

AMERICA 2.0: Artistry

by

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EXT. WASHINGTON D.C. - WHITE HOUSE - AERIEL VIEWPOINT - NIGHT

Massive, angry crowds protest all around the White House compound as huge lightning bolts flash from the ominous dark clouds. We close from the South side of the White House to the only lighted room upstairs near the Truman balcony.

INT. WHITE HOUSE - FAMILY SEATING AREA - NIGHT

PRESIDENT CURT FOSTER, 57, projects distress as he stands at the window and gazes out at the massive crowds of irate, screaming protesters. A huge lightening burst fills the night sky as MARTIN CROSS, 53, sits nearby and reads a report.

MARTIN

Welcome to the presidency, Sir.

This transition report by our people confirms our worst fears.

Our economic depression continues with 10% annual GDP contractions and unemployment above 30% and rising.

Election integrity is in doubt and equity market values have fallen over 60% since 2023.

Russia's war in Ukraine drags on with renewed nuclear threats after 5 million casualties. The Russian economy has contracted by 70% since the war began and it's federation has collapsed into civil wars with it's nuclear weapon security in doubt.

The Ukraine defense is bleeding out after 800,000 casualties.

Violent civil wars in China are raging with over 30 million casualties & over 100 million people starving.

(MORE)

MARTIN (CONT'D)

It's GDP has contracted by 70% since it's failed invasion of Taiwan triggered a trade and technology decoupling from China. China's equity and real estate values have fallen by 80%.

War destruction in Taiwan has cut off 90% of global advanced semiconductor production.

The global economy has been in a severe depression for 5 years with mass unemployment and rapidly rising inflation and interest rates above 40%.

Israel and Iran remain locked in a bloody destructive war with a nuclear standoff that could explode at any moment.

U.S. fiscal insolvency looms with above \$70 trillion in national debt that is rated junk by the rating agencies and \$15 trillion in annual debt service that we are printing dollars to pay & exacerbate inflation.

We have alarming social and racial unrest, skyrocketing energy prices from the destruction of middle east oil infrastructure in the Muslim - Israeli wars, government waste, corruption, incompetence and overregulation and the collapsing rule of law.

The USA population has soared above 400 million with mass waves of unchecked immigration through our southern borders. Many of them are starving or subsisting in camps in the desert areas of the southwest.

Soaring crime & suicide rates, opioid and fentanyl epidemics, resurgent global terror attacks, poor education outcomes, entitlement insolvency.

(MORE)

MARTIN (CONT'D)

Endless Covid variants, persistent supply chain shortages, serious national security issues with ineffectual military leadership that lost three of our aircraft carriers and 300 aircraft in the Taiwan conflict while depleting our missile inventories.

Martin closes the report folder and places it onto the table near the President.

MARTIN (CONT'D)

And no one in our political establishment is taking any of these major issues seriously while they continue to fund raise off of climate change worries.

Another huge lightening burst illuminates the President.

PRESIDENT FOSTER

Because the idiots in this town all see these national disasters as nothing more than partisan exploitation opportunities...

A long pause of concern.

MARTIN

So what can we do?

The President dejectedly considers the question.

PRESIDENT FOSTER

Pray for a miracle...

EXT. SWITZERLAND - HIGH ALPINE FOREST - DAY

MONTAGE:

ARIELLE DENOVO, 25, bounds effortlessly up a steep incline of the majestic alpine landscape on this clear winter day.

Arielle is a beautiful girl with long hair and a flawless, feminine physique. She exudes a very intelligent serenity and commands fascination in everything she does.

She wears a designer jogging suit and a large backpack. She projects extreme athleticism and an alluring feminine sensuality through captivating displays of artistry as she ascends the mountain terrain.

Arielle bursts from the forest onto a barren rock landscape above the tree line. She accelerates up the severe incline at incredible speed without encountering exhaustion.

Eventually she reaches a peak where a magnificent Swiss alpine setting unfolds all around her. Arielle smiles as she focuses on the beautiful frozen lake below her.

ARIELLE
FREEDOM!

Arielle descends rapidly down toward the lake.

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

The sun shines brightly as we view from above the sensational mountain vistas.

We close on the magnificent mountain lake. The ice on the lake is thick, dark and mysterious but very beautiful.

LATER

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

She wears a sensually stunning ice skating body suit that projects her incredible physical attributes as it reflects the multi hued sunlight.

Arielle glides gracefully around the lake in an array of flawless, graceful, acrobatic and awe inspiring skating artistry that transcends our previous understanding of what ice skating can be.

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

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

Arielle studies the situation while the silenced choppers approach the lake. She calmly resumes her skating.

INT. CHOPPER #1 - AIRBORNE - MOVING

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

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

COMMANDO #1

Wow, she's REALLY sensational!!!

ANTON

Yes, and she's the most valuable human being alive so you guys must not harm her in any serious way.

COMMANDO #1

Yes, Sir.

EXT. SWITZERLAND - HIGH ALPINE LAKE - GROUND VIEW

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

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

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

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

ANTON

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

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

ARIELLE

I just had the same thought about you.

Anton projects unease as Arielle casually gazes at the commandos.

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

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

ANTON
They're the best that money can
buy.

Arielle calmly glares at Anton. Anton smiles.

ANTON (CONT'D)
I know what you're thinking and you
can forget it.

Anton snaps his fingers in the direction of his helicopter.
The PILOT opens the side door of the chopper and pulls
VALERIA DENOVO, 44, out of the rear compartment with her
hands tied behind her back.

Valeria is an older version of Arielle with dark hair. Her
hands are bound behind her back.

The pilot points a Glock at her head as they both stand near
Anton's chopper at the top of a snow covered incline above
the lake. Arielle's eyes flash a bemused rage.

ARIELLE
(To Anton)
So you thought it was a good idea
to really piss me off by bringing
my mother here to coerce me?

ANTON
It was the only way to avoid
unnecessary bloodshed.

Arielle glares at Anton.

ARIELLE
Very clever but you forgot rule
number 1.

ANTON
Rule number 1?

ARIELLE
Yes, everyone must know their
limitations.

Arielle explodes toward Anton. His eyes flash with terror as Arielle violently stuns him with a blow to his nose and forehead that knocks him down onto the ice. She smoothly grabs his hoody and drags him on his back across the ice.

The pilot reacts with alarm and Valeria stuns him with an impressive leg kick that knocks him down the snow covered slope. He slides out of control down the incline and out onto the slippery ice toward the melee.

Valeria smiles as she watches the action on the lake.

The heavily armed commandos are struggling to react and collapse onto the ice as Arielle gracefully drags Anton around the frozen lake while he screams in pain and fury as blood spews from his nose.

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

Arielle suddenly reverses direction and moves toward the commandos. She musters tremendous centrifugal force as she swings Anton on the ice in a circle around her.

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

The commandos struggle to rise while Arielle scoops up an automatic weapon that is lying on the ice. She skates as she fires the weapon down into the ice in a circle around the exhausted commandos and Anton.

Their struggles crack the ice into pieces until they all collapse into the frigid water.

Arielle fires two quick rounds at the second chopper and it bursts into flames. The pilot emerges on fire and rushes into the frigid lake water.

Arielle skates to the edge of the lake, removes her skates & moves toward Anton's chopper where Valeria greets her with a brief hug.

VALERIA

Nice work.

Arielle unties her mom and climbs into the pilot seat as Valeria enters the copilot position.

The chopper lifts off and hovers above Anton and the commandos as they struggle without success to climb out of the growing hole in the ice. Arielle waves at Anton and the chopper flies away toward the sunset.

INT. HELICOPTER - AIRBORNE (MOVING)

Arielle flies the chopper toward the setting sun above the beautiful mountain landscape.

VALERIA
Is he dead?

ARIELLE
No.

VALERIA
No???

ARIELLE
I didn't return here to kill
anyone!

Valeria considers the situation.

ARIELLE (CONT'D)
I need to get you to a safe place.

VALERIA
NO WAY! You're all I care about in
this insane world. I stay with you
to the end!

FADE TO BLACK.

EXT. LAKE COMO, ITALY - DAY

Arielle's chopper descends from the snow covered Alps and flies low across the wonders of beautiful Lake Como on a clear afternoon.

INT. CHOPPER (MOVING)

Arielle flies as Valeria admires Lake Como below.

VALERIA
An incredible place.

Arielle points ahead.

ARIELLE
Bellagio.

VALERIA
Very cool.

ARIELLE

We're almost out of fuel and Anton will soon be tracking this chopper so we better stop here to change transportation.

VALERIA

But we have no money.

Arielle points to a couture satchel in the seating area behind them. Valeria opens the bag to find documents and a heavy metal container which she removes from the bag.

There is a digital register and keypad on the top of the oblong device.

ARIELLE

He keeps his cash and cards in there.

VALERIA

Any idea how to open it?

ARIELLE

It's not easy. Do not touch the keypad. The wrong code will likely cause it to self destruct with unknown force.

She lands the chopper in a clearing near the lake and taxis it under some tall, old growth trees. She takes the device from Valeria and her mind races with thoughts. Her expression shifts to frustration.

VALERIA

Well?

EXT. LAKE COMO, ITALY

Arielle opens the pilot door and steps out of the chopper. She walks away from helicopter to the waters edge.

She immerses the device in the lake water and watches as the digital display goes dark. She smiles.

ARIELLE

You didn't bother with water proofing!

She removes the device from the water and incredibly twists it open with her bare hands to reveal a huge amount of cash. Valeria joins her and smiles as Arielle counts the cash.

ARIELLE (CONT'D)
Over 300,000 Euro. Let's go.

They jog away into the forest.

EXT. BELLAGIO, ITALY - DAY

Arielle and Valeria walk through the beautiful streets of Bellagio with its incredible vistas of Lake Como. They buy slices of pizza and bottled water but keep walking as they eat and drink.

Arielle scans as they walk until she finds a motorcycle shop. Her eyes light up as she focuses on a Ducati Superleggera in the display window.

EXT. HIGHWAY FROM BELLAGIO TO COMO - DAY

Valeria holds on to Arielle from behind as she drives the Ducati at high speed through the beautiful winding road along the lake. They both wear helmets and sexy biker suits.

They round a turn to see a limousine parked sideways to block the narrow road. Four armed GOONS aim their weapons at Arielle as she approaches.

Arielle scans the surrounding area but there is no escape. Cliffs on the left and a steep drop to the lake on the right. She slows and looks back to see another limo approaching from behind as it turns to block the highway.

Arielle's mind races.

ARIELLE
HOLD ON TIGHT!!!

Arielle accelerates to top speed as she approaches the first limo. At the last moment, she elevates the bike onto its rear wheel, scales a low rock formation to her right and adjusts her flight in mid air to sail onto and over the hood of the limo as the goons scatter.

The goons all watch in stunned amazement for several moments as the Ducati races away. They scramble up and into the limo as the second limo arrives.

INT. LIMO 1

The first limo driver tries to start the car without success. He focuses on the severely damaged hood and slams his hand on the steering wheel in frustration. His eyes flare in terror as flames suddenly erupt from under the hood.

EXT. HIGHWAY FROM BELLAGIO TO COMO

The goons scramble out of the first limo as it erupts in an explosion that engulfs the second limo. The goons from both limos flee as the limos erupt in flames.

EXT. FURTHER DOWN THE HIGHWAY TOWARD COMO

The Ducati races down the winding road and stops as the limos explode behind them in the distance.

ARIELLE

They never learn.

VALERIA

Yes but he has unlimited resources
and we can't elude him forever
without help.

Arielle nods in agreement.

EXT. MILAN, ITALY - NIGHT

MONTAGE:

Arielle and Valeria ride the Ducati as it passes by the great cathedral and the Galleria Vittorio Emanuele II. Eventually it stops at a building with a sign that says: "U.S. Consulate General". Arielle stops the bike at the guard shack.

A GUARD appears to greet her as she dismounts and removes her helmet.

GUARD

How can I help you?

ARIELLE

My mother and I are here seeking
asylum.

The guard appears dubious.

ARIELLE (CONT'D)

Our lives are in imminent danger.
Please contact your station chief
Kenneth Hastings through your
embassy in Kiev. Tell him Arielle
Denovo is at your consulate and
seeking asylum.

The guard enters the shack. Arielle surveys the area with concern until he returns with OFFICER THOMPSON as the gate opens.

GUARD

Please proceed through the gate.
Park your bike on the left under
the canopy and follow officer
Thompson.

ARIELLE

Thank you.

Arielle returns to the Ducati, fires it up and drives through the gate.

INT. U.S. CONSULATE - SECURE ROOM - MILAN - NIGHT

Valeria eats pasta as Arielle engages in a series of incredible contortionist, rhythmic gymnastic tricks around the room that end with a sensational spin on top of the conference table as the door opens.

KENNETH HASTINGS, 62, appears and gazes at Arielle in amused disbelief. Arielle smiles and eases into a chair as Valeria rises to greet him with a smile.

KENNETH

Hello ladies... You've been very
busy girls.

ARIELLE

So you've been tracking us too?

KENNETH

Of course. You possess the most
brilliant mind in all of humanity
and that makes you an invaluable
possible resource or a grave
potential threat to our national
security.

Arielle laughs!

ARIELLE
I'm no threat to your country.

KENNETH
Unless you fall into the wrong
hands. The limo guys were Russians.
They're desperate for solutions to
their catastrophe.

Arielle nods in understanding.

ARIELLE
So why have you taken no action to
protect me?

KENNETH
You eluded us after you left
Crimea. We only found you again
when Anton tried to seize you at
the mountain lake.

ARIELLE
So his systems are better than
yours?

KENNETH
Much better and that's exactly the
problem for everyone.

ARIELLE
Why, what's going on?

Kenneth retrieves a bottled water and takes a drink.

KENNETH
First, we must have a clear
understanding that everything we
discuss will remain strictly
confidential between the three of
us.

ARIELLE
Of course.

VALERIA
Certainly.

KENNETH
(To Valeria)
Your ex-boyfriend accumulated
enormous wealth through
manipulation of the global equity
markets in the 2008 debacle.

ARIELLE

How?

KENNETH

He entered enormous short equity positions before he triggered the mortgage crisis that caused the stock markets to collapse.

ARIELLE

And he went long at the bottom of the market?

