can't shut down the launch sequences!!!

It requires a password that I didn't know about and bringing up the log in screen has accelerated the countdown to 30 seconds!!!

Vincent shakes with believable terror as he steps away from the keyboard. Talia views the large computer screen that is requesting a password. She focuses on the countdown clock that has 20 seconds remaining.

She moves rapidly to Konstantin, places her hand on his forehead and closes her eyes.

She moves quickly back to the keyboard and types furiously as the clock counts down 3, 2, 1... The screen shifts to red before Talia can stop typing.

Talia stares in disbelief and terror at the screen. She removes a small device from her hair and presses a tiny button on it.

TALIA
(To the small device)
I was too late!!!

INT. FZZ COCKPIT (HOVERING)

Arielle sits in stunned silence for a moment.

INTERCUT AS NECESSARY:

TALIA
He has an aircraft called Vector
that is hovering in low earth orbit
above you.

It flies up to Mach 10 and is laser
capable.

ARIELLE
The pilot?

TALIA
Svetlana Alexieva.

ARIELLE
She's the Russian's top operative.

TALIA
She thinks you're responsible for
the death of her sister, Valeria.

ARIELLE
Understood... Please take care of
the Donahues.

TALIA
I will.

Talia gazes down at the surveillance screens and observes 10 landing craft on the beach that are emptying hundreds of soldiers.

She checks the radar and spots countless helicopters and military aircraft flying above the compound area. Talia walks past Vincent and Konstantin as she moves toward the door.

VINCENT

What about us?

TALIA

You're about to have a lot of very
angry visitors.

Talia exits the room.

EXT. URAL MOUNTAINS - MISSILE BASE - AIRBORNE - NIGHT

10 large round lights suddenly appear in a circle around the mountain.

INT. FZZ COCKPIT (HOVERING)

Arielle sees the lights below as 10 ballistic missiles launch from the tubes below the lights. Arielle types furiously on her arm band as the missiles rise.

Lasers suddenly burst from the heavens and strike three of the missiles as they rise. Lasers also devastate the mountain complex.

(MOVING)

Arielle maneuvers the FZZ and opens fire on the remaining seven missiles as they rapidly rise. She destroys four of the missiles but three exit the atmosphere with Arielle in hot pursuit in the FZZ.

EXT. SIBERIA MISSILE COMPLEX - NIGHT

Lights appear underground as 12 panels slide open in the snow covered landscape. The area is suddenly devastated by a barrage of intense laser bursts from space. The whole area explodes in a spectacular display.

EXT. KAMCHATKA PENINSULA

The area is heavily wooded. Huge underground doors open and 6 wheel mounted nuclear missile launchers emerge and move into position to launch. The area is suddenly devastated by laser bursts from space that annihilate the launchers.

INT. VECTOR COCKPIT - (MOVING)

Svetlana watches the earth below in stunned disbelief as numerous missile launches occur across Russia. She spots the FZZ below as it chases the 3 Topol-Ms.

She takes aim at the FZZ but anguishes for several moments as she watches the many other missiles rise. She turns her attention to the other missiles and flies at top speed to intercept them.

INT. FZZ COCKPIT (MOVING)

Arielle eliminates two of the three Topol-Ms with laser bursts in quick succession. The remaining missile is pulling away from her as she pursues it. She dials up full intensity and fires a series of laser bursts.

EXT. OUTER SPACE

The laser burst flow from the FZZ but fall short of the missile. The missile flares as it descends into the earth's atmosphere with Arielle in hot pursuit.

EXT. WASHINGTON D.C. - DAY

The missile reenters the atmosphere and descends toward the National mall at incredible speed. The FZZ appears behind it and continues to fire laser bursts that fall short of the missile.

INT. FZZ COCKPIT

Arielle projects terror as she continues to fire laser bursts in futility and the missile closes in on the Washington monument. Suddenly, laser bursts appear from her right and destroy the missile.

The missile explodes with a huge amount of debris that fills the air. Arielle registers extreme alarm as she takes evasive action.

The FZZ collides with some of the debris and spins out of control toward the tidal basin by the Jefferson memorial.

EXT. JEFFERSON MEMORIAL - TIDAL BASIN

PEOPLE watch in terror from inside the memorial as missile debris rains down.

The FZZ appears from the sky in a spin that levels out just before it crashes into the tidal basin. An enormous splash soaks the Jefferson memorial.

A second FZZ appears and hovers above the crashed FZZ. After tense moments, Arielle emerges from under the water and climbs up onto the wing of her FZZ.

The second FZZ hovers down to her. It's rear cockpit canopy opens and Arielle climbs inside. The canopy closes and the FZZ blasts off toward the heavens in incredible speed that sets off thunderous sonic booms across D.C.

INT. FZZ COCKPIT - REAR COMPARTMENT (MOVING)

Arielle is soaking wet as she tries to collect her wits.

PILOT
(Overly Done British Accent)
Are you ready for action, Lassie?

We've got a ruddy lot of these
things to track down.

Arielle focuses on the Pilot's voice.

ARIELLE
That's the worst Limie accent I've
ever heard. Do I know you?

The pilot laughs and Arielle's eyes flash with excitement.

ARIELLE (CONT'D)
Only one person has a ridiculous
laugh like that...

Did my sister happen to punch a new
ticket for you?

GREG
And it's a bloody good thing she
did.

Arielle projects extreme joy.

ARIELLE
I missed you so much.

GREG
I missed you too. Right now we have
a lot of work to do.

ARIELLE

Yes.

Arielle pulls a new flight helmet on and connects the tubes to it.

ARIELLE (CONT'D)

Ready here.

GREG

Hang on.

The FZZ explodes to hyper speed.

ARIELLE

How many more FZZ's are operational?

GREG

This one is it.

OUTER SPACE

The FZZ burst from earth orbit and turns quickly to pursue two missiles in the distance. The missiles are suddenly struck by laser bursts and explode.

INT. FZZ COCKPIT (MOVING)

Greg flies. Arielle focuses on her arm band.

GREG

Who the hell did that?

ARIELLE

Svetlana Alexeiva.

GREG

Really?

ARIELLE

Yes, you need to change course 150 degrees left and 70 degrees down immediately.

The FZZ suddenly shifts direction and accelerates. Three missiles appear in the distance.

ARIELLE (CONT'D)

Thirty seconds to reentry on these three.

EXT. OUTER SPACE

The FXX dives at a steep incline and flares as it passes into the atmosphere.

EXT. LOS ANGELES - DAY (AIRBORNE)

The FZZ appears from the heavens with a series of sonic booms and blazes across the sky toward Los Angeles. The three missiles suddenly appear above as the FZZ clears the pass at Riverside.

INT. FZZ COCKPIT (MOVING)

Greg flies. Arielle focuses on targeting and lets loose a rapid series of laser bursts.

EXT. LOS ANGELES - DAY (AIRBORNE)

The laser bursts knock out the first two missiles in spectacular explosions.

The third missile deviates course and Greg adjusts the course of the FZZ as the missile descends at incredible speed.

The FZZ fires a wave of laser bursts that knock the missile off course toward the Pacific Ocean. A final burst destroys the missile in a huge explosion that causes debris to fall into the sea.

INT. FZZ COCKPIT (MOVING)

Greg flies back to the heavens. Arielle focuses on other targets.

GREG

Great shots! Where to?

Arielle scans her arm band screen.

ARIELLE

I only see one more that looks like it's heading for Texas.

GREG

No way we can make it.

ARIELLE

We have to try.

Greg adjusts course and the FZZ accelerates at an incredible pace.

INT. KONSTANTIN'S ELEVATOR SHAFT

Talia skillfully scales the inside of the elevator shaft. The elevator above her suddenly engages and lowers rapidly toward her.

She narrowly avoids being struck by the elevator as it passes by her.

Asian dialect speaking can be heard from inside the elevator as it passes by.

Talia returns to climbing in one graceful athletic move after another. Intense gunfire can be heard coming from the bottom of the elevator shaft.

INT. VECTOR (MOVING)

Svetlana flies and focuses on a missile as it shifts from rising to descent. She fires several bursts that fall short.

She presses the speed control forward and watches the speedometer pass deeply into the red zone. Alarms sound inside the cockpit but she pushes the speed control forward as far as it will go.

Svetlana takes aim at the missile and fires a steady burst as the missile begins to flare on reentry. At the last possible moment, the missile explodes. Svetlana pulls the speed control back and the Vector slows.

She breathes a sigh of relief as she scans her screen for more targets and finds none. The Vector suddenly shakes violently and the engine stops.

Terror flashes across Svetlana's face. The Vector spins slowly as the earth's gravity pulls it down toward reentry.

INT. KONSTANTIN'S ELEVATOR SHAFT - NIGHT

Talia reaches the top of the elevator shaft as the elevator rises again below her. The elevator stops just below her and she listens.

COLONEL WU

(In Asian Dialect with English subtitles)

We must destroy the girl!! Find
her!!!

EXT. ELEVATOR - UPPER EXIT

Ten armed soldiers crowd into the elevator. Colonel Wu watches as the doors close. He then walks away at a brisk pace with his automatic weapon in hand.