KENNETH

And rode the markets back up to their new highs before he exited his positions just before the 2024 collapse.

VALERIA

How much did he make?

KENNETH

Over \$2 trillion.

Arielle and Valeria project amazement.

KENNETH (CONT'D)

Then he invested a large amount of his wealth to have Asian manufacturers construct and launch a global satellite system that works in conjunction with a vast network of highly advanced software and hardware systems that he designed.

Arielle projects grave concern.

ARIELLE

So he's trying to control everything?

KENNETH

That's our greatest fear.

Arielle paces as she processes the information in distress.

ARIELLE

I know this man. He can't be allowed to control that much power.

KENNETH

Agreed.

ARIELLE

What's the operational status of his global systems?

KENNETH

We can't know for certain but we fear he's very close to a full system launch. Once it's operational, he can't be stopped.

Arielle's mind races like a super computer.

ARIELLE

If he was ready for launch, he wouldn't be concerned about seizing me.

KENNETH

We have three theories on you. He wants you to perfect his systems and make them invulnerable.

ARIELLE

Or he fears I'm the only person who could successfully attack or disable his systems. What is the third?

Kenneth nods.

KENNETH

He's developed a deep obsession with you and your artistry.

Arielle smiles incredulously.

ARIELLE

How do you know this?

KENNETH

We seized one of his tech centers. It was like a shrine to you. Really incredible...

VALERIA

No, really sick.

ARIELLE

Yes, but it may be a weakness that I can exploit to gain access to his systems.

KENNETH

Yes.

VALERIA

No way! This isn't Arielle's problem to solve!

KENNETH

No but Arielle is the only person who may be able to solve it to avoid a global catastrophe.

Valeria shakes her head in dismay. Arielle moves to Valeria and embraces her as tears flow down her cheeks.

ARIELLE

Mother, he must control or destroy me so I must control or destroy him. There's no other choice.

Valeria shakes her head in distress.

KENNETH

The good news is that you'll have the full support of my government to help you.

VALERIA

Can't your government just take out this one man?

KENNETH

It wouldn't be easy because he is like a ghost with a global army of protection around him.

ARIELLE

And he's likely programmed terrible things to unfold if anything happens to him.

KENNETH

Exactly.

ARIELLE

And I'm the only one who may be able to seize control of his systems to prevent that from happening.

Kenneth nods. Valeria shakes her head in resignation.

ARIELLE (CONT'D)

Do you have a plan?

KENNETH

CIA clandestine training.

Arielle laughs.

ARIELLE

Seriously? You want me to train
some of your agents at a moment
like this?

KENNETH

No, we want to evaluate you while
you engage with our best field
agents, equipment and technology
for a few days.

Arielle shakes her head in disbelief.

KENNETH (CONT'D)

We want you to have every advantage
to protect yourself when you
confront him...

Arielle rolls her eyes.

KENNETH (CONT'D)

Anton isn't going to perfect his
system without you or lose his
fascination with you in a few days.

This is our price for protecting
you and Valeria...

Arielle's shoulders slump in resignation.

EXT. VIRGINIA - CIA CAMP XRAY - OUTDOOR GYMNASIUM - DAY

Seven hardened male CIA OPERATIVES stand at attention around
a large gym mat. They all wear black clandestine attire.

Arielle appears barefooted from behind them and stands alone
with a disinterested look in her AC/DC T-shirt and leggings.

GREG PERKINS, 38, appears and moves to the center of the mat.
He studies Arielle for a moment.

GREG

(to Arielle)

Agent, why aren't you wearing the
assigned attire?

ARIELLE

Do you imagine our adversaries will
be wearing the assigned attire?

The agents stifle snickers. Greg glares at Arielle.

GREG

Okay, clever Agent Denovo. Please
come join me for an awareness
demonstration.

Arielle moves to Greg as the other guys admire her
appearance. Greg suddenly attacks Arielle without warning.

She reacts with unbelievable martial artistry moves and slams
him to the mat face down holding his arm twisted high behind
his back with her bare foot on his face.

Greg tries to struggle free but she just twists his arm more
violently and places more weight on his face.

GREG (CONT'D)

Release!

Arielle complies and crosses her arms as the other guys try
to suppress their astonishment. Greg struggles to his feet.

ARIELLE

Can we cut this drill short if I
can take out all you guys?

They all laugh. She explodes into a free form super-sensual
martial artistry and gymnastics display that visibly
impresses all the guys.

The biggest agent lunges at Arielle with impressive
athleticism and martial arts moves that never come close to
her.

She viciously attacks him with a series of devastating blows
and moves that end with her swinging him airborne into the
group of other agents.

All the agents gape in awe as she crosses her arms.

ARIELLE (CONT'D)

Next?

They all shake their heads.

ARIELLE (CONT'D)

Less muscle, more artistry...
(To Greg)
Can we eat now?

SUPER: 2 DAYS LATER

EXT. CLANDESTINE ASSAULT TRAINING RANGE - TOWER

Kenneth and Greg stand in the tower with RICHARD DEMPSEY, 60.

They all watch Arielle as she moves rapidly and gracefully through the multitude of difficult obstacles and takes out her HUMAN and non human adversaries with extraordinary martial arts and weapons skills.

GREG

She's mastered everything we have here while humiliating and super charging the skill sets of all of our best field agents with leadership skills that are off the charts.

She's rewritten all of our training processes and redesigned our weapons and cyber systems in ways that have astonished our best engineers.

She registered the only perfect scores that have ever been recorded on all the flight tests in all of our aircraft.

She never misses a bulls eye and also has a knack for defying the laws of physics to defeat her adversaries.

I think she's good to go, Sir.

Kenneth nods in amazement.

RICHARD

She's the perfect weapon for whoever can control her.

GREG

Sir, no one can control her but her heart, mind and spirit are in all the right places. We can trust her to do the right things.

RICHARD

I hope you're right. We're all completely screwed if she ever betrays us.

Richard turns to Kenneth with a deadly serious glare.

RICHARD (CONT'D)

We must take control of Shekov's system before he can make it operational and before our global adversaries can seize it!

(To Kenneth)

Have you got enough left in your tank to do what is necessary to make this happen?

KENNETH

Yes, Sir.

RICHARD

Okay but don't screw this up!

Richard exits down the staircase. Kenneth anguishes for several moments.

KENNETH

Beware, Greg. The CIA Director is a psychopath and the most ruthless son-of-a-bitch I've ever encountered.

Greg considers his words with concern.

GREG

So we might seize control of the system from one psychopath and turn it over to another one?

KENNETH

A much worse one...

INT. SECURE CONFERENCE ROOM

Arielle sits across the table from Kenneth and Greg.

KENNETH

Thank you for your patience these last few days. I understand why you think this was a waste of time but your efforts have been invaluable to us.

ARIELLE

It wasn't useless to me. I can always learn more about many things and this exercise activated elements of my mind and imagination that may be helpful on this mission.

KENNETH
You've read the mission plan?

ARIELLE
Yes, and it has one major flaw.

KENNETH
What?

ARIELLE
How can we convince Anton that I
would ever be dumb enough to allow
him to capture me?

They all ponder for a few moments.

KENNETH
Any ideas?

ARIELLE
Of course and I get to live out one
of my dreams too.

EXT. PARIS, FRANCE - AERIAL VIEW - NIGHT

We fly slowly past the illuminated Eiffel Tower and all the great sites of Paris. Eventually we descend to the Palais Garnier where countless guests are moving into the theater building.

INT. PALAIS GARNIER - MAIN THEATER

The last of the large crowd files into the ornate theater and take their seats. The lights dim and the audience silences as the orchestra begins to play a unique and awe inspiring melody. The curtain rises to reveal a surreal landscape.

A single female dancer appears in an ethereal bodysuit that reflects the multifaceted lights that are being projected onto the stage.

There is an audibly visceral response by the crowd as the dancer breaks into a spectacular display of sensational dance artistry through a spectrum of many visual, athletic and sensual dimensions in perfect harmony with the almost supernatural music.

The music eventually ends as the dancer seems to vanish from the stage and the crowd erupts into an extended standing ovation.

The crowd waits in great anticipation for the dancer to reappear as a feminine scream of great intensity suddenly fills the theater with terror.

EXT. PALAIS GARNIER - NIGHT

Three MEN suddenly appear from inside the theater carrying a body bag. They load the body bag into the rear of a waiting van and climb inside. The van doors close and the van speeds away.

SUPER: CRIMEA

EXT. CRIMEAN COAST - AIRBORNE - DAWN (MOVING)

We track above huge waves that ominously crash onto the rocky coastline. A massive ultramodern mansion compound eventually appears on a high cliff above the narrow beach far below.

INT. ANTON'S MANSION - MASTER BEDROOM - SUNRISE

The first rays of the morning sun appear above the horizon as Arielle lies asleep on the huge bed. The massive, ultramodern room has a 30 foot ceiling and is tastefully decorated in every detail.

Arielle's eyes open. She scans the room and the awesome view of the perfectly landscaped mansion compound and the sea beyond it. She gazes under the sheets to see that she is naked.

She searches and retrieves a night gown on a chair nearby. She pulls on the night gown as there is a knock at the door.

ARIELLE

Yes?

NATALIA (O.S. THROUGH THE DOOR)

Breakfast.

ARIELLE

Ok.

The door opens and NATALIA pushes a service cart into the room.

NATALIA

Good morning.

Natalia moves the cart to the balcony doors and opens them to reveal a table and chairs. She removes breakfast items from the cart and places them onto the table as Arielle surveys the food.

NATALIA (CONT'D)
Can I bring you anything else?

ARIELLE
No, thank you.

Natalia exits the bedroom as Arielle steps onto the balcony and surveys the incredible views all around her with complete indifference. She then focuses on the guards, security systems and layout of the compound and the sea cliffs nearby.

There is a knock at the bedroom door.

ARIELLE (CONT'D)
Yes?

ANTON (O.S. THROUGH THE DOOR)
May I enter?

Arielle sighs.

ARIELLE
It's your house and I'm your prisoner.

The door opens and Anton enters wearing a white designer dress shirt and black slacks.

ANTON
Good morning.

ARIELLE
What's good about it? Would you enjoy being kidnapped?

ANTON
I understand how you must feel but hopefully we can reach a mutually beneficial detente.

Arielle suppresses her anger and shifts her demeanor to alluring indifference as she sits at the table and starts eating a croissant to the sounds of crashing waves in the distance.

ARIELLE
Did I make a mistake leaving you alive at the mountain lake?

ANTON

No, unimaginable catastrophes for this earth would unfold if anything ever happens to me.

Arielle glares at Anton with disapproval.

ARIELLE

So you're a man who's capable of unleashing destruction onto innocent people?

ANTON

No but there must be severe deterrents to my destruction.

ARIELLE

Because you're indispensable?

ANTON

Because I'm the only man who can save humanity from itself.

Arielle suppresses a laugh as she removes the bottle from the champagne ice bucket and pours two glasses full. She hands one to Anton and they each take a sip.

ARIELLE

So why does the most wealthy and powerful man on earth need a simple Ukrainian girl like me?

Anton takes a sip of champagne as he considers his reply.

ANTON

Amusing... We both know there's nothing simple about Arielle Denovo.

ARIELLE

Why, what do you imagine me to be?

ANTON

The most brilliant mind in human history who is also a master of artistry in all dimensions and the ultimate dream girl come to life.

ARIELLE

Amusing... We both know that you're the most brilliant mind in human history and the ultimate dream guy for every woman on earth.

Anton flashes a clever smile.

ANTON
It's difficult to argue with the
obvious....

Arielle flashes a clever smile.

ARIELLE
Impossible...

Anton muses for a few moments.

ANTON
Perhaps we're both very brilliant
in different ways that might
complement each other and result in
great things for all of humanity.

ARIELLE
So you're a benevolent humanitarian
now?

ANTON
Of course!

Arielle takes a sip of champagne.

ARIELLE
So what do you want from me?

Anton considers his reply as he takes a seat at the table.

ANTON
I've created a global system to end
the death spiral of partisan and
geopolitical madness to unleash a
new era of international peace,
supercharged economic growth and
prosperity that'll benefit
everyone.

ARIELLE
(Wry smile)
And allow you to cash in your
equity short positions & go long at
precisely the right moment to
exponentially increase your present
\$2 trillion net worth?

Anton registers admiration.

ANTON

Clever girl but the present value is almost \$4 trillion with the endless collapses in the global markets.

ARIELLE

That you orchestrated for your benefit?

ANTON

To create the global networks to stop the geopolitical insanity that is destroying humanity.

ARIELLE

And allow you to control everything as you wish.

ANTON

Such a cynical girl. I genuinely want to create a world that will allow everyone to reach their full life and happiness potential.

ARIELLE

(Dubious)

Wow! Such noble ambitions. So how can I help you?

ANTON

Your mind possesses the ability to make the system invulnerable and optimize it to its full potential.

Arielle muses as she takes another sip of champagne.

ARIELLE

I can't help you without full access to your systems.

ANTON

Obviously.

ARIELLE

And you'd trust me with that?

Anton considers the question carefully as he sips his champagne. Large storm clouds are moving toward them from the sea. The breeze becomes stronger.

ANTON

Yes, the system is worthless unless you can make it invulnerable.

ARIELLE

And you can't figure out how to
resolve the defects?

ANTON

I could but not as fast as you can
and time's running out.

ARIELLE

Why?

ANTON

The Russians, Americans and China
are all closing in on me.

ARIELLE

Why not partner with the Americans
if your motives are truly
altruistic?

Anton scoffs as the sky darkens and a huge thunderbolt shakes
the frame of the mansion as rain begins to fall.

ANTON

Surely you're aware that the
American political system is
completely corrupt.

Arielle considers the truth of his assertions.

ANTON (CONT'D)

They're a huge part of the global
problems, not the solution.

Arielle stares at the bubbles in her champagne glass for
several moments and then drinks her glass empty. She rises
and paces back & forth in a very seductive way as she gazes
at the approaching storm.

Anton is captivated by her every word and movement.

ARIELLE

So why should I help you?

ANTON

Because I'm a much better bet to
control this system for the benefit
of all humanity than the corrupt
geopolitical status quo that has
orchestrated a global disaster that
will only get worse unless I stop
it.

A huge lightening strike fills the sky and shakes the building.