INT. ELEVATOR SHAFT

The elevator descends as Talia uses her fingers to rapidly unscrew the bolts that are securing the elevator cable. The last bolt breaks free, the cable spins loose and the elevator goes into a free fall.

Screams can be heard from inside the elevator as it drops and crashes 40 stories below.

Talia peeks out through the ventilation louvers of the upper elevator housing. She sees GUARDS standing guard about 30 yards away.

Talia forces the louvers inward and pulls them loose.

EXT. ELEVATOR - UPPER EXIT

Talia's head extends out of the louver opening and she peers in both directions. She quietly climbs through the louver opening and eases herself down onto the ground.

She checks both directions again before she scampers into nearby vegetation.

EXT. KONSTANTIN'S AUSTRALIAN VILLA COMPOUND - GARDENS - NIGHT

Talia moves stealthily through the dense vegetation.

EXT. CONCRETE WALKWAY

Colonel Wu walks alone down the walkway. He is suddenly jerked to his right and into the vegetation.

EXT. GARDEN VEGETATION

Colonel Wu slams hard into a tree and drops to the ground in a daze. Talia pounces on him and places her hand on his forehead. She closes her eyes for a moment and absorbs his mind. Horror flashes on Talia's face.

Talia bolts away as Colonel Wu morphs into a 5 year old boy version of himself.

EXT. VILLA COMPOUND & POOL AREA

SERIES OF SHOTS:

Talia appears in the vegetation that surrounds the pool. The pool area and lower patios are swarming with SOLDIERS in black combat gear with Oriental patches.

Talia focuses on the two SOLDIERS closest to her. Suddenly they open fire on the other SOLDIERS. 25 are cut down before 10 other SOLDIERS arrive.

Two SOLDIERS from the patio below open fire and devastate the 10 soldiers from behind. The two soldiers stop firing and stare at their weapons. Their weapons suddenly fire shots into their chins and they drop to the ground.

An advanced military chopper with an Oriental emblem suddenly appears and surveys the carnage below as 50 more SOLDIERS arrive from the direction of the beach.

Talia focuses on the chopper and it suddenly opens fire and devastates the arriving soldiers until the last man dies.

The chopper circles for a few moments before it is struck by three rockets from above.

The chopper spins and crashes into a large group of new SOLDIERS that have arrived from the beach. The explosion eviscerates all the soldiers in the area.

Talia searches the sky above and spots an advanced jet fighter. She waves at it but nothing happens. She removes the small communication device from her hair and presses the button on it.

TALIA

(To the device)

Arielle?

ARIELLE (O.S.)

I'm a little busy saving the world
right now!

TALIA

Well, I need a little help with
some Asian jet fighters if you want
me to save your friends.

ARIELLE (O.S.)

Hold on.

INT. FZZ COCKPIT (MOVING)

Arielle types furiously on her arm band. She scans the screen. Types some more.

EXT. VILLA COMPOUND & POOL AREA

SERIES OF SHOTS:

Talia scans the skies as two jet fighters close on her position. The fighters suddenly do an abrupt about face and attack the troops and landing craft on the beach. The barrage annihilates the SOLDIERS and landing craft on the beach.

Talia watches the jet fighters as they suddenly dive at steep angles and crash into a large ship offshore that is dispensing landing craft.

The ship erupts in an enormous explosion that lights up the night sky. Another jet fighter strafes and fires rockets at the landing craft as they approach the beach.

The landing craft all explode and sink quickly. The fighter then dives into a destroyer offshore and it explodes.

Talia surveys the area and sees no signs of life as explosions on the beach and offshore continue to light the night sky.

INTERCUT AS NECESSARY:

TALIA

(Into the device)

Thanks for the assist. We'll be exiting underground so feel free to burn this place to the ground if you can find the time to rescue us.

Arielle rolls her eyes.

ARIELLE

Ingrate.

Talia smiles.

TALIA

You might want to make sure the Aussies know their country has been invaded.

ARIELLE

Okay, gotta' go now!

Talia replaces the device in her hair and moves quickly through vegetation to the rear of the villa. Another military chopper appears above with a searchlight that it aims at the pool and garden areas.

Talia waves her hand at the chopper and it spins, crashes into the pool and explodes.

Talia arrives at the rear of the villa. She winces in anguish when she sees Raisa's body lying near the destroyed rear door. Talia scans and spots Geoff lying dead in the vegetation nearby.

Talia moves to Geoff's body and places her hand on his forehead. She closes her eyes and a light briefly flashes from her palm into his forehead.

Geoff's eyes slowly open and he gasps for air. He looks up at Talia.

TALIA

Welcome back.

Talia helps him to sit up and hands him an MP5. Geoff stares down at his blood covered chest in disbelief.

Talia extends her hand and pulls Geoff to his feet. He is unsteady at first and leans against a nearby tree as he surveys the carnage and destruction around the area.

TALIA (CONT'D)

Follow me.

Talia leads Geoff through the vegetation and over to the pool area where the chopper is burning in the pool. Talia points to the beach area where many more landing craft are unloading from two large ships.

GEOFF

Big trouble coming.

TALIA

They never seem to learn.

Talia and Geoff both bolt away back to the rear of the villa. He anguishes when he sees Raisa's body lying by the destroyed door.

TALIA (CONT'D)

Relax, look away and cover us.

Geoff steps behind a heavy column and turns his attention and the MP-5 to the surrounding area.

Moments later, Raisa embraces him from behind. He turns around, embraces her and kisses her briefly.

GEOFF

Thank God, you're okay... Where's Sasha?

RAISA

Inside with Nika. Talia said for me to join you.

Raisa retrieves an automatic weapon from a dead soldier nearby and hides behind the next column. She scans the devastation around her.

RAISA (CONT'D)

What happened here?

GEOFF

Not sure but I think Talia did all of this.

RAISA

How's that possible?

GEOFF

How the hell are we still alive?!!

They both focus on the multiple bullet holes in each other's blood soaked clothes.

SASHA

DADDY!!!

Sasha steps through the damaged French door and runs to Geoff. He scoops her up into his arms.

GEOFF

Hello, Sweet Baby. I've missed you so much.

SASHA

Me too, Daddy...

Sasha focuses on Geoff's blood covered chest.

SASHA (CONT'D)

Why're we all so bloody?

Geoff kisses her on the forehead as Talia and Nika arrive. Nika is more than a little freaked out.

NIKA

What the hell just happened????!!!

Talia touches her on the forehead to calm her. Nika relaxes until she focuses on her blood soaked clothes. She sticks two fingers through bullet holes in her bloodied shirt. She looks down inside her shirt at her blood soaked bra and torso.

NIKA (CONT'D)

Holy shit!!!

Raisa touches Nika on the arm to comfort her.

RAISA

We'll talk about it later.

(To Sasha)

Right now we need to be very quiet and get out of this bad place.

SASHA

And never come back.

Sasha spots the crashed chopper burning in the pool.

SASHA (CONT'D)

So much for the nice pool.

TALIA

Geoff, you take the point and let's move off to the elevators.

RAISA

I've got the rear.

TALIA

I'll track along out of your site.

Talia removes two grenades from a dead soldier. Geoff sets Talia down and leads the way through the vegetation. Sasha and Nika follow close behind Geoff with Raisa tracking behind them. Talia vanishes into the gardens.

EXT. UPPER ELEVATOR CANOPY

Geoff leads Raisa, Nika and Sasha under the elevator canopy. Talia appears and leads them into the elevator.

INT. FLOOR 20 - CAVE COMPLEX

The elevator doors open. Talia holds the door as Geoff leads the group out of the elevator and rapidly into a subterranean cave complex. They make a right turn and stop.

Talia pulls a pin on a grenade and tosses it into the elevator as the elevator doors closes. Talia sprints to join Geoff and the others.

TALIA

Go on, I'll catch up.

Geoff leads the group further down the cave. The grenade explodes inside the elevator and blows off one of the outer doors.

Talia returns to the damage. She pulls the pin on the second grenade and wedges it in place behind a flap of loose metal. She bolts away down the cave.

INT. FZZ COCKPIT (MOVING)

Greg flies. Arielle monitors her arm band.

ARIELLE

Svetlana got the missile but she's lost power and her aircraft's descending.

GREG

Not good. She'll burn up on reentry.

Arielle types furiously on her arm band.

INT. VECTOR (MOVING)

Svetlana desperately tries to restart the engine with no success. Her call light flashes. She hesitates a moment and answers.

INTERCUT AS NECESSARY:

SVETLANA

This is VT 1, over.

ARIELLE

Svetlana, this is Arielle DeNovo.

Svetlana's eyes flare. A few moments of silence pass.

ARIELLE (CONT'D)

I can only imagine the lies that Konstantin has told you about me but I had nothing to do with Valeria's death.

Svetlana's mind races as she sweats profusely.

ARIELLE (CONT'D)

Your engine is dead and you're in a free fall and we're your only hope to survive reentry... Do you want our help?

Svetlana struggles with her emotions.

SVETLANA

I'm very near reentry. You would risk your life for me?