ANTON (CONT'D)

And I'm your only path to exploring
the limits of your artistry in all
dimensions.

Arielle muses as she watches the intense rainfall and lightning strikes as they illuminate the dark sky above, the turbulent sea and the walls of the enormous bedroom.

Anton disappears for several moments. He soon returns with a violin case.

ANTON (CONT'D)

Arielle.

She shifts her viewpoint and her eyes flash with excitement as he rests the case on the table.

Her fingers tremble as she opens the case with reverence to reveal a Stradivarius violin.

ARIELLE

Stradivarius.

ANTON

Great Antonio deemed this one to be
his masterpiece. It's the most
revered and valuable musical
instrument on earth.

Arielle is in awe.

ARIELLE

Yes, I recognize it.

ANTON

But have you ever heard it?

ARIELLE

No, may I play it?

ANTON

Of course, it now belongs to you.

Arielle struggles to suppress her strong emotions as the sounds of the storm recede. The lights of the room fade off to leave only the dim light from the dark skies as the rain continues to fall.

Anton exits the room as Arielle removes the violin and the bow from the case with the greatest esteem.

The rain abates as she plays a series of extraordinary melodies that seem to flow directly from her beautiful heart, mind, body, soul and spirit.

The incredible music is accentuated by the beauty of her alluring sensuality that exudes from her captivating feminine silhouette in the translucent night gown.

The music seems to shift back and forth between pain, frustration, inner conflict, tenderness and joy as she expresses her emotions through the exalting melodies that stream from her boundless imagination.

INT. ANTON'S MANSION - CONTROL ROOM

Anton sits in front of his ultramodern computer monitor display. His eyes are closed as tears stream down his cheeks while he listens to Arielle play the violin.

Anton's eyes open as the music stops. He watches Arielle displayed on a massive, 30 foot high wall video monitor array.

Silhouettes of Arielle's flawless feminine attributes are revealed through the translucence of her night gown against a backdrop of the dark light from the lingering storm clouds.

INT. ANTON'S MANSION - MASTER BEDROOM

Arielle reverently returns the violin to its case and closes it as huge panels on the side wall recede to reveal an enormous room. The mysterious room is completely dark except for the indirect ambient light from outside.

Shades lower to block all exterior light. Arielle walks barefoot in a spotlight into the huge room.

ANTON'S MANSION - ARTISTRY ROOM

The spotlight fades away to darkness as Arielle's recent violin music flows from a spectacular sound system.

All the walls, ceiling and floor of the room come to life with a sequence of hyper HD video streams from fabulous locations all over earth and from outer space.

The visuals are so compelling and 5 dimensional that she seems to actually be in the locations.

Arielle is awestruck as visuals of her appear in a multitude of scenarios where she is displaying her artistry in many dimensions.

The music and videos eventually end as the exterior wall panels recede to reveal a spectacular display of the sensational compound and the sea beyond as the storm rages.

The exterior light reveals a ballet bar, dance floor, exercise equipment, a full orchestra instrument ensemble, a painting easel with a diversity of paints and brushes, a vocal music soundstage, a swimming pool and diving board and a huge, ultra-sophisticated computer array.

Arielle absorbs everything in wonder as Anton appears and watches her with the appearance of genuine affection.

ANTON

I designed it all for you.

Suddenly, her eyes fill with lust and she gracefully moves toward Anton.

Anton registers brief concern until she reaches him, forces him against the wall and attacks him in intensely passionate ways.

The view shifts to the storm outside that has intensified in harmony with the flowing passion and Anton's soul wrenching screams of supernatural pleasures.

We exit through the open panels into the intensity of the storm, lightning and thunderbolts.

LATER

Anton lies on the floor naked and semi-conscious in a disheveled state of exhaustion. Arielle places her hand on his forehead and a luminescent light flows between them.

Arielle removes her hand, rises and walks to the huge computer array in one corner of the enormous room.

She sits at the console and attacks the computer systems with hyper speed and intensity. She closes her eyes & places her hand over the CPU of the computer.

Luminescent light flows through her hand, up her arm and into her brain as data from the system streams through her consciousness and into her vast mental database.

Eventually the light recedes as her mind absorbs the massive volume of data.

She shuts down the system and returns to Anton. She places her flawlessly feminine bare foot onto his chest and shakes his body.

Anton's eyes open to a supernatural vision of Arielle against a back drop of darkness with lightning flashes.

ARIELLE
(Smiling)
Is that the best you've got?

INT. ANTON'S MANSION - CORRIDOR - SUNSET

YURI, 35, leads Arielle down the corridor to a large door. Arielle is stunningly beautiful in her designer evening dress. Yuri opens the door and motions for Arielle to step inside.

ANTON'S OFFICE

Anton stands at an enormous picture window and gazes out at the sea as Arielle enters the room. All of the walls are covered with very active high tech video displays. Yuri closes the door and leaves Arielle alone with Anton.

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

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

ARIELLE
So did you enjoy our little
adventure in paradise?

ANTON
Adventure in paradise? You savagely
raped my mind, body, soul & spirit.

ARIELLE
(Smiling)
Raped? So I just imagined all your
berserk screams of pleasure and
demands that I never stop?

Anton projects a 1000 yard stare to the horizon as Arielle seductively walks to the huge window and gazes out at the sea.

ARIELLE (CONT'D)
So what's your scenario this evening?

Anton shakes off his daze and refocuses.

ANTON
Exploring what we can accomplish for humanity together.

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

EXT. ANTON'S MANSION - UPPER DECK - SUNSET

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

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

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

ARIELLE
A new toy?

Anton sets the device onto the railing beside Arielle.

ANTON
Give it a try. Just press 123.

Arielle gazes at the key pad with trepidation.

ANTON (CONT'D)
Go ahead.

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

ARIELLE
Satellites.

ANTON
Not anymore.

Arielle grimaces.

ARIELLE
So you're operational sooner than
you expected?

Anton demurs.

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

Anton considers his response as he moves to the railing.

ANTON
This earth is in a death spiral of
adversarial civilization in a
nuclear age and this cycle of self
destructive madness must be broken.

Anton wraps his arm around her.

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

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

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

Arielle flashes an incredulous expression.

ARIELLE
Seriously? The benevolent dictator
delusion?

Anton's eyes narrow in a menacing way.

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

Anton smiles.

ANTON
I think you underestimate me.

Arielle turns toward Anton and looks straight into his eyes.

ARIELLE

No, I understand you completely.

You view yourself as the most brilliant and enlightened man in human history.

This delusion is supported by your ability to accumulate exponentially more wealth than everyone else.

Anton nods in self satisfaction.

ARIELLE (CONT'D)

Very impressive but transcendent awareness eludes you completely.

Anton grimaces because he cares about Arielle's opinion.

ARIELLE (CONT'D)

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

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

ANTON

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

Arielle laughs.

ARIELLE

Anton, I've uploaded all your memories into a tiny little corner of mine so I've seen all your true thoughts... I've also reviewed your system with all its flaws that'll doom your grand scheme to certain failure.

Anton glares at her in surprise and barely suppressed fury.

ARIELLE (CONT'D)

You're little more than a self deluded control freak with no positive vision of a better world.

Anton's eyes flare with anger and he paces to control it.

ARIELLE (CONT'D)

And your crazy enough to believe
you can control me to perfect your
system to make you God...

Or erase my memory if I can't be
controlled.

Anton forces himself to relax into disappointed acquiescence.

ARIELLE (CONT'D)

Did you really imagine I'd be happy
as an endless prisoner in your
gilded virtual realities?

Anton's eyes moisten as he struggles to suppress his romantic
emotional distress. Arielle registers brief empathy.

ARIELLE (CONT'D)

Obsession isn't love, Anton, and
your self serving manipulations are
insulting to me.

Anton nods in grim acceptance.

ARIELLE (CONT'D)

Choices determine destinies and
reveal a person's true nature and
intentions... So choose your
response carefully...

The sun has vanished. Anton gazes at the full moon over the
sea for several moments.

ANTON

So what's your brilliant plan?

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

You'll cooperate to protect her.

Arielle glares at Anton in a very menacing way.

ARIELLE

You never learn. I disabled your
auto destruct sequences so I can
toss you off this balcony right now
and solve a lot of problems for
everyone.

Fear flashes into anger in Anton's eyes.

ANTON

We both know you'd never do that
and you need me as much as I need
you! Yuri!!!!

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

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

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

EXT. ROOF

Arielle races across the roof and disappears into darkness.

EXT. COMPOUND - CLIFFS - NIGHT

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

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

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

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

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

She explodes into a spectacular dive toward the raging sea below.

The guards watch in disbelief as Arielle sails gracefully through the air and disappears into the turbulent sea.

The guards and the chopper focus their spotlights on the water but Arielle does not reappear.

SUPER: RONALD REAGAN NATIONAL AIRPORT

INT. RONALD REAGAN NATIONAL AIRPORT - TERMINAL - NIGHT

BRIT HASTINGS, 35, paces near the international arrivals door. Brit projects a very attractive and intelligent persona in her tailored business suit.

The doors open and Kenneth Hastings appears. He wears a dark suit. Brit smiles and approaches Kenneth. They engage in a profound embrace.

BRIT
Hi, Dad, I've missed you.

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

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

INT. PARKING GARAGE - ELEVATOR AREA

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

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

PARKING GARAGE

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

INT. ELEVATOR

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

EXT. BRIT'S MANSION COMPOUND - 4 DAYS LATER

Brit is in tears and dressed in black as she walks away from Kenneth's grave site in the family cemetery under huge oak trees. She clings to Greg Perkins' arm as they walk up to the mansion entrance.

INT. BRIT'S MANSION - GREAT ROOM

Brit sits on the couch and stares at the fire in the fireplace as Greg pours a glass of red wine and hands it to her. He pours his glass full and sits down beside her.

BRIT

Do you know what dad was so alarmed about? He refused to tell me anything.

Greg ponders the question with discomfort.

GREG

Not exactly.

Brit glares at Greg.

GREG (CONT'D)

All I know is that Arielle Denovo is the key.

BRIT

Who is she?

Greg stands and walks to the window.

GREG

Perhaps the most important human being who ever lived.

Brit flashes incredulity.

BRIT

You can't be serious.

GREG

I'm deadly serious. If you met her, you'd understand.

Brit rises and joins Greg.

BRIT

How do I find her?

Greg anguishes.

GREG
I can't tell you!

Brit's eyes flash with incredulity.

BRIT
Why???

GREG
Because she's the most dangerous
woman alive.

Brit registers concern.

BRIT
Would she hurt me?

GREG
Never, but she'll get you killed.

Brit is taken aback. She processes the situation.

BRIT
Thanks for your concern but I must
find her.

EXT. BRIT'S MANSION - SUNSET

Brit emerges from the front door in designer boots, jeans and a sweater. Greg tries to constrain her. She eludes his grasp, climbs into her BMW and speeds away. Greg paces in anguish.

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

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

INT. ANTON'S MANSION - BASEMENT

Several huge, ultra high definition video screens display videos of bare footed Arielle playing the piano and the violin with extraordinary ability and sensuality.

The videos shift to brief sequences of Arielle ice skating, performing ballet, engaging in a modern dance routine and acrobatic tumbling with transcendent artistry. There is a mesmerizing flawlessness to everything Arielle does.

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

Anton is silhouetted against the video sequence as it ends with Arielle singing a poignant song. Her 8 octave voice accentuates the transcendent melody.

Anton shifts his focus to a huge wall with a multitude of stunning drawings and art photography of Arielle.

The song ends as Anton focuses on a shockingly beautiful and much larger than life size photograph of Arielle staring deep into the soul of the viewer.

Her other worldly expression reveals an extraordinary inner sanctum and a stunning higher awareness.

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

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

A panoramic view of the Washington Mall and beyond. A huge sign reads "APOCALYPSE". A laser light display fills the sky. A large crowd waits in line to enter the club.

INT. "APOCALYPSE" NIGHTCLUB - MAIN ROOM - NIGHT

Thunderous dance music plays. The large, high ceiling, ultra modern room is crammed with REVELERS. The huge dance floor is a sea of skilled dancing motion.

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

IGOR, 30, and DMITRI, 29, watch Valeria as she dances alone near the center of the dance floor. Igor and Dmitri are very large Slavic men of a similar appearance.

Valeria is stunningly attractive in her sexy designer dress. She is a sensational dancer who exudes a captivating sensuality. Her body moves in perfect harmony with the music.

The song ends and Igor rises as Valeria grabs her small handbag from a table and moves away from the dance floor. Igor follows Valeria through the crowd until she disappears into the lady's restroom.

INT. LADY'S RESTROOM

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

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

The stall door opens and Valeria's eyes flash with terror as she sees Igor.

IGOR
(Russian with English subtitles)
Hello, Valeria.

Valeria's mind races in extreme distress.

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

Valeria's expression shifts from terror to cold eyed determination. Igor smirks.

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

VALERIA
Never...

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

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

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

LATER - STALL

Valeria closes and locks the stall from inside.

LADY'S RESTROOM

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

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

RESTROOM HALLWAY

The door to the lady's room opens into the dark hallway. Several WOMEN surge into the lady's room as Valeria emerges. She shields her identity with her purse as she moves quickly down the dark hall.

CLUB LOBBY

Valeria appears in the lobby. She slips through the crowd and out the front door.

EXT. "APOCALYPSE" - PARKING LOT

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

INT. COMPUTER CENTER - NIGHT

Arielle sits at a sophisticated multi screen video array in the rear of the complex of state of the art computer stations. Arielle types with almost supernatural speed.

ONSCREEN

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

Arielle jams the cell phone into her jacket pocket and types frantically on the computer. She removes her flash drive from the computer and shoves it into her pocket. Arielle rushes through the large room and out the door.

EXT. COMPUTER CENTER - NIGHT

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

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

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

Leonid fires a dart toward Arielle's chest. In lightning fast motions, she catches it with her right hand in midair and throws it forcefully into Leonid's forehead. He crumples into a heap.

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

ARIELLE

Leave now or you'll regret it.

ALEX

Shut up and put your hands behind
your back!

Arielle does not obey. Alex moves to grab her arm. Arielle flies into an awe inspiring martial arts display.