ARIELLE

Yes, you just saved millions of lives. We want to help you but we must move now.

SVETLANA

Come please!

Svetlana watches as the FZZ moves to her position quickly.

ARIELLE

Will your suit survive a space walk?

SVETLANA

I'm not sure but I have no choice.

ARIELLE

We can only take you in the bomb bay. It's pressurized once it is closed and you'll find a flight suit and helmet in there.

SVETLANA

Understood.

Svetlana watches as the FZZ moves very close to the Vector and the bomb bay doors open beneath it.

ARIELLE

I suggest grabbing the wing and working your way into the bomb bay.

SVETLANA

Yes, a good idea.

ARIELLE

How long can you hold your breath?

SVETLANA

As long as necessary. I'm a deep
free diver.

ARIELLE

Great! Good luck.

Arielle watches as the cockpit opens on the Vector.

EXT. OUTER SPACE

Svetlana holds on to the Vector canopy as Greg maneuvers the wing of the FZZ to her. Svetlana grabs the wing of the FZZ and the Vector spins away. Svetlana moves gracefully hand over hand down the wing toward the FZZ.

Svetlana reaches the main body of the FZZ but she struggles to move beneath the FZZ to the bomb bay. Arielle watches Svetlana's terrified expression as she freaks out.

Arielle opens her canopy and extends her arm out to Svetlana. Svetlana grabs Arielle's hand and Arielle climbs partially out of the cockpit to help her.

Svetlana releases the wing and dangles by Arielle's arm.

INT. FZZ COCKPIT (MOVING)

Greg flies. Arielle is extended out of the rear cockpit.

ARIELLE

(To Greg)

Roll slowly left!

Greg complies.

EXT. OUTER SPACE

The FZZ rolls slowly left and it allows Svetlana to grab the bomb bay door with her free hand. Svetlana secures her grip on the door and releases Arielle's arm. She grabs the bomb bay door with both hands as Arielle's canopy closes.

The Vector explodes in a fireball as it reaches the atmosphere below them.

INT. FZZ BOMB BAY

Svetlana moves from one strut to the next and extends her hands and legs "spread eagle" against the inner sides of the bomb bay. Svetlana pounds her fist against the FZZ.

The bomb bay doors close quickly and the sound of pressurization can be heard.

Svetlana removes her flight helmet and suit. She detaches the flight helmet from it's mount on the side of the bomb bay and pulls it on.

She quickly pulls on the flight suit from the wall of the bomb bay and seals the flight helmet to the suit at the neck line. She attaches the two tubes from the side wall of the compartment.

Svetlana gasps for air inside the helmet for a few moments and then attaches the flight harness around her torso.

She pounds her fist on the frame of the FZZ and braces herself as it accelerates rapidly.

EXT. ELEVATOR HOUSING - UPPER - NIGHT

Numerous SOLDIERS converge on the elevator housing. CAPTAIN HUANG, 30, moves quickly to the elevator and presses the elevator button. Listens. Nothing happens. He moves to the left elevator and pulls the doors apart.

Captain Huang focuses his flashlight down the elevator shaft at the elevator on the 20th floor below. There is an explosion hole in the top of the elevator.

Another SOLDIER opens the right elevator shaft. Captain Huang moves to the second shaft and focuses his flashlight at the crumpled mass of wreckage at the bottom of he shaft.

He moves back to the left shaft and motions to two soldiers who emerge with climbing lines. They secure the lines to the poles on the elevator canopy and toss them down the shafts. They enter the shaft.

INT. LEFT ELEVATOR SHAFT

The two soldiers rappel down the shaft to the top of the elevator. They loosely tie off the lines to opposite corners of the top of the elevator. They motion for others to follow from above.

More soldiers rappel rapidly down the shaft as one of the first two soldiers pulls back metal to widen the hole in the top of the elevator. Eventually he lowers himself down into the elevator.

INT. ELEVATOR

The soldier surveys the cave with his automatic weapon at the ready. He then scans the damaged interior of the elevator. He looks up through the damaged ceiling.

SOLDIER

(In Oriental Dialect with English subtitles)
All clear.

INT. LEFT ELEVATOR SHAFT

Soldiers move down inside the elevator as more arrive on top of the elevator.

INT. ELEVATOR

The first soldier pushes back the damaged elevator door metal and the grenade explodes.

INT. LEFT ELEVATOR SHAFT

The explosion devastates the soldiers on top of the elevator and breaks the elevator loose from its moorings. The elevator falls rapidly and pulls the rappelling line with it.

There are 8 SOLDIERS in the process of rappelling down the shaft. The lines break at the top and the soldiers scream as they fall down the shaft.

EXT. ELEVATOR HOUSING - UPPER - NIGHT

Captain Huang screams in frustration as he watches his men tumble down the shaft. He pulls away from the shaft as the sound of the elevator crashing from below can be heard.

Captain Huang storms about in a furious rage as he tries to decide what to do next. A LIEUTENANT arrives with a cardboard architectural tube.

CAPTAIN HUANG

(In Oriental Dialect with English subtitles)
What is it?

LIEUTENANT

(In Oriental Dialect with English subtitles)

It appears to be plans of the
underground complex.

Captain Huang jerks the plans from inside the tube and spreads them out on the pavement. He examines the first page and then the second. He turns to the third and reviews it.

He points down at an irregular path through the mountain. He traces it to its exit from the mountain. He stands and surveys the area. He motions for a communications device. The Lieutenant hands one to him. He places it to his ear.

CAPTAIN HUANG

(In Oriental Dialect with English subtitles)

The girl will be exiting an
underground complex at map
coordinate 21NM62.

Converge all forces there.

He hands the communication device back to the soldier and bolts away down the path to the left of the elevator canopy.

The mass of SOLDIERS follows quickly behind the captain.

INT. KONSTANTIN'S AUSTRALIAN HANGER = NIGHT

Vincent helps Konstantin through the maze of unconscious guards and into the cockpit of the Visceron. He shuts the door and moves to the pilot door. Opens it and climbs inside. Closes the door.

The Visceron starts up and hovers as the huge hanger doors open. Terror flashes across the faces of Konstantin and Vincent as the image of an Asia Council chopper appears. Two rockets race toward the Visceron and explode.

INT. UNDERGROUND CAVE COMPLEX

SERIES OF SHOTS:

Geoff leads the group past a series of incredibly beautiful underground streams, waterfalls, pools, stalactites, stalagmites and other subterranean wonders.

Talia moves past the group and disappears down the cave ahead.

LATER

Talia sees sunlight ahead and moves rapidly to the end of the cave. She slows and works her way through the heavy vegetation that covers the end of the cave.

She peers out of the vegetation and sees that she is behind an enormous waterfall. She emerges from the vegetation and walks behind the waterfall to the right side.

She moves carefully along the rocky embankment until she reaches the much less strong waterfall flow at the edge of the main waterfall.

She walks into the waterfall and peers beyond. She sees large numbers of SOLDIERS scaling down the sides of the cliffs toward the waterfall basin. She concentrates on them and they begin to fall from the cliff sides in great numbers.

A much larger mass of SOLDIERS suddenly appears on the main pathway up the canyon to the waterfall.

Talia focuses on the huge boulders that line the canyon. Soon they begin to tumble down the cliffs and crush the soldiers below in large numbers.

Talia focuses on the 6 jets hovering above the canyon. She retreats back through the waterfall and removes the device from her hair. She presses the button.

TALIA

Arielle?

Talia waits but there is no response.

TALIA (CONT'D)

ARIELLE!! We have a big problem here!!!

Talia winces in frustration.

TALIA (CONT'D)

(To herself)

How long can it take to save the frigging world, Arielle?!!!!!!

Talia returns the device to her hair as Geoff and the rest of the group arrive.

TALIA (CONT'D)

They're converging on the canyon
beyond the waterfall.

I've taken out most of the soldiers
but there are at least 6 jet
fighters hovering above and I can
do nothing to control them.

GEOFF

So basically we're screwed?

TALIA

I tried Arielle but she's not
answering. The rock formations
above us may be blocking the
signal.

RAISA

Does she know our situation?

TALIA

I spoke to her before I picked up
you guys and she helped with the
jets at the beach but she was in
the middle of taking down ballistic
missiles in outer space so we
couldn't work out a plan.

Geoff and Raisa are alarmed.

RAISA

Ballistic missiles???

TALIA

Yes, I was unable to stop the
launches from here.

Geoff and Raisa stand in stunned silence.

GEOFF

So World War 3 is underway?

TALIA

Not really sure about that. I doubt
the Americans would attack Russia
knowing the missiles were launched
by a rogue madman.

RAISA

But the Russian missiles have
launched.

TALIA

Yes.

GEOFF

How many?

TALIA

At least 10 but there may be many more.

RAISA

So how can Arielle stop them?

TALIA

The Israelis and Americans developed a new laser fighter that can exit and reenter the atmosphere at will.

GEOFF

So how many fighters are operational?

TALIA

Only one I know of and Arielle is flying it.

Geoff paces with concern.

RAISA

So Arielle has to shoot down all the missiles herself?

Talia nods.

RAISA (CONT'D)

May I ask why you seem so calm about all this?

TALIA

Because I know Arielle is well designed to handle the situation.

RAISA

Designed?

Talia gazes serenely into Raisa's eyes.

TALIA

Do you imagine our abilities that are ideal for the immediate tasks at hand are an accident of nature?

Raisa shakes her head.

TALIA (CONT'D)

Do you really want to know the whole truth?

Raisa ponders the question.

GEOFF

Sorry to interrupt this fascinating discussion but what about our situation here?

TALIA

Well, Arielle is busy saving the world and I imagine the Aussies and the Americans are a little too worried about World War 3 to start a war with the Asian council to save the 5 of us.

Geoff paces more aggressively.

GEOFF

Great!

RAISA

What do you suggest we do?

TALIA

I've been working that out as we speak.

They're likely to unload a barrage of high explosives into this tunnel from the other side of the waterfall. Follow me.

Talia sprints away and the others run behind her. Talia stops at a large, clear pool that is bubbling water from underneath on one side of the pool.

TALIA (CONT'D)

Strip down to your essentials.

Talia dives into the pool and disappears underwater. The group watches her as she disappears into an underwater cave that is the source of the bubbling.

Geoff, Nika, Sasha and Raisa all remove their outer clothes and drop them to the ground. Nika lifts Sasha into her arms. Geoff and Raisa pace anxiously and eye the tunnel to the waterfall.

EXT. THE CANYON - DAWN

A heavy mobile artillery cannon appears. The crew quickly sets up the cannon for operations and aims the cannon at the waterfall. They load the cannon.

UNDERGROUND CAVE COMPLEX - BIG POOL

Talia reappears and surfaces in the pool.

TALIA

You must swim into the cave below
now! Give Sasha to me and GOOO!

Talia swims toward Nika as Geoff and Raisa dive into the pool. Nika hands Sasha to Talia.

TALIA (CONT'D)

GOOO!

Nika dives into the pool and swims into the underwater cave. Talia touches Sasha on the forehead and she passes out. Talia takes Sasha under her arm and dives under the water.

They disappear into the underwater cave just as the pool area ignites in a terrific explosion that collapses the ceiling of the cave into the pool.

INT. OCEAN CAVE COMPLEX.

Geoff and Raisa gasp for air as they appear from under the water. Nika appears and struggles to breathe. Geoff and Raisa drag Nika onto the pool side landing.

Raisa immediately gives Nika CPR as Geoff watches the pool. Nika expels water from her mouth and fights for breath. She gradually stabilizes her breathing.

Talia appears holding Sasha's lifeless body. Talia pulls Sasha over to the landing and shoves her up to Geoff. Geoff lifts Sasha in his arms and sets her down gently on the rocky pool side landing.

Talia climbs out of the pool and moves to Sasha. Geoff, Raisa and Nika all watch in stunned amazement as Talia touches Sasha's forehead and closes her eyes.

A light flashes from Talia's hand into Sasha's forehead and she soon expels a large amount of water from her mouth. Raisa holds her in her arms as she fights to breath normally.

RAISA
Are you okay, Baby?

Sasha takes a deep breath.

SASHA
I guess so... but that is the
second time today I've visited that
magical place.

TALIA
(Smiling)
It's not as great as you may think.
We need to keep moving.

Talia bolts down the cave path way. Geoff and Nika follow Talia as Raisa picks up Sasha and tags along behind them.

LATER

The group moves past another series of fascinating wonders in the caves. Eventually the sound of waves crashing can be heard. They reach a bend and sunlight appears through a cave opening ahead.

Huge waves crash periodically into the cave opening. Talia motions for the others to stop and creeps up to the edge of the seawater.

Another big wave crashes into the cave. Talia waits and moves into the water as it recedes. She disappears under the water and swims out the cave opening.

EXT. PACIFIC OCEAN - NEAR OCEAN CAVE EXIT - SUNRISE

A big wave crashes into the cave opening. Talia appears from under the water and surveys the area. Landing craft continue to deliver more soldiers onto the beach.

Talia rolls over onto her back and looks up the big cliff to Konstantin's villa that is to her left. Asian Council fighter jets patrol above Konstantin's villa.

Talia floats on her back in her bikini as a FZZ suddenly appears and takes out the Asian Council jets with laser bursts.

TALIA
Better late than never, little
sister!!!

The FZZ then fires warning shots into the water near the Asian Council ships offshore. The bursts create huge splashes that swamp the ships with water.

The FZZ hovers until white flags are raised on the masts of the ships.

The Asian Council soldiers watch in terror as the FZZ returns to the beach and villa area. The FZZ unloads a barrage of laser bursts that consume the villa and the surrounding area in a fire storm.

The FZZ then hovers in a menacing but restrained way while the remaining Asian Council soldiers put down their weapons and return to the beach. They move back to their landing craft and depart offshore.

EXT. THE CANYON

The FZZ suddenly appears above the canyon and fires a laser warning shot just over the head of Captain Huang and his men. The laser blast causes a landslide that blocks off the canyon. Captain Huang surveys the situation.

CAPTAIN HUANG

(To his soldiers)

(In Oriental Dialect with English Sub-titles)

Put down your weapons and raise
your hands.

The soldiers comply.

INT. FZZ COCKPIT - DAY

Greg operates the flight controls as the FZZ descends to a slowly moving hover between the burning villa and the beach.

Greg and Arielle search the grounds.

ARIELLE

(Emotional)

Do you see any sign of them?

GREG

No, but there's a sensational
looking babe floating on her back
in a truly amazing bikini!!

ARIELLE

Where?

Greg flies the FZZ over to the area above the ocean cave where Talia is floating on her back. Talia waves at them.

GREG

I hate to be the one to break it to you but your big sister is smokin' hot!!!

Arielle winces.

ARIELLE

She's half your age, old timer.

GREG

(Smiling)

The last time I checked, both you girls are a few thousand years older than me.

EXT. PACIFIC OCEAN - NEAR OCEAN CAVE EXIT - SUNRISE

Talia motions to Geoff to wait in the cave. She then swims toward the beach.

EXT. BEACH

Talia is beyond sensationally beautiful as she gracefully emerges from the water in her bikini with the sunrise as a backdrop.

The FZZ lands on the sand and the canopies open. Greg and Arielle emerge from the cockpits and drop down onto the beach.

Arielle and Talia rush to meet each other in an excited embrace. Eventually they separate and Arielle looks dubiously at Talia's bikini.

ARIELLE

Do you always have to be a show off?

TALIA

Jealous, little sister?

Talia rushes to embrace Greg. Greg flashes a devious smile at Arielle. Arielle flashes a look of death at him. He laughs.

TALIA (CONT'D)

Can you help me retrieve the Donahues?

GREG

Sure.

TALIA

They're in a sea cave with the two girls. It's a little tricky to exit with the big waves.

GREG

No problem.

Greg quickly removes his space flight suit and his under suit to reveal a hot body in a Speedo.

ARIELLE

Seriously?

Greg smiles, grabs Talia by the hand and they run into the surf as Arielle shakes her head.

There is a pounding sound from inside the FZZ bomb bay.

ARIELLE (CONT'D)

Oh, almost forgot.

Arielle gracefully leaps up onto the wing of the FZZ and reaches inside. The bomb bay doors open. Svetlana releases the harness and drops to the sand. She rolls on the sand in discomfort for a few moments.

ARIELLE (CONT'D)

Are you okay?

SVETLANA

Maybe, eventually.

Svetlana moves onto her knees with difficulty. Arielle extends her hand and pulls Svetlana to her feet. Svetlana staggers a bit as she tries to regain her balance.

Arielle puts an arm around her back to help stabilize her. Svetlana surveys the incredible natural beauty and destruction all around them. Svetlana's expression shifts to grave concern.

ARIELLE

What's wrong?

SVETLANA

He brought the body of my sister here.

The hope was that you could bring her back to life.

Arielle nods in understanding.

SVETLANA (CONT'D)

That possibility is the only reason that I worked with him.

He promised me it was all a game to defeat you and that he would never launch the missiles.

ARIELLE

But he did and then you did the right thing.

SVETLANA

I tried to.

ARIELLE

You did a very good job. The reports say that you took down over 15 missiles and saved hundreds of millions of lives.

Svetlana absorbs the reality for a moment.

SVETLANA

It all happened so fast...

Arielle gives Svetlana a warm embrace. I cannot help your sister but I know who can.

SVETLANA (CONT'D)

Who?

Arielle points to Talia as she emerges from the surf holding Sasha's hand. Raisa has Sasha's other hand while Geoff follows. Greg chats up Nika to her great delight.

Arielle motions for Talia to join her and Svetlana. Svetlana stares in amazement at the similarity between Arielle and Talia.

SVETLANA (CONT'D)

(To Arielle)

Wow! She has the hot body but otherwise you two are identical!

Arielle cuts her eyes at Svetlana in mock anger.

SVETLANA (CONT'D)

Sorry, I didn't mean to offend you. Sometimes I speak the truth when I should not.

Arielle shakes her head as Svetlana laughs. Talia arrives and sizes up Svetlana.