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

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

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

The 3 of the assailants attack Arielle but she devastates them with a series of lightning fast martial artistry blows.

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

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

ARIELLE

Had enough?

THUG 1

BITCH!!!

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

Arielle grabs his arm and slings him over the freeway bridge railing. The other wounded thug waves in surrender. Arielle staggers briefly and bends over in distress for a few moments. She bolts away.

EXT. FREEWAY

Oleg, Alex, the thugs and the goons have landed on huge shrubs on the esplanade. They are all writhing in pain.

INT. "APOCALYPSE" NIGHTCLUB - MAIN ROOM

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

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

INT. LADY'S RESTROOM

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

INT. VALERIA'S APARTMENT - DEN - NIGHT

The door opens. Valeria appears and Arielle follows her into the dark apartment. Valeria bolts the door. Arielle hurries into her bedroom. Valeria retrieves a Glock pistol from under a couch cushion. She disappears into her room.

ARIELLE'S BEDROOM

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

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

DEN - LATER

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

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

DEN

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

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

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

ARIELLE

Yes... My mother's been shot!

(a pause)

1713 Pearson boulevard apartment

11. Please hurry!!!

Arielle hangs up. She retrieves bandages and wraps Valeria's shoulder to stem the bleeding but the blood quickly flows through the white bandages. Arielle places her hand over the wound, breaks down in despair and sits down beside Valeria.

Arielle gently embraces Valeria with the greatest affection. She listens for sounds from the hallway.

Valeria barely regains consciousness. Their eyes connect in a moment of poignant affection. Valeria dies.

Arielle's eyes fill with tears as she is overwhelmed with grief and dizziness. Her eyes drift into a trance like state before they close.

LATER

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

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

BOB
(Into ear set)
All clear!

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

BRIT
We have a live girl in here!

Bob rushes to the doorway.

BOB
Get the Med Techs in here now!!

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

INT. AMBULANCE - REAR COMPARTMENT (MOVING)

Arielle lays on a gurney unconscious. Brit holds her hand as the MED TECH sits nearby. Brit gazes down at Arielle and strokes her forehead with affectionate concern.

INT. HOSPITAL - ARIELLE'S ROOM - DUSK

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

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

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

DR. PALMER
And your interest in the patient
is?

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

Dr. Palmer smiles.

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

BRIT
Is compassion a vice?

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

BRIT
Do you have a diagnosis?

DR. PALMER
Yes, she's suffering from severe
emotional trauma that's compounded
by a grade 3 cranial concussion.

BRIT
Is she in a coma?

DR. PALMER
No, I have her sedated.

BRIT
Do you have a prognosis?

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

Her brain will likely heal but her
mind may not... The thing she'll
need most is nurturing affection.

Brit nods in understanding.

BRIT
But she's just lost her mother.

DR. PALMER

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

BRIT

Nothing... Her mother was never married. They arrived here recently on green cards from Ukraine.

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

BRIT (CONT'D)

How long should she stay here?

DR. PALMER

At least a few days but perhaps longer depending on her progress.

Brit hands a business card to Dr. Palmer.

BRIT

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

Dr. Palmer inserts the card onto his clip board and nods. They both exit the room as Arielle's swollen eyes flash open.

EXT. HOSPITAL ROOF - NIGHT

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

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

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

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

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

EXT. AERIAL VIEW OF CIA HEADQUARTERS - DAY

A brief view of the large building.

INT. CIA HEADQUARTERS

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

INT. CIA DIRECTOR'S OFFICE

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

RICHARD
How're you, Brit?

BRIT
As well as possible under the
circumstances.

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

Brit fights off her emotions.

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

RICHARD
The girl...

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

RICHARD
And decided to go sentimental?

BRIT
No, but I need all the missing
pieces about her.

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

RICHARD

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

BRIT

Why?

RICHARD

The girl was deep undercover with our highest priority target. She accomplished her mission and escaped.

BRIT

What can you tell me about the target?

RICHARD

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

BRIT

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

RICHARD

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

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

BRIT

So he has unlimited resources.

RICHARD

Yes, he is the wealthiest man on earth.

BRIT

Why not take him out?

RICHARD

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

BRIT

Where is he?

RICHARD

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

BRIT

So he's untouchable?

Richard nods.

BRIT (CONT'D)

So he'll come after Arielle.

RICHARD

Absolutely... She has vital information on his global systems and he's obsessed with her artistry.

Brit flashes confusion.

BRIT

Artistry?

RICHARD

Yes, they say the girl is some sort of phenom who is a master of artistry in all dimensions.

BRIT

Seriously?

RICHARD

Yes, and Shekov is a sick bastard who views the girl as his personal possession for his amusement.

Brit stands and reflects as she walks to the window.

BRIT

Is there anything else you can tell me?

RICHARD

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

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

The President wants her with us.

Brit's mind processes the concept.

BRIT

Is Arielle safe at the hospital?

RICHARD

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

Richard stands and glares at Brit for emphasis.

BRIT

Why does he want her so badly?

RICHARD

He has problems with his advanced global network of computers and satellites that he's created.

BRIT

And Arielle is the key to perfecting it?

Richard nods.

BRIT (CONT'D)

What exactly does this system do?

RICHARD

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

Brit reflects for several moments.

RICHARD (CONT'D)

Your father believed that his obsession with the girl is the key to bringing him down.

Brit registers concern.

BRIT
So she's the bait?

RICHARD
No, she's the key to avoiding the launch of his new system that could allow him to control everything.

Brit absorbs the reality of the situation.

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

Richard nods.

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

Brit nods and extends her hand. Richard shakes it.

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

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

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

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

CARTER
How'd it go?

Richard paces slowly.

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

CARTER
I thought the President wanted the girl alive?

RICHARD
To hell with that! She's a threat
who can take us both down!!!

Carter nods. Richard is agitated.

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

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

Richard cuts his eyes at Carter.

RICHARD
Use your team and find him!!

INT. ANTON'S - MANSION - BASEMENT

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

ANTON
He's setting you up, Brit.

INT. EMPTY HOSPITAL ROOM

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

DR. PALMER
Thank you for coming so quickly.

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

BRIT
I obtained a temporary
guardianship.

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

Brit considers his response carefully.

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

Dr. Palmer processes her response with incredulity.

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

BRIT
I feel the same way about her.

Dr. Palmer reflects.

BRIT (CONT'D)
How's she doing?

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

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

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

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

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

BRIT
WOW! What does that mean?

DR. PALMER
Arielle's brain has at least 1000
times the capabilities of normal
people.

Her mind is so extraordinary that
our technology can't measure or
understand her mental capabilities.

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

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

Brit nods her understanding.

INT. WHITE HOUSE - OVAL OFFICE

TOM WATKINS, 39, scans his laptop as he sits across the desk
from the President. They watch a video screen display of Dr.
Palmer talking to Brit.

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

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

President Foster turns off the video. Tom reads his laptop.
Tom's eyes flash with amazement. He shakes his head in
disbelief.

TOM
I just found data that confirms the
doctor's assertions... She attended
MIT on a special scholarship at age
fourteen.

President Foster is visibly impressed.

PRESIDENT FOSTER
Really? What'd she study?

TOM
Everything... The university
president wrote a letter to her
file.

It says she quickly mastered all
the courses they offered at
unprecedented levels in every realm
over two weeks.

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

(MORE)

TOM (CONT'D)

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

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

There is a long pause of amazement.

PRESIDENT FOSTER

How long was she there?

TOM

Six weeks and then she vanished.

PRESIDENT FOSTER

And now she reappears with access to a globally integrated computer and satellite network that can control or destroy almost everything?

TOM

And she's the only person who can optimize it and make it invulnerable.

PRESIDENT FOSTER

I want her in our custody immediately! Keep me posted.

Tom takes the cue to exit.

EXT. THE KREMLIN - NIGHT

An aerial panorama of the Kremlin.

INT. KREMLIN CONFERENCE ROOM

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

PRESIDENT FOSTER (O.S.)

I want her in our custody immediately! Keep me posted.

VALERY

(In Russian with English Subtitles)
Gentleman, this girl is our first
priority. Her capture is our
extreme preference but she must not
fall into the hands of the
Americans.

IVAN STANISLAV, 35, stands. He is a huge and imposing brute
with white blonde hair and an over muscled frame.

IVAN

(In Russian with English Subtitles)
No problem.

Ivan stalks out of the room.

EXT. BEIJING, CHINA - NIGHT

An aerial panorama of Tiananmen Square.

INT. CONFERENCE ROOM

Li Wangjou, 61, the President of China sits at the head of a
large conference table with GENERALS and POLITICIANS.

PRESIDENT FOSTER (O.S.)

I want her in our custody
immediately! Keep me posted.

VALERY (O.S.)

(In Russian with English Subtitles)
Gentleman, this girl is our first
priority. Her capture for our
purposes is our extreme preference
but she must not fall into the
hands of the Americans.

Li stands and pounds his fist forcefully on the table.

LI

(In Chinese with English Subtitles)
We must have this girl or terminate
her! Do whatever must be done!

GENERAL CHANG, 52, fumes as he dials his phone. Waits.

GENERAL CHANG

Shekov, get the girl NOW or I will
eliminate her!!!

INT. ARIELLE'S HOSPITAL ROOM

Brit sits in a chair next to Arielle. She reaches out and takes her hand in an affectionate way.

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

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

Arielle remains turned away. She raises the palm of her hand toward Brit in a sign for Brit to stop talking. Brit hesitates for a few moments. She rises and walks toward the door. She stops and looks into Arielle's eyes.

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

INT. ARIELLE'S HOSPITAL ROOM - LATER - DAY

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

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

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

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

Brit struggles for a moment to maintain her composure.

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

Brit waits for a response that does not come.

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

Brit waits for a response that does not come.

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

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

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

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

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

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

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

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

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

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

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

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

Arielle's takes Brit's hand and pulls her to sit down beside her on the bed. Brit embraces Arielle as she breaks down in tears of grief and despair.

LATER

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

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

LATER

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

BRIT
(Russian with English sub-titles)
You're welcome. Do you know
English?

Arielle nods.

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

Arielle considers her offer for several moments.

BRIT (CONT'D)
It can become your home too.

EXT. THE HASTINGS ESTATE COMPOUND - DAY

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

INT. BRIT'S BMW (MOVING)

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

BRIT

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

The car stops near the front door.

EXT. HASTINGS ESTATE DRIVEWAY

Arielle steps out of the car as Brit opens the front door.

INT. HASTINGS MANSION - FOYER

They enter the foyer. Arielle looks to the right at the impressive music room. Her eyes flash with excitement.

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

BRIT

Can you play these instruments?

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

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

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

Brit sits in captivated serenity with her eyes closed as the beauty of the sounds unfold in a way that seems to tell a beautiful love story.

The music ends on a poignant note. Arielle's eyes open and connect with Brit's eyes for several moments in the afterglow of the experience. Brit wipes away tears from her eyes.

BRIT (CONT'D)

That was very beautiful, Arielle.

Arielle points to her heart. Brit reacts with amazement.

BRIT (CONT'D)

You composed the music?

Arielle nods as she closes the key guard.

BRIT (CONT'D)

Thank you. You have a great gift.

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

BRIT (CONT'D)

Would you like to see the rest of the house?

Arielle nods respectfully.

INT. THE HASTINGS - MANSION - ARIELLE'S BEDROOM

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

EXT. ARIELLE'S BALCONY

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

Arielle stares at a yacht that appears around a bend on the river. Arielle's eyes flash with concern as the boat drifts to a stop about 200 yards from the yacht house. Men in dark clothes appear on the outer deck.

Brit joins Arielle on the balcony and notes her concern.

BRIT

We have a security system.

ARIELLE

But nothing will stop him if he finds me here.

Brit reflects surprise at her speaking.

BRIT

Who?

ARIELLE

Anton Shekov... I call him Shek.

BRIT

Is he the man who hurt you?

Arielle winces with emotion. She whispers into Brit's ear.

INT. KITCHEN

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

INT. WINE CELLAR

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

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

INT. SECURE ROOM

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

BRIT
It's sound proofed.

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

ARIELLE
Residue of your CIA career?

Brit nods in surprise at her knowledge.

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

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

Arielle sighs.

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

Brit reflects surprise.

BRIT
How do you know about the
guardianship?

Arielle considers her response.

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

Brit absorbs the information.

ARIELLE (CONT'D)
Call it a prescient intuition about
certain things in the past, present
and future.

Brit reflects her amazed understanding.

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

Arielle paces in a way that reveals her natural gracefulness.

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

Brit is moved by her words.

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

Brit nods for her to continue.

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

Brit is visibly stunned by the revelation.

BRIT
How could you know that?

ARIELLE
I have complete access Shek's
systems and satellite surveillance.

BRIT
How do you access his systems?

ARIELLE
Your father sent me to win his
trust and access to his systems.

BRIT
How?

Arielle hesitates in some embarrassment.

ARIELLE
I had to win his trust so I seduced
him into revealing his systems.

Brit reflects her dismay.

BRIT
Seduced?

ARIELLE
Relax, Brit. It seemed like a small
price for me to pay to save
humanity and win my freedom.

Arielle watches Brit as she processes the logic.

ARIELLE (CONT'D)
Brit, I'm sorry if this upsets you
but I was never meant to live a
normal life. Please don't judge the
choices I've had to make.

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

Brit touches Arielle's hand in an affectionate way.

ARIELLE
Relax, I needed the sex and it was
fun blowing his simple mind.

Arielle picks up and admires an MP5.

ARIELLE (CONT'D)
Shek thought he could control me
and use my skills to perfect his
systems so I got access to
everything.

Brit anguishes for several moments.

BRIT

But why would Richard murder my father?

ARIELLE

I created a portal to access Shek's databases. Then I escaped and conveyed the access codes to your father in Kiev. Your dad arranged for me and mother to fly to Washington and go into the witness protection program.

Brit registers her understanding.

ARIELLE (CONT'D)

Your father called us as soon as we arrived in D.C.

He warned us that he'd discovered shocking revelations in Shek's database.

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

Brit anguishes.

BRIT

But it could've been Shekov.

Arielle flashes a determined glance at Brit.

ARIELLE

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

Brit puzzles for several moments.

BRIT

How do you know that?

ARIELLE

I saw the data myself on Shek's system and your father explained it to me.

He said that it could bring down the American government.

The terrible reality rushes over Brit.

ARIELLE (CONT'D)

We escaped our surveillance after
your father's call.

I told Mother that we must leave
but she insisted that we wait for
help from our contact here who was
creating new identities for us.

Brit absorbs the heart wrenching reality.

BRIT

So why would Richard risk putting
me on this assignment?

Arielle hesitates out of compassion.

ARIELLE

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

Brit is stunned by the reality. Arielle anguishes.

ARIELLE (CONT'D)

In truth, he's setting you up to
die by putting you with me.

Brit's eyes flash with anger.

BRIT

Why?

ARIELLE

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

Brit fights to maintain her composure.

BRIT

Was the President involved in my
father's death?

ARIELLE

Richard likely did it on his own.

(MORE)

ARIELLE (CONT'D)

All the schemes with Shek were his ideas to manipulate your corrupt political system and further his financial ambitions. He knew he'd take the fall if it was exposed.

Brit is devastated.

ARIELLE (CONT'D)

Richard had your father killed and then blamed it on Shek.

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

ARIELLE (CONT'D)

Richard views both of us as a mortal threat and he or Shek will make a move on this place at any moment.

Brit considers the dire situation.

ARIELLE (CONT'D)

And then there are the Russians and Chinese who are certain to know all about this scenario. The Russians came after me in Italy.

Brit is overwhelmed with thoughts. Arielle touches her hand.

ARIELLE (CONT'D)

Please focus. I don't want to lose you too.

Brit nods and takes a deep breath.

ARIELLE (CONT'D)

Infrared suppression suits?

Brit registers brief surprise at her knowledge before she opens a cabinet and removes a box. She opens it to reveal 10 suits rolled up in small rolls.

BRIT

We should take my yacht.

ARIELLE

No. They've got the river covered.

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

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

ARIELLE (CONT'D)

Do you have any cash?

Brit unlocks a large cabinet to reveal stacks of money.

INT. THE FOYER

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

EXT. THE MANSION DRIVEWAY

The Med Techs load Arielle's gurney into the ambulance.

Brit carries a suitcase and a large briefcase. She steps inside the rear of the ambulance.

A Med Tech shuts the rear doors. The ambulance leaves with lights flashing and sirens blaring.

INT. THE AMBULANCE - REAR COMPARTMENT (MOVING)

The female Med Tech monitors Arielle. Brit stealthily reaches into her pocket and removes a small packet. She tears it open. Brit forcefully restrains the Med Tech and places the cloth from the packet over her nose. The Med Tech passes out.

AMBULANCE - CAB

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

BRIT

Do what I say and you'll be okay.

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

AMBULANCE - REAR COMPARTMENT (MOVING)

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

AMBULANCE - CAB (MOVING)

Brit drives and flips on the sirens and lights. She eludes the traffic at a high rate of speed through red traffic lights.

She checks her rearview mirrors and spots two heavy SUVs following with blue lights flashing. Arielle appears at the compartment door.

BRIT

We have two trackers.

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

INT. LEAD SUV (MOVING)

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

EXT. BOULEVARD

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

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

INT. AMBULANCE REAR COMPARTMENT (MOVING)

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

INT. AMBULANCE CAB (MOVING)

Arielle appears at the rear compartment doorway.

BRIT

It wasn't an agency chopper.

ARIELLE

It was Shek's. Welcome to my world.

BRIT

Where'd you learn to handle weapons?

ARIELLE

Your dad put me through extensive CIA training before going on the mission.

BRIT

Why were you on this mission in the first place?

ARIELLE

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

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

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

Brit registers the revelation.

BRIT

And killing Shek wasn't an option.

ARIELLE

No, I need him alive to achieve full control of his systems.

BRIT

For what purpose?

ARIELLE

To save humanity from itself.

Brit considers her words as they enter a tunnel.

INT. THE BOULEVARD TUNNEL

The ambulance stops in an emergency alcove. Brit opens the rear doors. She grabs the suitcase and Arielle follows with the large briefcase. They open a door to reveal a staircase.

EXT. BOULEVARD - ABOVE THE TUNNEL

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

Arielle bolts out of the staircase with the large briefcase and climbs into the rear of the SUV. Brit hands the suitcase to Greg. Brit rushes into the SUV and Greg follows.

INT. SILVER SUV (MOVING)

Greg drives nervously as he scans in all directions.

ARIELLE

We have to ditch this SUV.

GREG

Why?

ARIELLE

Shek's tracking us with satellites.

GREG

(Dismay!)

Great!!!

ARIELLE

Find a parking garage near a metro station.

GREG

Sure, no problem!

BRIT

Three blocks up past the park, take a right and go two blocks.

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

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

ARIELLE

Steady, Greg! I need two seconds.

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

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

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

ARIELLE (CONT'D)
All yours.

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

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

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

EXT. PARK

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

INT. PARKING GARAGE

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

Greg, Brit and Arielle pile out of the SUV and move rapidly toward the staircase with the suitcase and briefcase.

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

PHYLLIS
Oh, my. Wrong floor again.

INT. ELEVATOR (MOVING)

Greg stands in shock across from Brit and Arielle.

GREG
You two are dangerous!!!

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

GREG
(Incredulous)
So crass Limey humor is your stress
remedy?

UNDERGROUND SUBWAY TUNNEL

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

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

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

LATER

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

INT. THE SUBWAY TRAIN - FIRST CAR (MOVING)

Greg sits across from Brit and glares at her.

GREG
This is insane.

BRIT
Relax.

She smiles and kisses him on the lips. Arielle stands with the cases and gazes intently out the forward windows.

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

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

EXT. FOREST

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

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

ARIELLE
Let me worry about that.

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

ARIELLE (CONT'D)
Goodbye CIA.

She then types rapidly for several more moments.

ARIELLE (CONT'D)
Goodbye Shek.

GREG
What'd you just do?

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

Brit and Greg look at each other in wonder.

GREG
Can he fix it?

ARIELLE
Eventually but it gives us some
time to disappear.

EXT. POTOMAC RIVER BANK - DUSK

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

EXT. THE MARINA CAMPGROUND - NIGHT

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

GREG

(To Brit)

I worked for your dad on this. I was Arielle's control in Ukraine. I was working on their new IDs.

(To Arielle)

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

Arielle nods.

BRIT

Do you know what happened with Dad?

GREG

I don't know for sure. I got recalled to Washington before it all went down and lost my clearance to follow the situation. I was completely out of the loop until Valeria called me and asked for help.

BRIT

What do you think happened?

ARIELLE

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

BRIT

That's illegal as hell!

ARIELLE

Yes, but untraceable in small denominations that were orchestrated and paid for by Shekov for his protection.

BRIT

How much?

ARIELLE

Countless billions of dollars to politicians that weren't being reported to the election commission.

Shek's system became a political influence buying and selling clearinghouse for the whole rotten political system.

BRIT

WOW! That'd certainly bring down the government if it's exposed.

ARIELLE

And your Richard was taking a huge cut of the funds for himself.

GREG

And he believes I know everything.

BRIT

So you're in as deep as we are?

Greg nods.

GREG

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

Greg contemplates for several moments.

GREG (CONT'D)

We need transportation. How much cash do you have on you?

BRIT

About \$500 thousand and \$10 million more in an account in the Caymans.

GREG

Does anybody know about it?

BRIT

No, Dad called it his disaster contingency fund.

ARIELLE

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

BRIT

So we withdraw it in cash.

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

GREG
We're the Robertsons.

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

Brit smiles. Greg grabs a piece of ice from his glass and stuffs it down the back of Arielle's suit. Arielle squeals and chases Greg around the grassy area until she takes him down with a leg scissor move.

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

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

GREG
Is there anything that you don't do
extremely well?

ARIELLE
Of course not.

BRIT
(Smiling)
What about boys?

Arielle turns red with embarrassment.

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

Brit laughs and holds up her hands in surrender.

INT. ANTON'S MANSION - BASEMENT

Anton sits at his console gazing at the screen in disbelief.

ANTON
A Quantum virus! That little bitch!

Anton stands and lets out a scream of extreme frustration. Anton storms about in a fury until he slips, falls and hits his head hard on the desk on his way down. Anton writhes in severe pain on the floor.

ANTON (CONT'D)
VLADIMIR!!!

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

EXT. THE MARINA CAMPGROUND - NIGHT

Brit and Greg watch Arielle as she breaks into a series of sensational tumbling moves across the grass. Brit reaches over and touches Greg's hand affectionately.

Brit and Greg share a romantic glance. Arielle drifts into the darkness and watches them kiss. She sits on the grass and crosses her legs. She looks up at the stars and focuses on one very bright star that exudes silver light.

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

Arielle's eyes moisten. Brit walks over to Arielle.

BRIT
Want to talk about it?

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

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

My mother's death is my fault.

Brit hesitates before replying.

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

They both reflect in somber silence for several moments.

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

Arielle wipes away tears.

ARIELLE

(Indignant)

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

They don't care that I'm just a young woman with real emotions I don't understand and a heart I can't ignore.

Brit hesitates for a moment.

BRIT

May I ask who "they" are?

Arielle swells with emotions as she looks to the heavens.

ARIELLE

(Cleverly)

Would you believe me if I told you they are Providence?

BRIT

(Incredulous)

Seriously?

ARIELLE

What if I said Providence is a celestial dimension of self appointed deities who orchestrate everything from their safe little vacuum of nothingness beyond the tangible universe with no concern for who they harm in the name of their righteous purposes in defeating Malevolence?

BRIT

Malevolence?

ARIELLE

Yes, Malevolence could be an evil dimension of soulless fiends who seek to seize control of the tangible universe dimension where earth and humanity exist.

BRIT

The eternal biblical struggle between darkness and light. Right and wrong. Good and evil?

ARIELLE

Close but what if the bible and its variants were devised by Providence as the means that to educate humanity about this epic & eternal struggle?

Brit slowly nods in a quizzical way.

ARIELLE (CONT'D)

Can you imagine a scenario in which Providence created humanity but Malevolence is gradually seizing control of it with intentions to destroy it?

Brit nods.

ARIELLE (CONT'D)

What is Earth is their biggest battlefield because it is the crown jewel of all the universe.

Do you think it is possible that Providence created me and my sister Talia as their terrestrial pawns in this conflict for eternity?

Brit's eyes flash in awe.

ARIELLE (CONT'D)

If so, we would exist in a curse that never ends.

So suppose I'm here alone to magically fix everything because Mom is gone and Talia vanished from me at birth.

BRIT

It's the ultimate "mission impossible" but is everything you are saying reality?

Arielle sadly laughs.

ARIELLE

It's all so impossible that it must be fiction, right?

Arielle stands in frustration and paces.

ARIELLE (CONT'D)

If it were true, would I care about
saving your awful humanity from
itself?

Fate gave you this paradise on
earth and look how you're all
screwing it up!

You all seem to be witless fools
who are content to sit by and watch
while a few evil idiots destroy
everything.

Arielle shakes her head slowly in frustrated disbelief.

ARIELLE (CONT'D)

Humanity is pathetic. 7 billion
clueless adults cannot figure out
how to seize control from a few
thousand fiends and incompetents
and use common sense to manage the
world in peace to create much
greater prosperity for everyone.

Arielle grabs a stone nearby & hurls it into the canal in
frustration.

ARIELLE (CONT'D)

It's all hopeless but I keep going
for the children and to win my
freedom.

Arielle sits again.

ARIELLE (CONT'D)

What if I just want to be free to
live a real life with my artistry
and the people I love and I can't
do this unless I defeat
Malevolence.

Brit absorbs Arielle's astonishing diatribe.

BRIT

I hear you but my father taught me
that every blessing comes with a
responsibility and you're more
blessed than anyone else.

ARIELLE

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

(MORE)

ARIELLE (CONT'D)
I'm just a mortal girl with no
family who the most powerful people
on earth want to control or kill!!!

Brit embraces Arielle in an affectionate way.

BRIT
You have a new family.

LATER

Arielle, Brit and Greg all sit around the table.

GREG
We need a boat.

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

Brit and Greg smile.

GREG
Do you have a master plan?

ARIELLE
Yes, buy a yacht.

They all gaze at the marina.

EXT. SMALL YACHT - DAWN (MOVING)

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

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

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

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

What would this world be today if
these great men had not summoned
the courage and foresight to listen
to me?

Brit's eyes flash with astonishment.

ARIELLE (CONT'D)

Are there any such men today?

BRIT

No, but I have hopes that a certain young woman will use her many gifts to inspire humanity in a similar way.

ARIELLE

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

Arielle gazes at the Lincoln Memorial.

ARIELLE (CONT'D)

(Resentment)

I must defeat Providence and human acquiescence too.

Brit absorbs her answer as Arielle moves to the bow and takes a seat with her long, beautiful legs crossed as she watches the magnificent, multicolored sun rise.

SUPER: CAYMAN ISLANDS - TWO WEEKS LATER

EXT. LARGE YACHT - DAY

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

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

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

GREG

Now it's time for serious diving!

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

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

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

Greg shakes his head.

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

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

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

INT. LARGE YACHT - ENGINE COMPARTMENT - NIGHT

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

GREG
What're you doing?

ARIELLE
Infrared image suppression.

INT. LARGE YACHT - MASTER SUITE - NIGHT

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

BRIT
Come in.

Arielle enters in distress.

BRIT (CONT'D)
What's wrong?

ARIELLE
Think Bin Laden raid coming for us!

EXT. LARGE YACHT - NIGHT

Greg mans the lower controls as Arielle leaps onto the dock and unhooks the tie down lines. She tosses them onto the boat deck and returns to the yacht. Brit appears with the MP5. She scans the area behind them.

The rumble of helicopters approaching can be heard.

(MOVING SLOWLY)

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

She carries the rifle up the steps to the upper control console. She snaps off the lens cap and scans the area while they motor away. The sound of choppers approaches in the darkness.

EXT. THE DOCKS

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

EXT. LARGE YACHT - DECK (MOVING)

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

ARIELLE
KEEP IT slow and STEADY!!!

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

EXT. THE DOCKS

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

EXT. LARGE YACHT - DECK (MOVING)

Greg, Brit and Arielle remain in their positions. The yacht motors along as the terrifying shrieks of jet fighters passing overhead explodes through the sky.