ARIELLE

(To Talia)

This is Svetlana. She helped us
save the world.

Talia extends her hand and Svetlana grasps it. Serenity flows over Svetlana.

TALIA

(To Arielle)

She has a good heart but she had a
very bad childhood.

(To Svetlana)

I can help your sister.

(To Arielle)

Please round up a long rope and
meet us at the elevator station
behind the villa.

(To Svetlana)

Follow me.

Talia sprints away toward the villa and Svetlana follows close behind as a large military helicopter and a small chopper land nearby. The side door of the large chopper opens and Chase steps out onto the beach.

Arielle and Chase transfix on each other for a moment and then rush to embrace each other. They kiss passionately for several long moments with the sunrise as a back drop.

10 SECRET SERVICE AGENTS in full combat gear pile out of the chopper.

Eventually Chase and Arielle separate and Chase moves toward Geoff. He extends his hand to Geoff and Geoff embraces it.

CHASE

(To Geoff and Raisa)

Thank you both for your service and
your gallantry.

GEOFF

Actually, we didn't do very much to
help. I think the DeNovo girls have
made us obsolete.

ARIELLE

Impossible!

CHASE

Please board your family on the chopper and we'll take you wherever you'd like to go.

GEOFF

Home sounds very good and it's not far away.

Raisa approaches Arielle and embraces her.

RAISA

Thanks for all the rescues. I hope you and Talia can join us at home before you leave.

ARIELLE

Certainly. We'll see you there.

Geoff embraces Arielle.

GEOFF

Thank you.

ARIELLE

No problem. Sorry you all got dragged into this mess.

GEOFF

Your big sister is a real piece of work.

Arielle frowns through a smile.

ARIELLE

Yes, there's no doubt about that.

Geoff pulls away and takes Sasha's hand while Raisa holds her other hand. They walk to the small chopper and disappear inside.

Greg continues to hit on Nika to her great pleasure. Geoff sticks his head out of the small chopper.

GEOFF

Let's go, Nika!

Nika embraces Greg and kisses him on the cheek. She waves at Arielle and disappears into the chopper. She reappears and blows a kiss at Greg as the chopper blades spin up.

Greg waves goodbye and joins Arielle and Chase who are holding hands. They wave as they watch the small chopper take off.

ARIELLE

(To Greg)

Since when did you become a child molester?

Greg grabs his chest in mock pain.

GEOFF

(Bad Limie accent)

She's no bloody lassie.. 27 years old puts her right in my target zone.

Arielle shakes her head.

INT. KONSTANTIN'S ELEVATOR SHAFT

Talia and Svetlana climb down the support beams of the elevator shaft.

SVETLANA

I think it's the next floor down.

Talia descends and disappears into the opening. Svetlana follows close behind.

INT. FLOOR 10 - HALLWAY

Svetlana removes her flashlight, turns it on and follows Talia down the dark hallway. They reach a door that blocks the hall. A sign that says "Cryogenic" is mounted on the door. Talia turns the door knob but it is locked.

She turns it harder and breaks it off. She pushes the door open and enters the room.

INT. CRYOGENIC OUTER ROOM

Talia flips the light on as Svetlana enters the room.

They gaze through a heavy glass window at the two bodies on tables under sheets.

TALIA

Wait here.

Svetlana nods as Talia opens the door and steps into the cryogenic room. Cold vapor flows out of the room. Talia grasps the end of Valeria's gurney and wheels it out of the cryogenic room. The door closes.

Talia pulls back the sheet to reveal a beautiful female face.

TALIA (CONT'D)

Is this your sister?

Svetlana looks at the body. She pulls back the sheet to reveal a birthmark on her left wrist.

SVETLANA

Yes, it is certainly her.

TALIA

Please wait out in the hall.

Svetlana nods respectfully and leaves the room. Talia touches Valeria on the forehead and her skin gradually turns a normal color.

Talia lifts Valeria's arm and it is flexible. Talia places her hand on Valeria's forehead and closes her eyes. Talia absorbs her mind. She registers concern, steps back and considers the situation.

She places the straps on the gurney around Valeria's arms and legs to hold her down on the gurney.

INT. HALLWAY

Svetlana waits with anticipation. The door opens and Talia steps into the hallway with a grim face. She closes the door behind her. Svetlana registers concern.

SVETLANA

Is something wrong?

Talia reaches up and touches Svetlana on the forehead. Svetlana's eyes close. Talia closes her eyes and absorbs Svetlana's mind.

She removes her hand from Svetlana's forehead and her eyes open.

SVETLANA (CONT'D)

What's going on?

TALIA

Are you aware that your sister is a psychopath?

Svetlana becomes very uncomfortable.

TALIA (CONT'D)

Your sister has abused you all your life... Why do you want to bring her back?

Tears flow down Svetlana's cheeks.

SVETLANA

My sister is two people. The most sweet person alive and the most terrible.

Talia nods.

TALIA

And you miss the sweet person?

Svetlana nods.

SVETLANA

I cannot live without her.

Talia touches Svetlana in a comforting gesture.

TALIA

She has murdered very many people so I cannot bring her back as she was...

Svetlana becomes agitated and emotional.

TALIA (CONT'D)

I must remove her darkness or she must stay where she is.

Tears roll down Svetlana's cheeks.

SVETLANA

Is there something you can do?

TALIA

Perhaps, but it's very dangerous to divide her psyche...

If I try and fail, she'll be lost to this world forever...

Svetlana shakes her head and wipes away tears.

SVETLANA

What should we do?

TALIA

It must be up to you.

Svetlana rocks backward and forward in distress. Talia touches her again and it calms her.

TALIA (CONT'D)

If I succeed, you'll have your
sweet sister back all of the time.

Svetlana smiles as she rocks forward and back nervously.

SVETLANA

Then we must try.

TALIA

I must put you to sleep so you
cannot hear this.

Svetlana nods.

TALIA (CONT'D)

I'm also going to remove all of the
bad memories you have of your
sister.

SVETLANA

Can you really do this?

TALIA

It's possible.

SVETLANA

Thank you.

Talia eases her down onto the floor and places her hand on Svetlana's forehead. She falls asleep. Talia closes her eyes and a dark light flows from Svetlana's head and vanishes.

INT. CRYOGENIC OUTER ROOM

Talia enters the room with apprehension and closes the door behind her. She studies Valeria for several moments and touches her forehead.

Valeria lunges up at Talia with a horrific scream of terror and her eyes flaring in a most terrible way. Valeria rips her arms and legs loose from the restraints and violently attacks Talia.

She slams Talia hard against the wall and attempts to kill Talia in every way imaginable.

Talia reacts with supernatural force and tackles Valeria to the floor. Talia uses her knees to hold down Valeria's arms at the elbows as Valeria kicks and screams wildly.

Talia grabs Valeria by the throat with her left hand to hold her down and summons greater force to lock her right hand fingers onto Valeria's forehead. Valeria finally relaxes.

Talia closes her eyes and forces her will on Valeria. Talia gradually removes a dark luminescent sphere from Valeria's mind.

The sphere suddenly pulls back and recedes into Valeria's head. Talia screams with frustration and summons much greater force to jerk the dark sphere from Valeria's head.

Talia holds the sphere tightly between both of her hands as it violently attempts to escape. Gradually the sphere stops moving and luminescing and shrinks away to nothing.

Talia collapses to the floor in exhaustion. She gazes at Valeria's battered body lying nearby and forces herself up onto her knees.

Talia crawls over to Valeria and places her hand onto her forehead. Talia closes her eyes and scans Valeria's mind. A smile registers on Talia's face as Valeria's wounds vanish.

Talia takes a deep breath and closes her eyes again. A light flows from Talia's hand into Valeria's mind. She continues to scan Valeria's mind until Talia smiles again.

Talia rises and exits the room. Moments later she returns with Svetlana. Svetlana drops to her knees beside Valeria and holds her hand.

Valeria's eyes slowly open and focus on Svetlana as Valeria struggles to breath. Eventually she catches her breath.

Valeria smiles at Svetlana and Svetlana's tears flow as she embraces Valeria. Valeria wraps her arms around Svetlana.

VALERIA
(Raspy voice)
Where are we?

SVETLANA
Australia of all places.

Valeria clears her throat as she focuses on Talia.

VALERIA
Who's this beautiful girl?

SVETLANA
Her name is Talia and she brought
you back to me.

Valeria considers the information for a moment.

VALERIA

From where?

Svetlana searches for an answer.

SVETLANA

We should discuss it later.

VALERIA

Okay.

Svetlana rises and Talia helps her lift Valeria to her feet. Valeria tries to gain her footing with difficulty. Eventually she gets the hang of it and walks to a chair where she takes a seat.

Svetlana removes her flight jacket, wraps it around Valeria and zips it up. Valeria projects a very innocent and serene inner beauty.

VALERIA (CONT'D)

Do you have any other clothes here?

TALIA

Not at the moment but we'll find some for you.

Talia opens the door and Svetlana helps Valeria out into the hall. Talia walks to the cryogenic controls and turns the knob until the temperature says 400 degrees. She exits the room as Abu Saida's body begins to smolder.