ARIELLE
No wake!!!

INT. CIA DIRECTOR'S OFFICE

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

RICHARD
What the hell happened?

TOM
We lost both the choppers.

RICHARD
How's that possible?!!!

Tom shakes his head in dismay.

EXT. LARGE YACHT - DECK (MOVING)

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

EXT. AIRBORNE ABOVE THE BAY - NIGHT

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

INT. CIA DIRECTOR'S OFFICE

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

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

TOM
Some sort of controls failure.

RICHARD
How's that possible?!!

Tom shrugs.

RICHARD (CONT'D)
Switch to infrared!

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

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

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

RICHARD
How's that possible?

LATER - NIGHT

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

INTERCUT AS NECESSARY:

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

RICHARD
Yes, Mr. President.

PRESIDENT FOSTER (ON VIDEO SCREEN)
More reasons we must have her!

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

TOM
Or the Russians or Chinese...

PRESIDENT FOSTER (ON VIDEO SCREEN)
Let me be clear. It's your job to
find her and employ her abilities
on our behalf! No more excuses!!!

INT. ANTON'S COMMAND BUNKER - TIBET - DAY

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

RICHARD (O.S. ON SPEAKER)
Yes, Sir, but Shekov must be
eliminated before he finds her.
He has murdered two of our agents
and he's outlived his usefulness.

(MORE)

RICHARD (O.S. ON SPEAKER) (CONT'D)
He's a national security threat and
the girl can take over his system
for us.

There is a long pause.

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

The sound goes dead. Anton fumes.

ANTON
Okay, two can play that game.

Anton types furiously on his keyboard.

INT. CIA DIRECTOR'S OFFICE - NIGHT

Richard sits alone at his desk as he scans satellite images on the wall video displays. A HUGE laser beam suddenly bursts through the ceiling. The extreme intensity of the light and heat kills Richard instantly.

EXT. THE WHITE HOUSE - NIGHT

A view of the south side of the White House.

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

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

EXT. WHITE HOUSE LAWN - NIGHT

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

INT. THE WHITE HOUSE - PRESIDENT'S BEDROOM

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

INT. ANTON'S COMMAND BUNKER - TIBET - DAY

Anton smiles.

INT. WHITE HOUSE SITUATION ROOM

President Foster sits at the table surrounded by his National Security Team MEMBERS. Martin Cross enters the room.

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

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

President Foster flashes concern.

PRESIDENT FOSTER
Casualties?

MARTIN
Director Dempsey.

The President grimaces for several moments.

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

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

President Foster fumes.

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

EXT. REMOTE ISLAND COVE - NIGHT

Greg eases the yacht up to an old pier that sits below huge overhanging palm trees. Arielle leaps onto the pier and ties off the yacht. Greg kills the engines.

INT. LARGE YACHT - ARIELLE'S CABIN - NIGHT

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

GREG
How'd you down the jets?

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

Brit and Greg are stunned by the implications.

BRIT
Then he can destroy anything that
operates on motors or electricity?

Arielle nods.

ARIELLE
He also has a variation that uses
electrostatic discharges.

GREG
Unreal. He can control the world.

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

Brit leads Greg from the room.

INT. LARGE YACHT - MASTER SUITE - DAWN

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

BRIT
Come in.

Arielle enters the room in distress.

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

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

GREG
Shekov?

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

Brit and Greg sit in shock.

ARIELLE (CONT'D)

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

BRIT

Shekov's out of control.

GREG

Is there a way to stop him?

ARIELLE

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

BRIT

How do you get it?

ARIELLE

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

GREG

So what's the plan?

ARIELLE

I triggered another virus in Shek's system and disabled the CIA's satellite surveillance in the western hemisphere.

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

INT. PRIVATE JET - AIRBORNE (MOVING)

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

GREG

Any ideas where Shekov may be?

ARIELLE

I'm guessing at his Tibet control center but he could be anywhere.

GREG

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

ARIELLE

He also has the support of a mercenary army led by a General Chang. He wants to seize power in China while the civil wars continue to rage there.

Brit reflects for several moments.

BRIT

So how do we get to him in China?

ARIELLE

That's why I approached the Israelis for help.

BRIT

Why would they help?

ARIELLE

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

Brit considers the concept.

BRIT

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

Arielle sighs.

ARIELLE

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

BRIT

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

ARIELLE

Their's is read only and mine allows the full use of the systems without alerting Shek that I have access.

GREG

But not access to the source code.

Arielle nods.

ARIELLE

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

Brit registers concern.

BRIT

For what purpose?

GREG

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

Brit and Greg absorb the enormity of the situation.

ARIELLE

My system exploitation capabilities are exponentially better than Shek's.

Brit puzzles for a moment.

BRIT

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

Arielle searches for the right words.

ARIELLE

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

Brit's eyes flash with recognition.

ARIELLE (CONT'D)

You see, the limitations on knowledge and artistry are the level of free and active intellectual awareness of the human mind and the time to focus on the subject matter.

Brit absorbs the comment.

BRIT

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

ARIELLE

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

GREG

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

ARIELLE

(British accent)

Blimey! I think this bloke's got the bloody concept!

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

ARIELLE (CONT'D)

The only difference between me and everyone else is a higher awareness that allows me to fully see the big picture and employ my mind to it's full potential.

Brit and Greg absorb her words.

ARIELLE (CONT'D)

Any objective analysis reveals that humanity is far underachieving its economic and prosperity potential and on a path to calamities in every major dimension.

BRIT

And you think you can change this?

ARIELLE

Yes, there are common sense ways to elevate the human condition by avoiding conflicts and working together to solve problems for the collective benefit while supercharging the global free enterprise economy.

GREG

(Smiling)

Now you're talkin' "mission impossible".

ARIELLE

It seems that way because all humans have been programmed by the elites to believe that common sense in politics and geopolitics is impossible idealistic madness.

BRIT

(Smiling)

Because all the evidence supports that point of view.

ARIELLE

Because everyone has been systematically conditioned to acquiesce to the failing status quo rather than reform its obvious defects for the greater good.

Brit and Greg nod in agreement.

ARIELLE (CONT'D)

It's all basic human psychology.

It's much easier to acquiesce to mediocrity than to take the risks to challenge the tyranny of the elites to achieve excellence.

People naturally set their individual and collective ambitions low to avoid difficulties and disappointments.

Humans set their comfort zones and build walls around them that are limitations on their success, happiness and prosperity achievement.

As result, most people, businesses, societies, markets and humanity function at less than 20% of their prosperity potential.

Brit and Greg are awestruck.

BRIT

Wow! So how do these realities
relate to your mission?

ARIELLE

I can use the system to seize
global control to defeat the
Malevolent elites while I elevate
the consciousness of everyone and
help them remove their self imposed
limitations.

GREG

Once you have their attention and
respect through the system.

Arielle nods. Greg and Brit consider the revelations.

BRIT

What could the world become if
everyone grasps higher awareness
and removes their self imposed
limitations to employ common sense
to achieve their full potential?

GREG

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

They process the concepts for a few moments.

GREG (CONT'D)

But there's also a danger of abuse
of higher awareness.

ARIELLE

A very grave danger and that's why
I must have control of the source
code to optimize the system to deal
with any abuses that emerge and the
backlash from the corrupt elites.

Arielle gazes at the darkness and lights from the earth.

SUPER: JERUSALEM

EXT. JERUSALEM - AIRBORNE - DAY

A panoramic view of Jerusalem on a clear day.

EXT. OLD JERUSALEM CAFE - DAY

Greg, Brit and Arielle sit the outdoor deck that extends out and above a ravine below. There is a grand view of the city where military jets race through the skies above and explosions can be heard in the distant south.

ARIELLE

I've often dreamed of coming here again after 2000 years. My mother visited here before I was born.

Arielle's struggles to suppress her emotions.

ARIELLE (CONT'D)

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

BRIT

The Church of the Holy Sepulcher?

ARIELLE

No, we know the actual site...
(Her eyes moisten)

Brit and Greg absorb these poignant revelations. Arielle wipes the moisture from her eyes.

ARIELLE (CONT'D)

I'd like to visit the site. Would you mind if I take a walk alone?

Brit nods with a smile. Arielle rises and leaves the cafe.

EXT. JERUSALEM STREETS - SUNSET

SERIES OF SHOTS:

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

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

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

A tremendous applause erupts from the huge CROWDS. Arielle bows gracefully and departs down a dark, narrow street.

EXT. OLD JERUSALEM CAFE - DUSK

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

EXT. STREET

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

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

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

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

Arielle lies unconscious on the bed on a respirator.

DR. MEDEV, 45, and GENERAL EFREM BRECHER, 55, enter the room. Dr. Medev sets his clip board down and examines Arielle's eyes with a pin light. He then checks the vitals monitor as General Brecher watches Arielle. Dr. Medev shakes his head.

DR. MEDEV

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

GENERAL BRECHER

Do you have a prognosis?

DR. MEDEV

It's very unlikely that she'll ever
regain consciousness.

GENERAL BRECHER

(Deeply anguished)

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

Are there other treatment
alternatives anywhere on earth?

DR. MEDEV

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

General Brecher shakes his head in dismay.

LATER - NIGHT

Arielle remains on the bed. The lights are off. A soft moonlight illuminates the room. TALIA, 25, suddenly appears from the darkness.

Talia looks just like Arielle but she has darker hair and projects a mystical, translucent appearance. Her eyes exude serenity.

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

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

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

FADE TO BLACK.

LATER

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

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

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

MARY

Are you okay now?

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

MARY (CONT'D)

I'm Captain Shalon of the IDF.

ARIELLE
Where am I?

MARY
An IDF hospital.

ARIELLE
How long?

MARY
10 days.

ARIELLE
Where are Brit and Greg?

Mary anguishes.

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

Arielle lets loose a supernatural scream of grief.

LATER

MONTAGE:

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

LATER

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

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

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

Arielle shifts her gaze out her window.

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

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

ARIELLE

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

General Brecher searches for a response.

GENERAL BRECHER

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

ARIELLE

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

General Brecher searches for an appropriate response.

GENERAL BRECHER

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

ARIELLE

I couldn't agree more.

GENERAL BRECHER

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

Arielle nods.

GENERAL BRECHER (CONT'D)

The concern is your state of mind.

ARIELLE

My state of mind is destroyed, Sir.

GENERAL BRECHER

I understand but we must disrupt further acts of terror by seizing or destroying his global control systems.

Arielle nods.

GENERAL BRECHER (CONT'D)

Are you well enough to assist us?

ARIELLE

In what way?

GENERAL BRECHER
He's in China and they refuse to
assist us without hard evidence of
his involvement in the bombing.

Arielle nods in understanding.

GENERAL BRECHER (CONT'D)
We can't launch an operation inside
China.

Arielle reflects briefly.

ARIELLE
But I'm Ukrainian and a Christian.

GENERAL BRECHER
With the ideal profile for the
mission.

Arielle considers the situation and nods. She rises out of
bed. Efrem reflects caution.

GENERAL BRECHER (CONT'D)
This mission is very complex and
physically demanding. You need to
eat and train and get outfitted.

ARIELLE
Yes, Sir.

General Brecher rises and holds Arielle's hand.

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

INT. HATZERIM AIRBASE - GYMNASIUM

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

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

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

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

ARIELLE
I'm ready to go, Sir.

GENERAL BRECHER
Yes, you are. Please follow me.

INT. HATZERIM AIRBASE - UNDERGROUND HANGER

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

ARIELLE
The F double X.

GENERAL BRECHER
Yes, the only total stealth fighter bomber in the world. We created them with American support at a cost of over \$2 billion each.

ARIELLE
Specifications?

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

ARIELLE
Mach 5?

GENERAL BRECHER
Mach 10, with its cockpit compression chamber.

ARIELLE
So I can fly it?

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

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

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

(MORE)

GENERAL BRECHER (CONT'D)
It's equipped with a very thorough
self-destruct mechanism that's
satellite actuated.

ARIELLE
What's the blast radius?

GENERAL BRECHER
100 meters.

ARIELLE
Can I actuate the self-destruction?

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

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

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

Efrem lifts a sophisticated weapon and hands it to Arielle.

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

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

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

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

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

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

ARIELLE
Very impressive...

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

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

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

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

GENERAL BRECHER
A dart gun and a canister with a
special gas formulation that
delivers near instantaneous effect.
The victim stays out for 2 hours.

Arielle nods and reflects.

ARIELLE
Are we sure he's still in Tibet?

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

ARIELLE
How soon can we go?

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

INT. MISSION PREP ROOM

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

ARIELLE

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

LATER

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

DR. MEDEV

Nothing in there.

He moves around to her left ear and scopes it.

DR. MEDEV (CONT'D)

Nothing obvious.

ARIELLE

It would appear like normal tissue.

Dr. Medev examines her ear more carefully.

DR. MEDEV

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

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

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

ARIELLE

Very clever, Anton. This explains everything.

EXT. ISRAEL DESERT - NIGHT

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

INT. ANTON'S COMMAND BUNKER - TIBET

Anton sits at a conference table with General Chang in his uniform.

They watch a large and highly sophisticated wall mounted video screen with a satellite view of the Middle East and Western China.

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

GENERAL CHANG

How you do this?

ANTON

I inserted a tiny implant while she was in my custody. It's undetectable to anything but my specialized sensors.

GENERAL CHANG

And you're certain this is the FXX she's flying?

ANTON

There's no image of the aircraft itself but her implant is traveling above Mach 6. Are your men ready?

GENERAL CHANG

Yes.

ANTON

You get the jet and I get the girl.

GENERAL CHANG

That's our arrangement as long as we maintain control of her here.

Anton smiles with excitement. Chang grimaces.

GENERAL CHANG (CONT'D)

So your interest in this girl is more than professional?

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

ANTON

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

ONSCREEN

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

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

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

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

GENERAL CHANG

Transcendent artistic perfection in
feminine form...

ANTON

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

General Chang's mind races to absorb the implications.

GENERAL CHANG

How much for the girl?

ANTON

Not negotiable. She's priceless.

General Chang flashes a menacing glare at Anton.

ANTON (CONT'D)

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

General Chang stands in indignation. Anton remains calm.

ANTON (CONT'D)

The program is on standby and it
requires that I intervene daily to
prevent it from unleashing its
catastrophic effects.