INT. ELEVATOR SHAFT

Talia, Svetlana and Valeria appear at the shaft opening. Talia looks up.

TALIA

Arielle!!

Arielle appears above and drops a long rope down the shaft to Talia. Svetlana secures the rope around Valeria.

TALIA (CONT'D)

Up now!

Valeria rises up the shaft as Talia and Svetlana climb up the elevator support structure in a series of gracefully athletic moves.

SUPER: THREE DAYS LATER

EXT. BRIT'S ESTATE COMPOUND - CEMETERY - DAY

The weather is perfect as Talia and Arielle hold hands and walk toward the cemetery. They both wear white dresses and are bare footed.

Talia's hair has returned to it's natural color. Arielle opens the cemetery gate and Talia enters.

Arielle closes the gate and takes Talia's hand again. They walk slowly through the garden. The open tomb cover of Talia's grave appears.

The girls slow their pace as they approach their mother's grave. Talia becomes very emotional.

TALIA

This is all very strange to me. I
never met our mother in this world.

Arielle puts her arm around Talia's shoulders.

ARIELLE

She'll be so happy to see you.

TALIA

I hope it hasn't been too long.

ARIELLE

I insisted on no embalming and a
vacuum sealed casket.

Talia kneels at Veronika's grave. She easily slides the heavy tomb cover to the side to reveal a heavy bronze casket. Talia steps down into the tomb and Arielle joins her on the other side of the casket.

VERONIKA'S TOMB

The girls twist off the heavy knobs that hold on the casket lid. The vacuum seal can be heard as it escapes.

Together they lift off the casket lid to reveal VERONIKA lying on her back in a white dress with her hands folded across each other on her chest. Both girls struggle to control their emotions.

TALIA

She's so beautiful.

Talia reaches down and touches her mother's hair with the greatest affection. She looks to Arielle.

TALIA (CONT'D)

Are you ready for this?

Arielle nods as she trembles with emotion. Talia places her shaking right hand on Veronika's forehead. Talia closes her eyes for several long moments. A light passes from Talia's hand into Veronika's forehead.

Talia absorbs her mother's mind for several moments and removes her hand as she smiles serenely.

IN THE CASKET - VERONIKA'S VIEWPOINT

Veronika's eyes slowly open in a fog. The fog gradually clears to reveal the faces of Arielle and Talia above her.

VERONIKA'S TOMB

Talia and Arielle each reach down and take one of Veronika's hands in theirs. Veronika is overwhelmed with emotions. She struggles to catch her breath for several moments until she breathes normally. She coughs several times to clear her throat.

Veronika absorbs the situation around her. Her eyes flash back and forth between Arielle and Talia. Tears flow from Veronika's eyes and that unleashes a flood of tears from Talia and Arielle.

The girls help Veronika rise into a sitting position and they all three embrace each other with intense emotions.

VERONIKA

Can you please help me out of here!

The girls help Veronika rise and step out of the casket. Talia picks up Veronika in her arms and skillfully leaps out of the tomb to Veronika's amazement.

VERONIKA (CONT'D)

Wow!

Arielle joins them and they help Veronika walk across the manicured grass to a stone bench with a back support. Veronika sits down and gazes around the impressive compound.

VERONIKA (CONT'D)

Where are we?

ARIELLE

This is the home of my friend,
Brit, here in Washington, D.C.

Arielle points to a grave next to Veronika's. They all gaze at the tombstone that says Britney Hastings. Veronika considers the situation.

VERONIKA

Can't you help her like you did me?

ARIELLE

Talia is going to try in a few
minutes.

Veronika tears up and reaches for Talia. Talia takes her hand and sits next to her on the bench. Veronika wraps her arms around Talia in a deeply emotional and tearful embrace.

VERONIKA

(Very emotional)

My precious, baby girl. They told
me you were stillborn and they
showed me a body... but I knew it
wasn't you so I tried everything on
earth to find you...

I tried so hard that everyone told
me I was crazy.

Arielle nods in agreement.

TALIA

They told me that you died giving
birth to me and that my father was
unknown so I had no family.

Veronika's eyes flare with anger which she quickly suppresses. She releases Talia and gazes in her eyes as she strokes her hair in a most affectionate way.

TALIA (CONT'D)

And then Arielle found me and now
we both have you back.

Talia fights to suppress her emotions.

TALIA (CONT'D)

But you must know that I'm not a
normal person, Mother...

Talia breathes deeply.

TALIA (CONT'D)

I'm some sort of freak who can do miraculous things but I can never have a real life with a man and a family.

ARIELLE

You're not a freak, Talia. You're an incredibly beautiful and gifted human being who's going to have a real life now.

Talia wipes away tears.

TALIA

Do you believe it's really possible?

ARIELLE

We'll all three make it so.

VERONIKA

Yes, we will. We've all suffered far too much.

Talia smiles through tears of joy. Veronika notices Greg as he appears outside the cemetery in a sharp looking suit.

VERONIKA (CONT'D)

Who's the great looking guy?

ARIELLE

Greg Perkins. He's here for Brit.

VERONIKA

He's the CIA agent who was helping us.

ARIELLE

Yes, he's the one. A really good guy... He and Brit helped me after you were gone.

Arielle motions for Greg to join them and he moves into the cemetery. Greg approaches Veronika. He takes her hand and kisses it.

GREG

Welcome back, Veronika... We're now kindred spirits.

ARIELLE

He just experienced resurrection too.

VERONIKA

Very nice to see you, Greg. There's nothing stranger in life than rising from death.

GREG

That's for certain.

TALIA

(To Greg)

Are you ready?

GREG

Yes, I am.

Greg follows Talia over to Brit's tomb. Arielle helps Veronika to rise and holds her hand as they walk to join them. Talia slides the heavy cover aside to reveal a casket that is a duplicate of Veronika's.

Talia eases down into the vault beside the casket. Arielle joins her and they twist off the sealing knobs. The vacuum seal escapes.

Greg swells with emotion as the girls lift off the casket lid and set it aside. Brit is lying peacefully in death in a beautiful yellow dress.

Her body is visibly more damaged from the explosion that killed her.

TALIA

A very beautiful girl, Greg.

GREG

Inside and out.

Arielle emotionally takes Brit's hand in her's.

ARIELLE

Her death saved my life and we wouldn't be here today without her.

Talia reaches down to Brit's forehead with her right hand. Talia closes her eyes and assesses Brit's condition as her skin returns to its normal color. Talia registers concern. She steps back and looks to Greg.

TALIA

I've never brought anyone back who had injuries of this severity.

(MORE)

TALIA (CONT'D)

Her spinal cord was severed in three places and the rear of her brain is damaged.

There's a chance she may come back but not be herself or be fully functional.

Greg nods in emotional understanding.

TALIA (CONT'D)

You both love this woman. What do you want to do?

Arielle and Greg exchange emotional glances.

ARIELLE

We want to trust in your abilities.

Talia nods.

TALIA

Let's try a test.

She slides the sleeve up Brit's left arm to reveal severe damage. Talia's right hand illuminates slightly and she passes her hand over the wounds twice.

There is a long pause before the wound recedes into normality. Everyone smiles.

TALIA (CONT'D)

A good sign. Please close your eyes while I examine her back.

Arielle, Greg and Veronika close their eyes. Talia gently rolls Brit over onto her chest and unzips the back of her dress. Talia winces at the severity of her wounds.

Talia's right hand illuminates again with greater intensity. She passes it several times over the wounds on her back and the rear of her head. The skin wounds heal but her spine is still out of alignment. Talia considers the situation.

TALIA (CONT'D)

Greg, Arielle come help me.

Greg removes his jacket and hands it to Veronika. He steps down into the vault. Talia motions him to the end by Brit's head and Arielle to Brit's feet.

TALIA (CONT'D)

As you can see, her spine is still damaged.

(MORE)

TALIA (CONT'D)

We need to bring it more into alignment.

When I say go, Greg will grasp and pull her under her arm pits while Arielle pulls on her legs by her ankles.

Pull gradually more firmly until I say stop.

Talia looks to Arielle and to Greg. They both nod in understanding. Talia's hand illuminates to bright intensity.

TALIA (CONT'D)

Go.

Arielle and Greg begin to pull on Brit as instructed by Talia. Talia passes her hand over Brit's spine and neck several times and watches as her spine slowly moves into alignment.

TALIA (CONT'D)

Hold right there.

Talia passes her right hand over Brit's spine and neck two more times. Talia explores her spine with her finger tips and makes a few adjustments with her illuminated right hand.

TALIA (CONT'D)

Okay, release.

Arielle and Greg comply and watch as Brit's spine remains in place.

TALIA (CONT'D)

I believe it's now structurally sound.

GREG

What about the cord?

TALIA

Hopefully it'll heal with the awakening.

If not, I can repair it with surgery later.

Talia examines the rest of Brit's backside and legs. They are all undamaged. She checks her other arm and it is okay too.

Talia places her illuminated hand on the back of Brit's skull. Closes her eyes and absorbs the sensations.