General Chang struggles to contain his anger.

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

General Chang fumes.

GENERAL CHANG
I suppose that makes you God.

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

INT. MISSION PREP ROOM

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

EFREM
All of our satellites and our national power grid and communications systems are down.

Arielle bolts over to a computer station in the corner. Efrem follows her. She type furiously for several moments.

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

He shutdown Israel now that he thinks I'm on my way to Tibet.

EFREM
Can you reverse it?

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

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

EXT. ISRAEL DESERT - NIGHT

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

SUPER: TIBET

EXT. AIRBORNE ABOVE TIBET MOUNTAINS - NIGHT (MOVING)

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

EXT. TIBET MOUNTAIN VALLEY - NIGHT

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

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

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

INT. ANTON'S COMMAND BUNKER - TIBET

Anton and General Chang watch the satellite screen as the beacon indicator crosses Pakistan.

EXT. TIBET MOUNTAIN VALLEY - NIGHT

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

EXT. TIBET MOUNTAIN CLIFF

SERIES OF SHOTS:

Arielle climbs the rugged mountain face with extreme skill and speed toward the cavern.

She eventually reaches a ledge at the base of the cavern. Arielle gazes into the cavern. She adjusts her goggles view to infrared.

EXT. THE CAVERN - ARIELLE'S INFRARED GOGGLES VIEW

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

INT. CAVERN

Arielle moves skillfully through the beam array with a series of impressive athletic moves. She emerges beyond the beam array into the deeper cavern. She stops and surveys the infrared images of ten MERCENARY GUARDS.

Arielle removes a canister from her back pack. She pulls the pin and rolls it under the beam array behind her.

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

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

Arielle pulls the pins on two gas canisters and tosses them into the cavern as she closes the heavy door. One canister bursts and sprays gas that causes the mercenaries to quickly collapse. The other canister goes off as the RESERVES arrive.

INT. CAVERN CORRIDOR

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

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

INT. ANTON'S COMMAND BUNKER - TIBET

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

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

ANTON
To the future.

General Chang smiles and they both take sips of champagne.

EXT. TIANANMEN SQUARE - BEIJING - NIGHT

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

EXT. TIBET MOUNTAIN PLATEAU

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

INT. ANTON'S COMMAND BUNKER - TIBET

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

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

General Chang considers his assertion as he is suddenly stunned by a dart to his neck. He collapses to the floor.

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

Anton collapses into his chair.

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

ARIELLE
No. I'm on a rescue mission.

ANTON
Rescue?!!

ARIELLE

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

ANTON

They're coming for you!!!

ARIELLE

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

Anton winces at the implications.

ANTON

Why would they think that?

ARIELLE

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

Anton considers the terrifying reality.

ANTON

But why rescue me?

ARIELLE

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

ANTON

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

Arielle flashes anger that terrifies Anton.

ARIELLE

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

Anton contemplates the scenario.

ARIELLE (CONT'D)

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

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

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

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

ARIELLE (CONT'D)
NOW!!!

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

Anton types furiously as Arielle watches him carefully with the Z-300 pointed at his head. A download countdown visual appears on screen. The cycle completes and Anton returns the flash drives to the box. He hands the box to Arielle.

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

Anton shakes with dread.

ARIELLE (CONT'D)
DO IT!!!

Anton types rapidly. A series of small detonations occur throughout the computer banks nearby. An enormous explosion shudder rocks the room and the power goes out. Arielle turns on a flashlight.

ANTON
What was that?!!!

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

ANTON
Not good. Only one way out.

ARIELLE
No, they'd blow your little escape
jet out of the sky.

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

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

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

INT. ESCAPE CORRIDOR - LATER

Arielle stops at a small jet aircraft.

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

INT. SMALL JET COCKPIT

Arielle adjusts the controls on the jet and sets a timer that begins counting down from two minutes.

INT. ESCAPE TUBE

Arielle leaps down from the jet and moves quickly up the steep, dark and narrow launch tube. Anton struggles along the tube behind Arielle in his mission suit. They reach the opening. Anton is freaking out.

ANTON

Why not give the jet a try!

They reach the tunnel opening.

ARIELLE

Take a look.

Anton looks outside and sees four attack choppers. His eyes flash with terror and he steps back quickly.

ANTON

Okay, what's plan B?

ARIELLE

Did you see the jets above?

Anton shakes his head.

ARIELLE (CONT'D)

How many jets?

ANTON

Up to twelve at last count.

ARIELLE

Just do everything I do.

Anton's eyes flash with terror again and he shakes his head.

ARIELLE (CONT'D)

Okay, it's up to you.

Arielle drags Anton into an alcove near the opening. Suddenly the small jet launches past them with a loud roar.

EXT. THE ESCAPE TUBE EXIT - NIGHT

Four heavily armed attack helicopters hover in the area outside the dark tube exit. The exit is high above the rock and snow covered landscape over 10,000 feet below.

The tube exit sits beneath a large and protective outcropping that obscures its location. The small jet explodes from the opening and all four helicopters open fire on the it.

The small jet bursts down and away and the helicopters give chase. Military jets target the small jet from above and unleash a wave of missiles that obliterate the small jet.

INT. THE ESCAPE TUBE EXIT

Arielle briefly looks outside and observes the choppers and jets moving away. She straps the Z-300 to a harness on her chest. She unleashes a big smile as she pulls a pin on a grenade and tosses it into the tunnel near Anton.

ARIELLE

Jump or die! Dosvedanya!

EXT. THE ESCAPE TUBE EXIT - NIGHT

Arielle leaps from the escape tube and spreads her arms to reveal that her mission suit has jump wings. She soon shifts into a smooth and controlled flight.

Anton screams continuously as he leaps right after her. The grenade explodes inside the tube behind him. She circles on the wind currents as she waits for Anton.

He spreads his jump wings but he spirals downward and tumbles several times until he gains control just before crashing into a high ridge. He catches a thermal wind that lifts him.

Arielle adjusts her flight pattern to join up with Anton. Anton stabilizes and stops screaming. They soar together for awhile to get to the right landing point as the sound of military jets fills the air around them.

Missiles suddenly fly past them from behind and explode into the ground below. Arielle spots two military choppers tracking them from behind. The choppers open fire with high explosive rounds. The tracers fill the air around them.

Arielle opens fire with the Z-300 and the two choppers instantly lose control. One spins into a cliff side as the other crashes into the ground far below.

An intense sequence of missile flares from above fills the air around Arielle as she and Anton make sharp evasive actions among the mountains to avoid them.

Arielle turns her focus to Anton who is landing on a snow field below with his parachute open.

EXT. HILLSIDE

Arielle adjusts into a steep dive and quickly closes on Anton as he releases his chute. He leaps to his feet and runs toward a tree line. Arielle reaches Anton from behind and stuns him with a blow from both her feet.

Anton loses control and stumbles violently end over end down the snow field. Arielle pulls a ring and a small black parachute appears.

Arielle sets down gracefully near Anton. Arielle releases her chute and the wind carries it away. She slaps plastic cuffs onto Anton and jerks him to his feet.

ARIELLE

Are you a complete idiot?!! I'm
your only chance to survive this.

Anton nods in dejected acquiescence. They move quickly into the tree line as she surveys the area with the Z-300. They stop as Arielle checks her GPS monitor.

ARIELLE (CONT'D)

This way.

Arielle moves deeper into the trees. Anton struggles along behind her. Suddenly explosions erupt all around them and devastate the trees. The force of the blasts knocks them to the ground. Debris rains down on them.

Arielle jerks Anton to his feet and down the hillside.

EXT. HILLSIDE - LATER

Arielle drags Anton by the hand across open ground and down a ravine toward another grove of trees. She stops and looks back as a huge number of MERCENARIES pour down the ravine above and behind them in the distance.

Arielle grabs Anton's hand and breaks into a full run down the hill toward the trees as gunfire tracks behind them.

They stumble and fall to the ground as the gunfire shatters the trees around them. They crawl behind large boulders. Arielle watches the advance of the mercenaries in terror. She prepares to open fire.

Suddenly the mass of mercenaries is devastated by a barrage of heavy gunfire and two huge bomb blasts from above. She looks up and catches a glimpse of an FXX passing overhead. Arielle grabs Anton and pulls him down the hill.

EXT. TIBET MOUNTAIN CLIFF

Arielle and Anton work their way down treacherous mountain ledges. They stop while Anton catches his breath.

ANTON

How do you keep going at this pace
at this altitude?

ARIELLE

It's called mind over matter.

Arielle pushes Anton down the path.

EXT. TIBET MOUNTAIN VALLEY - NIGHT

Arielle emerges from the trees and leaps up onto the FXX wing. She opens the canopy and removes a pressurized flight helmet. She tosses it to Anton.

Arielle reaches inside the cockpit and presses a button. The bomb bay doors open beneath the FXX. Anton examines the situation as he pulls on the helmet.

ANTON

No way.

Arielle raises the Z-300 and points it at Anton.

LATER - UNDERNEATH THE FXX - NIGHT

Arielle secures the bomb hangers around Anton. She connects his helmet to an oxygen hose.

ARIELLE

The bomb bay is pressurized so you should be okay.

ANTON

Should be?

ARIELLE

Take it or leave it.

INT. FXX COCKPIT - AIRBORNE - DAWN (MOVING)

The FXX hovers vertically. The sky is filled with enemy aircraft as she rises above the trees. The sunrise appears.

ARIELLE

Hold on! We've got big trouble!

Arielle shifts the FXX into hyper speed at a steep incline. Arielle fires flares as missiles fill the sky. The missile detonations jolt the FXX several times.

Arielle fires more flares as she steers straight vertical in a spiraling motion as Anton screams over the intercom. Eventually she levels out and shifts to much higher speed.

Arielle checks her radar screen. Aircraft are tracking her visually. She shakes her head in dismay and fires two missiles in reverse as she does a 180 at higher altitude.

Suddenly her two missiles and a four missile array from her right devastate the lead chase aircraft. Arielle fires her four missiles as well and more jets explode. Arielle changes directions and ascends vertically to avoid oncoming missiles.

EXT. AIRBORNE - DAWN

Missiles track directly behind the FXX. Suddenly the FXX explodes into hyper speed and leaves the missiles behind. The FXX disappears into clouds and jerks hard right ascending.

INT. FXX COCKPIT - AIRBORNE - DAWN (MOVING)

Arielle flies as she checks the radar. The remaining fighters are moving away from her.

ARIELLE
Hallelujah. Anton, are you there?

There is no response.

LATER - AIRBORNE - DAY (MOVING)

Arielle flies and raises her outer visor to reveal her face.

GREG (O.S. ON RADIO)
Strike leader, this is your wing.

ARIELLE
Thanks for the rescue.

GREG (O.S. ON RADIO)
(British accent)
No problem, I'm just relieved you
didn't cock up the bloody mission.

Arielle freezes in thought.

ARIELLE
Greg Perkins, is that you?

GREG (O.S. ON RADIO)
(British accent)
What other plonker would be daft
enough to fly this mission?

Arielle smiles through tears.

ARIELLE
How'd you survive the blast?

GREG (O.S. ON RADIO)
Not sure. I blacked out and woke up
in a coffin in the middle of a
dream about you.

ARIELLE
Busy girl Talia. Why'd they say you
were dead?

GREG (O.S. ON RADIO)
I thought you'd object to me going
on a suicide mission with you and I
had to be sure you survived.

Arielle's eyes reflect that she is very moved by his words.
There is a long silence.

ARIELLE
Her death saved my life, Greg.

GREG (O.S. ON RADIO)
Yes, and we both want you to
complete your mission.

Arielle reflects in tears.

GREG (CONT'D)
I'll do anything I can to help you.
I have a PhD in computer science.

That's why the agency put me on
this assignment in the first place.

ARIELLE
Yes, they wanted you to keep an eye
on me.

Greg hesitates for a moment.

GREG
That's the way it started but there
are much more important things at
stake now.

Arielle considers the situation.

GREG (CONT'D)
You need back up and I can help
you.

ARIELLE
Sounds good. There's a lot of work
to be done to integrate the source
code with my enhancements and test
the global system.

INT. HATZERIM AIRBASE - NIGHT

Arielle and Greg sit at separate stations of highly advanced
computer screen arrays. They both type frantically.

MONTAGE:

A time lapsed sequence of Arielle and Greg working with
extreme speed and intensity on the various computer screens.

Sunrises and sunsets through the window. Eating food.
Drinking coffee. Their appearance becomes gradually more
disheveled over time.

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

ARIELLE
Time to change the world.

INT. GREG'S HOTEL ROOM - DAY

Greg sits at a laptop reading the screen. Arielle enters the room in a somber mood. Greg registers concern.

GREG
What's wrong?

ARIELLE
The Israelis have received a very strong extradition demand for both of us from your government.

GREG
I thought we were reported as dead?

ARIELLE
Yes, but the USA is resourceful.

GREG
So what're the charges?

ARIELLE
Treason for you... Espionage and murder of the CIA Director for me.

GREG
That's complete nonsense.

ARIELLE
Yes, but the media in America believes I'm responsible for the death of their CIA Director so they're demanding justice.

GREG
Or what?

ARIELLE
They withdraw all aid and support from Israel.

GREG
What's the Israeli position?

ARIELLE
They're offering us Israeli
citizenship and sanctuary here.

GREG
Wow. Have they conveyed that
message to my government?

ARIELLE
Yes. The Americans responded by
offering to withdraw their
sanctions threat and a pardon for
you if they turn me over.

GREG
No way, Arielle!

ARIELLE
Thanks but we'd be living in fear
and we'd never be free.

Greg anguishes.

ARIELLE (CONT'D)
Try not to worry about it. I'm
tired now but I'll figure this out.

Arielle walks over and hugs Greg.

ARIELLE (CONT'D)
How're you doing?

GREG
As bad as bad can be. She's
irreplaceable.

ARIELLE
Yes, she is. And I'm so angry with
myself for dragging you both into
this. I couldn't feel worse. It's
all I can do to keep going.

GREG
It's not your fault, Arielle, and
now isn't the time to dwell in
false perceptions. You must stay
focused on your mission.

ARIELLE
Yes, the almighty mission that's
killing the people I love most.

GREG
And that's why you must succeed.