She manipulates her fingers across Brit's skull in a very rapid and precise manner. Talia opens her eyes and steps back.

TALIA (CONT'D)

The brain is a great mystery.

I've done all I can do for now.

We won't know her condition until
after the awakening.

Talia, Arielle and Greg gently roll Brit onto her back. Talia places her right hand onto Brit's forehead and closes her eyes. A light passes from Talia's hand into Brit's forehead.

Greg moves to Brit's side and holds her left hand as Arielle holds her right hand. Brit's eyes gradually open and she blinks as she tries to focus.

Her eyes close and she coughs several times as she tries to catch her breath. Her breathing normalizes and her eyes reopen.

She focuses on Arielle, smiles and squeezes her hand in affection.

She shifts her focus to Greg and her eyes fill with tears. She grabs Greg's tie and pulls him into the casket on top of her. They kiss passionately for several long moments as Arielle, Talia and Veronika all smile and clap.

They stop kissing and awareness floods over Brit.

BRIT

Where the hell are we????!!!

She looks left at the inside of the casket and looks right at the lid of the casket. She screams and pushes Greg up and out of the casket as she rises up and surveys the cemetery around her.

BRIT (CONT'D)

Get me out of here!!!

Greg and Arielle smile as they help Brit out of the casket and onto the manicured grass beside the tomb. Brit looks around and sees her house in the distance. Talia approaches her and takes her hand in a comforting way.

TALIA

Welcome back. Please try to relax.

How do your body and mind feel?

Brit considers the question.

BRIT

A little stiff and a little
headache and hungry and thirsty as
hell but generally okay.

Talia smiles, rises and extends a hand to Brit. Brit grasps Talia's hand and Talia pulls her to her feet. Brit steadies herself as Arielle approaches her and stands beside Talia. Brit focuses her eyes.

BRIT (CONT'D)

Am I seeing double or are there two
Arielle's.

ARIELLE

No, you're not seeing double. This
is my sister, Talia. She brought
you back to us.

Talia extends her hand and Brit shakes it.

BRIT

Very nice to meet you, Talia. Thank
you.

Talia nods as Veronika joins them.

ARIELLE

This is our mother, Veronika.

Veronika extends her hand and Brit shakes it in disbelief. Brit focuses on the three open tombs and pieces things together in her mind.

BRIT

Is this all a crazy dream or a
resurrection?

ARIELLE

The latter.

Brit's mind is blown and she almost collapses. Greg and Arielle catch her and help her over to the bench.

VERONIKA

It's all a lot to absorb. I suggest
a big scotch, a shower, new clothes
and some food while we adjust.

BRIT

Agreed!

Veronika extends her hand and pulls Brit up from the bench. They walk away toward the main house with Greg. Talia pulls Arielle aside.

TALIA
My mission is incomplete.

BRIT
In what way?

TALIA
The Asian Council suffered great losses and they'll seek retribution unless we reach reconciliation.

Arielle registers concern.

ARIELLE
Can I help you?

TALIA
No, we should not jeopardize both of us... Time's of the essence so I must leave now.

Please make my apologies to the others. This is something I must do alone before they act and many more lives are lost.

Arielle embraces Talia with the greatest affection.

ARIELLE
Be very careful.

TALIA
Always.

Talia pulls away and exits through the front gate. Arielle fights off tears and walks to join the others.

SUPER: THE NEXT DAY

INT. ASIAN COUNCIL - BOARD ROOM

The council is gathered around the table. Chairman Chu Wong stands at the head of the table.

CHAIRMAN CHU

Then we're all agreed that we must take decisive action against all those who ended the lives of so many of our great warriors in Australia.

The huge doors to the room suddenly burst open. Talia appears in a conservative but tasteful white dress.

CHAIRMAN CHU (CONT'D)

What is the meaning of this?!!

Talia walks slowly toward the table as the doors close behind her.

CHAIRMAN CHU (CONT'D)

GUARDS!!!

TALIA

Please be calm. Your guards have been subdued.

The council members react with alarm.

CHAIRMAN CHU

Who are you?

TALIA

I'm Talia. I'm the sister of Arielle DeNovo.

Chairman Chu's eyes flare with righteous indignation.

CHAIRMAN CHU

So the sister of the evil witch dares to present herself here....

Chairman Chu continues to try to speak but no words can be heard from his mouth.

TALIA

Please be seated and listen carefully. There is nothing to fear from me.

Chairman Chu reluctantly takes a seat.

TALIA (CONT'D)

(With great and sincere emotion)

I'm here to express the greatest regret for the loss of so many of your soldiers and the destruction of your ships, aircraft and machines in recent days.

Contrary to your beliefs, my mission in Australia was to stop Konstantin from unleashing nuclear war and rescue my friends who were his captives.

Please be certain that all actions Arielle and I took against your forces were in defense of these goals.

The task in Australia was mine because my sister Arielle was in Russia in position to destroy any nuclear missiles that might be launched by the madman Konstantin.

I failed in my mission to stop him but Arielle and others were successful in destroying over 30 multi warhead nuclear missiles that were launched by Konstantin from Russia.

Among those missiles were no less than 10 missiles with 30 warheads that targeted every major city in Asia.

I'd respectfully suggest that you here owe a great debt of gratitude to Arielle, Greg Perkins and Svetlana Alexeiva who were responsible for the destruction of the many missiles that would've destroyed over 1 billion of your people.

The council members visibly reflect the accuracy of her assertion.

TALIA (CONT'D)

It's easy to become distracted by the emotions of the moment in times of war and to makes mistakes in judgment that result in the loss of many lives.

While I'm sure you felt you had just cause, I would respectfully remind you that your losses could have been avoided if this council had not made the choice to invade a sovereign nation to destroy me and my friends. Accordingly, all of our actions were in self defense.

While your losses in Australia were grievous and hurtful, it is most important to consider them in the context of the difficult circumstances and exponentially greater losses that were avoided.

We live in a very difficult world and this week's events are strong evidence that it's long past time for all humanity to set aside righteous grievances and ambitions to pursue the path of peace, reconciliation and prosperity in a nuclear age.

I'm here to offer myself as a sacrifice for the losses you've suffered if your consciences demand it but please avoid any further senseless loss of life in the name of righteous indignation.

I request your mercy but I'm prepared to accept your final judgment of me.

The council members are clearly astonished by her words. They stand and congregate in inaudible conversations for several moments. They return to their positions around the table.

CHAIRMAN CHU

Thank you Ms. DeNovo for your courage in coming here today.

(MORE)

CHAIRMAN CHU (CONT'D)

It's the unanimous decision of all the council members to accept your reasoning and your offer of peace and reconciliation.

Please return to your loved ones with our gratitude and best wishes.

All of the council members applaud Talia. She bows in respect for their judgment.

TALIA

Thank you for your wisdom and compassion.

SUPER: TWO NIGHTS LATER

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

We close from the Washington monument to the South Portico of the White House where Arielle and Chase are standing on the Truman Balcony.

EXT. WHITE HOUSE - TRUMAN BALCONY - NIGHT

Arielle is radiant in her designer dress as she leans backwards against the railing with the brightly illuminated Washington Monument as a backdrop. Music plays from the ballroom.

Chase is serene as he gazes at Arielle.

CHASE

Is this all real?

ARIELLE

What do you mean?

CHASE

I mean I woke up in a casket four days ago and now everything is so amazing here with you tonight.

Arielle wraps her arms around Chase.

ARIELLE

Does this feel real to you?

Chase shrugs playfully. Arielle kisses him passionately for several moments.

CHASE

Now that's what I call real.

INT. WHITE HOUSE BALLROOM

Music plays to a full dance floor. Talia appears serene in her incredible dress that accentuates her many physical attributes. She watches the action on the dance floor.

Talia smiles when Veronika appears in a sensational designer dress as she dances with PRESIDENT FOSTER.

Talia's gaze shifts to Greg and Brit who dance nearby in a loving embrace. Geoff and Raisa appear and wave at Talia as they dance by in front of her. Talia smiles and waves back.

Svetlana and Valeria appear in dresses that accentuate their natural beauty. They are both dancing with American officers in full dress uniforms.

They stop dancing for a moment to give Talia a warm embrace that she returns with real affection. They pull away and return to dancing.

Talia scans the room and focuses on Doug Donahue as he stands alone on the other side of the dance floor. He seems very subdued as he downs the last of his scotch and moves toward the bar.

The song ends and Talia commands the attention of everyone as she walks through the middle of the dance floor and up to the orchestra platform.

Arielle appears with Chase and she watches Talia as she removes sheet music from her purse and hands it to the orchestra leader. He examines the sheet music and smiles with approval.

Arielle reaches Talia while the band leader passes the sheet music around to the orchestra members.

ARIELLE

Mind if I join you?

TALIA

I was looking for you and hoping you would.

Talia nods to the piano and Arielle moves to it. The piano player gracefully moves away and Arielle takes a seat. Talia steps up to the microphone.

TALIA (CONT'D)

A little something that my amazing
sister composed for me.

Talia smiles at Arielle as the orchestra and Arielle begin to play the most serene and beautiful melody anyone has ever heard. Talia begins to sing in a beautiful voice that is almost not of this world.

The whole crowd is transfixed on Talia. President Foster stands with his arm behind Veronika's back as he watches Talia in captivated amazement. Veronika is misty eyed with pride as she watches her girls.

PRESIDENT FOSTER

Your daughters are truly awe
inspiring, Veronika. They've saved
the world from itself again and
unleashed a new age of
reconciliation and prosperity.

Veronika wipes moisture from her eyes.

VERONIKA

Thank you, Mr. President. I'm so
proud of who they've become.

Doug gets his scotch from the bartender and turns around. He is blown away as he watches and listens to Talia as she moves with a fascinating sensuality while she sings.

Talia waves to Veronika in a poignant way that moves Veronika to tears again.

Doug does a double take when he sees Talia singing and Arielle sitting at the piano and playing it in a way that transcends anything he has ever heard.

The song eventually ends and the crowd explodes into a standing ovation. Talia smiles and takes a bow to the audience and then to Arielle and the other orchestra members who are clapping as well.

TALIA

Thank you!

The orchestra begins to play another song and the dance floor fills again. Talia works her way through well wishers until she is confronted by Doug.

DOUG

May I have this dance?

Talia takes Doug's hand and leads him onto the dance floor where they put on an impressive dancing display.

Svetlana and Valeria hold hands as they watch Talia and Doug dancing. The song ends with a fantastic dancing move by Doug and Talia. Everyone applauds as President Foster appears and approaches Valeria and Svetlana.

PRESIDENT FOSTER
Hello, beautiful ladies.

Svetlana and Valeria appear surprised and honored by his attention and they both bow in a respectful way.

SVETLANA & VALERIA TOGETHER
Mr. President.

SVETLANA
Thank you for this invitation.

PRESIDENT FOSTER
Thank you, Svetlana, for all your heroics that saved my country from nuclear destruction.

SVETLANA
You're very welcome, Sir.

PRESIDENT FOSTER
It's not a small thing that you did for America and the world and we would like to respond in kind.

SVETLANA
What did you have in mind, Sir?

PRESIDENT FOSTER
The leadership of your country has been devastated by a series of terrible events recently and we'd like to extend the hand of friendship and economic support to your great people.

Valeria and Svetlana exchange excited glances.

SVETLANA
That's very generous, Sir. Our people have suffered so much for so long for no good reason.

PRESIDENT FOSTER

Yes, and I was thinking it might be time for great women to lead in Mother Russia.

Excitement rushes over Valeria and Svetlana.

PRESIDENT FOSTER (CONT'D)

Of course, your people must choose their own leaders but I'm authorizing the two of you to deliver my message of reconciliation, economic support and friendship to your people.

Svetlana and Valeria become very emotional and embrace President Foster.

VALERIA

Thank you, Sir.

EXT. WHITE HOUSE LAWN - NIGHT

President Foster shakes hands with Geoff and Raisa and then Svetlana and Valeria. Arielle embraces Geoff and Raisa with great affection and hugs Svetlana and Valeria. Geoff, Raisa, Svetlana and Valeria all climb aboard Marine One.

A marine officers secures the steps and backs away from the chopper. President Foster, Chase and Arielle all wave at the chopper as it lifts off

EXT. THE CAPITOL BUILDING - NIGHT

Doug and Talia walk up the western steps of the illuminated capitol building. They reach the top platform and gaze around at the spectacular images of the Washington Mall and the city beyond.

DOUG

Thanks for giving me a shot tonight.

TALIA

My pleasure...

Talia ponders for several moments.

TALIA (CONT'D)

Are you capable of serious intentions?

Doug clasps his heart as if wounded.

TALIA (CONT'D)

Please forgive my candor but I like you and it's a very important question for me.

Doug nods respectfully.

DOUG

Well, I felt very serious about your sister.

TALIA

Yes, she seems to have that effect on all the guys.

DOUG

Perhaps, but no one is like you.

Talia smiles.

TALIA

No truer words were ever spoken.

DOUG

What makes you say that?

TALIA

Has your brother told you much about me?

DOUG

No, but I saw some very incredible things from you at the chalet.

He said that you saved their lives in Australia.

Talia's eyes mist up.

TALIA

Unfortunately, saving is a bit of understatement.

Doug flashes a puzzled expression. Talia summons the courage to tell him the truth.

TALIA (CONT'D)

Geoff and Raisa and Sasha and Nika were all murdered by Asian Council special forces.

Doug absorbs the stunning information for a few moments.

DOUG
How's that possible?

Talia struggles to control her emotions.

TALIA
Because I'm a freak of nature who
has the power to return people from
the dead.

Doug is visibly taken aback as he considers the revelation and searches for the right response. He moves closer to Talia and puts his arm around her back.

DOUG
That doesn't make you a freak... It
makes you the most special person
of all.

Talia wipes moisture from her eyes.

TALIA
Thank you for the nice words but
the reality is very difficult to
live with.

Imagine having this power in a
world where so many wonderful
people and children die every day.

It's impossible to save everyone
and worse to choose not to save
anyone.

How can anyone make such choices?

I don't want to play God every day
of my life!

I just want to be normal and find
love and happiness.

Doug is visibly moved by her words and emotions. He turns her and looks into her eyes.

DOUG
Will you give us a chance to see
how it goes?

Talia looks down the Washington Mall.

TALIA

Sure, but why would a great guy like you want to take on my insane issues when there's a whole universe of girls out there without my baggage?

Doug ponders the question.

DOUG

Do you believe things happen for a reason?

TALIA

Always.

DOUG

Well I believe it's no accident that you and I found each other.

You see, I have this brother who was the greatest super agent of all time until you and your sister came along.

He's so good at what he does that he has many enemies and they all want to kill him and everybody he cares about.

Talia nods in understanding.

TALIA

And that means you're always a target.

DOUG

And everyone who's with me is also in harm's way every day of my life.

Talia nods.

DOUG (CONT'D)

The truth is that I have to isolate myself because I don't want anyone to get hurt because of me.

Talia puts her arm around Doug's back.

TALIA

(Smiling)

So you might could use a super special girl who can handle any situation that comes along?

DOUG
(Smiling)
Sounds like a match made in heaven
to me!

Talia turns serious and looks directly into Doug's eyes.

TALIA
But could you ever learn to love
that girl in a super special way?

DOUG
I'd sure like to find out.

Talia pulls away and paces thoughtfully.

TALIA
I'm good at a lot of things but
this is not one of them... Can I
trust you?

DOUG
Completely. I can't promise how we
will work out but I'll never play
games with you.

TALIA
That works for me... I need a
chance too.

Doug extends his hand to Talia and she shakes it. She pulls off her high heels and tosses them aside. She removes her lower dress to reveal a body suit underneath.

Talia springs forward and does several sensational flips across the upper landing. She then does an amazing series of graceful handstands, cartwheels and tumbles down the steps of the capitol.

Arielle appears from the darkness near the bottom of the big staircase. She is holding hands with Chase as she watches Talia's acrobatics.

CHASE
(Teasing Arielle)
Wow! She's REALLY impressive!

Arielle grimaces as they watch Talia reach the bottom of the steps with a fantastic aerial move. She turns toward Doug and waves at him to join her.

ARIELLE
Enough is enough.

Arielle removes her high heels and the lower part of her evening dress to reveal a body suit. She hands the dress to Chase.

Arielle explodes into a series of awe inspiring acrobatic moves as she moves toward Talia. She sticks a truly sensational trick as she lands next to Talia.

TALIA

Not bad, little sister.

Arielle's eyes flare.

TALIA (CONT'D)

Is that the best you've got?

Talia smiles and takes off in a series of spectacular acrobatic moves on the grassy lawn of the national mall. Arielle follows close behind her with each of her moves designed to be a little better than Talia's last move.

Chase joins Doug and they walk along behind the girls as they continue to compete with each other down the mall. They each carry dresses and high heel shoes.

DOUG

These two are something else.

CHASE

That may be the greatest understatement of all time.

FADE OUT.

FADE IN:

EXT. WASHINGTON D.C. MALL - NIGHT (AIRBORNE)

A satellite "zoom" view of Chase and Doug following Arielle and Talia as they move from the Capitol toward the Washington Monument.

INT. MT. ELBRUS - BUNKER - CONTROL ROOM - NIGHT

A view from behind GENERAL VICTOR MARKOV as he sits at a highly advanced computer array. An image from the Washington Mall is displayed on the big screen of the array. The general's face is never revealed.

The general types rapidly on the keyboard. He lifts his hand ceremoniously above the keyboard.

GENERAL MARKOV
(Russian accent)
Checkmate, little girls.

He lowers his right hand and presses the enter key.

SUPER: PACIFIC OCEAN

EXT. PACIFIC OCEAN - UNDER WATER - NIGHT

A nuclear submarine cruises through the water. A Russian emblem is prominent on the front of the conning tower. The missile launch tubes open.

EXT. PACIFIC OCEAN - NIGHT

20 ballistic missiles explode from under the water and disappear into the heavens.

FADE OUT:

THE END