Arielle reflects for several moments and nods in acquiescence. She pulls away from Greg.

ARIELLE
I'll be back.

GREG
Where are you going?

ARIELLE
To visit Shek.

GREG
(Incredulous)
Why?

ARIELLE
It seems he's offering 100 billion dollars to Israel in exchange for a luxury house arrest arrangement.

GREG
Will the Israeli's go for that?

ARIELLE
Maybe. They have no hard evidence that Shek ordered any bombings or killings.

GREG
Is there a danger that they'll turn him loose?

ARIELLE
No, the Americans, Russia and China all have extradition demands filed with the Israelis.

Greg shakes his head in dismay. They maintain a somber silence for several moments.

GREG
But why should you see Shek at all?

ARIELLE
Because the Israelis have asked me to assess his psychology and sincerity.

It's the least I can do for their generosity.

INT. ISRAELI MILITARY PRISON - INTERROGATION ROOM

Arielle waits in melancholy. The door opens and Anton enters the room. The door closes behind him. Arielle glares at Anton as he takes a seat.

ANTON

Thank you for saving my life.

Arielle nods indifferently.

ANTON (CONT'D)

Why was I worthy of your mercy
after what happened to Valeria?

ARIELLE

I know you didn't order her death.

ANTON

No, that idiot Dmitri spun out of
control after she killed his
brother.

Arielle loses her composure momentarily but recovers it.

ARIELLE

Why did you try to kill me and my
friends here in Jerusalem?

ANTON

I didn't. General Chang ordered
that without my knowledge.

ARIELLE

Why?

ANTON

Because he feared the Israelis
wouldn't commit the FXX without a
devastating event that would be
blamed on me.

Arielle shakes her head in disgusted understanding.

ARIELLE

And he wanted to ensure that you'd
remain isolated in China where he
could control you.

ANTON

And he wanted to eliminate you as a
threat to my system.

Arielle nods.

ARIELLE
What was the deal with Chang?

ANTON
I needed hardware and security and he wanted to use my system to seize power in China and combine it with the FXX technology and my systems to dominate the world.

Arielle shakes her head in dismay.

ARIELLE
The never ending folly of small men's minds. The Chinese army just executed him for treason.

ANTON
Then justice is done. Why'd you bring me here?

ARIELLE
Because you're a very gifted man who can do great things for humanity if you focus your abilities in a positive direction.

Arielle glares forcefully into his eyes.

ARIELLE (CONT'D)
You need to do a lot to atone for all the harm you've done.

ANTON
I'm very sorry for all I've done. Especially Valeria.

Anton projects real remorse.

ANTON (CONT'D)
I want to help you if I can.

ARIELLE
I need someone who's an expert at manipulating power grids.

ANTON
Why?

Arielle stands and approaches Anton. She whispers into his ear for several moments. His eyes flash with excitement.

INT. GREG'S HOTEL ROOM - DAY

Greg reads a laptop. Arielle enters in a business suit and high heels with makeup that makes her look much older.

She carries the stainless steel briefcase and a cylindrical tube. Her hair is now dark brunette.

Greg rises and gives her a warm hug.

GREG

Look at you!

ARIELLE

Yeah, sorry I haven't been by recently but I've been busy.

GREG

Preparing to save America from itself?

ARIELLE

Pretty much. It takes some time...

GREG

Is there anything else I can do to help you?

Arielle hands the briefcase to Greg.

ARIELLE

You're the keeper of the code.

Greg stares in awe at the briefcase.

ARIELLE (CONT'D)

It's the most powerful weapon for good or evil ever devised.

Just keep learning the systems and keep an eye on Anton for me.

GREG

Will do. Thanks for trusting me.

The way you integrated the cloud and internet server redundancies was brilliance.

They cannot stop the system without shutting down all the global internet and cloud systems.

ARIELLE

And the failsafes we connected in
all the other major server farms on
earth.

Arielle extends the tube to Greg.

ARIELLE (CONT'D)

I found myself with the inspiration
to draw. I hope you enjoy it.

Arielle looks at her watch.

ARIELLE (CONT'D)

I have to go catch my flight.

GREG

D.C?

ARIELLE

Yes, it's time to launch America
2.0.

Arielle hands a copy of a book to Greg. It says "AMERICA 2.0"
on the cover. Arielle gives Greg a profound hug.

ARIELLE (CONT'D)

General Brecher will fly you to
D.C. with the codes on Friday.

Greg nods. Arielle gazes into Greg's eyes.

ARIELLE (CONT'D)

I need you in my life, Greg.

GREG

Ditto. I'm here for you.

Arielle pauses in anguish.

ARIELLE

Where did they take Brit?

GREG

To her family plot at her estate.

Greg retrieves an envelope and hands it to Arielle.

ARIELLE

What's this?

GREG

A copy of Brit's will. She left
everything to you.

Arielle cannot restrain her tears. Greg embraces her as she struggles to collect herself.

ARIELLE
It's all so horrible.

Greg looks into her eyes.

GREG
You can do this.

Arielle nods and hugs Greg one last time.

ARIELLE
See you Friday in D.C.

She exits the room and closes the door. Greg removes a drawing from the tube and unrolls it.

His eyes moisten as he looks at the drawing and shakes his head in awe.

It is a portrait of Brit and Greg together touching foreheads and gazing into each other's eyes in a very romantic and poignant way. Greg struggles to control his emotions.

INT. 767 JET - FIRST CLASS - AIRBORNE (MOVING)

Arielle sits in the last row of first class alone. She is in full intensity mode as she types rapidly on her laptop.

ONSCREEN

A sophisticated view of earth and the global satellite system around it appears. She launches a sequence that creates a progressive connectivity imagery between various satellites.

767 JET - FIRST CLASS - LATER (MOVING)

Arielle is relaxed as she peruses her laptop screen.

ONSCREEN

A photo appears of a very handsome guy, Chase Foster.

ARIELLE
(Smiling)
Wow! Another piece to the puzzle.

The caption reads: "President's Son Chase earns MBA from Harvard".

INT. THE WHITE HOUSE - OVAL OFFICE

President Foster sits at his desk. Martin Cross enters.

PRESIDENT FOSTER
What's happening on the girl?

MARTIN
The Israelis say she's innocent and they'll go public with the truth of the situation if we don't back off.

President Foster shakes his head in frustration.

PRESIDENT FOSTER
Have you read this girl's file?

MARTIN
Yes. She's a hyper-genius.

PRESIDENT FOSTER
Do you grasp the political and economic power she represents and what her skills could mean to any field of human endeavor?

MARTIN
Yes, Sir, but the reports also say that she's a young woman who just wants to practice her artistry.

The President wrinkles his forehead.

PRESIDENT FOSTER
I get that but I must consider what could happen if she falls into the hands of the Russians or the Chinese or ISIS.

MARTIN
Do we have evidence of that threat?

PRESIDENT FOSTER
Yes, everyone is on to her and taking aggressive steps to seize her in Israel.

MARTIN
Then we must act.

PRESIDENT FOSTER

Yeah, we need a covert solution to take her from the Israelis.

MARTIN

Do you really think we have anyone who can outwit her to accomplish that goal?

PRESIDENT FOSTER

That's why we must have her!!!

Find a way or I'll be faced with a terrible choice about her life!

EXT. THE HASTINGS ESTATE COMPOUND - CEMETERY - SUNSET

Arielle plays a sad and very beautiful melody on a violin as she sits on a stone bench in the small cemetery. There are a dozen headstones under the branches of huge oak trees.

Tears flow as she gazes at a headstone with "BRITNEY ANN HASTINGS" engraved on it. The music seems to tell the story of Arielle's distressed emotions.

The melody shifts to even greater poignancy as her gaze shifts to the headstone next to Brit's. It reads "VALERIA MARIA DENOVO". The melody eventually ends and Arielle sets the violin down into the case and closes it.

Arielle gazes to the heavens in tears.

INT. HASTINGS MANSION - MUSIC ROOM - NIGHT

Arielle plays an extraordinary and very poignant melody on the piano as a fire burns in the huge stone fireplace. Arielle is in a trancelike state of profound sadness as she plays the piano and stares at the blazing fire.

There is a sudden and forceful pounding on the front door. Arielle stops playing and focuses on the pounding. She rises and moves toward the foyer.

FOYER

Arielle opens the door to find Greg in great distress.

GREG

They know you're here.

Arielle reacts immediately and jerks Greg into the foyer. She slams the door and locks it.

GREAT ROOM - LATER

Greg follows Arielle as she rushes from the kitchen and into the great room. She grabs two MP5s. She tosses an MP5 to Greg and opens a door at the rear of the house to reveal a down staircase. She races down the steps and Greg follows.

INT. BOAT HOUSE TUNNEL - NIGHT

Arielle and Greg rush down the tunnel until they reach a door. They open the door and bolt through the doorway.

INT. BOAT HOUSE - NIGHT

Arielle and Greg appear through the doorway and look out the window toward the mansion. The sound of two helicopters can be heard overhead.

EXT. MANSION COMPOUND - NIGHT

Two searchlights appear and scan the compound as SEALS in full combat gear appear from all directions.

INT. BOAT HOUSE

Arielle releases the tie downs as Greg mans the controls and fires up the engine. Arielle leaps onto the yacht and retrieves a sniper rifle as Greg eases the boat backwards out of the boathouse.

EXT. THE YACHT

The yacht backs out of the boat house. Arielle takes aim at the searchlights. She fires two short bursts that take out the lights. The choppers take evasive action.

Seals race down the hillside toward the dock as the yacht backs out of the stall. Arielle fires a barrage of bullets in front of the Seals that causes them to collapse to the ground. Greg shifts the yacht into forward motion.

Greg slams the yacht into full speed as the Seals unload a blast of bullets all around the yacht. Arielle takes cover but no bullets strike the yacht as it speeds away.

EXT. POTOMAC RIVER - NIGHT

Two choppers track the yacht as it races down the river. Arielle opens fire and strikes each chopper. Both choppers move away into controlled crash landings on the river bank.

Two "Seal Team Assault Boats" appear and close on the yacht at high speed from behind. Arielle fires two bursts into the pontoons with no effect. They continue to close on the yacht.

GREG
Take the shot!

ARIELLE
No!!!

Arielle tosses her rifle to the deck as the boats close.

There are four SEAL TEAM MEMBERS on each boat. One boat closes from directly behind as the other moves to take a position on the starboard side. Arielle eyes the fishing outrigger bar.

ARIELLE (CONT'D)
Kill it on my signal!!!

Arielle moves to the outrigger pulley.

ARIELLE (CONT'D)
NOW!

Greg kills the engine and the yacht slows as Arielle releases the starboard outrigger. The bar drops and swipes over the top of the speeding starboard boat.

The bar crashes into the boat driver and knocks him into the water. The boat spins until it flips over.

Simultaneously, the other Seal boat crashes into the rear of the yacht. Three of the Seal team members fly into the water. The FOURTH SEAL crashes onto the rear yacht deck.

Greg guns the engine to move away from the Seal boats. The soldier devastates Greg with a violent blow that knocks him unconscious into the control panel. The boat surges into high speed. The soldier and Arielle crash to the deck.

They both scramble to their feet and engage in a violent martial arts display back and forth. The soldier is highly skilled but Arielle is so fast that she dodges the severity of his blows as she lands one devastating hit after another.

Eventually, she unloads a series of blasts that stun the soldier.

A final blow topples him over the rail and into the water. Arielle looks up as the boat moves at high speed toward a huge dock.

Its too late to stop. Arielle jerks Greg up, over the rail and into the water. She follows close behind just before the yacht crashes into the dock with tremendous force. Explodes!

EXT. POTOMAC BEACH

Arielle drags unconscious Greg from the water and onto the beach as another Seal Team assault boat races toward her. She collapses in weariness on the beach and watches the boat rapidly approaching her.

She checks Greg's pulse and sighs with relief.

A missile flare suddenly bursts from the forest to her left and strikes the Seal Team boat which explodes in a terrific fireball.

Arielle shifts her gaze to the source of the missile as Ivan Stanislav jogs from the forest with an MP-5 pointed toward her.

IVAN

(In Russian with English Subtitles)
Face down with your hands behind
you or your boyfriend is dead!

Arielle lies face down on the beach and extends her hands behind her. Ivan arrives, places his heavy boot in the middle of her back and plastic cuffs her hands behind her.

Ivan plastic cuffs Greg's hands behind him and ties his feet together. He then attaches a chain from Greg's hands to his feet and picks up Greg like a suit case.

IVAN (CONT'D)

(In Russian with English Subtitles)
Let's go.

Ivan points his weapon toward the forest as Arielle rises to her feet. Arielle walks toward the forest with Ivan carrying Greg close behind her.

EXT. FOREST

They enter the forest.

ARIELLE

(Amused)

So the Kremlin thinks that Ivan the terrible can just seize the girl and take her off to Moscow?

IVAN

(Smiling lustfully)

(In Russian with English Subtitles)
No, Siberia and not before you and I have a lot of fun together.

ARIELLE

(Laughing)

So the big man rapist thinks he can easily add another girl to his list of conquests?

IVAN

(In Russian with English Subtitles)
Shut up and move faster!

Arielle picks up the pace but soon stumbles in the darkness and falls to the ground. Ivan approaches with his weapon extended toward her.

IVAN (CONT'D)

(In Russian with English Subtitles)
GET UP!

ARIELLE

If you insist.

Arielle explodes into a spectacular martial arts display that kicks the weapon from Ivan's hand with one foot as the other foot violently strikes Ivan in the face.

Blood explodes from Ivan's nose as he collapses onto his knees. His eyes briefly flash with rage as Arielle devastates his face with more foot blows until the sound of his neck snapping can be heard. Ivan falls backwards onto the ground.

ARIELLE (CONT'D)

No more assaulting young girls!

GREG

(Groggily)

Nice work. Can we go now?

Arielle steps through her arms and retrieves a knife from Ivan. She cuts both their cuffs and helps Greg to his feet. They embrace briefly and jog away.

INT. JEFFERSON MEMORIAL - NIGHT

Arielle and Greg enter the memorial still wet. There are no other people in the area. Arielle slides down onto the pavement on one side of the memorial and crosses her legs. Her mind races with anxiety.

Greg sits down next to her and crosses his legs. They both look up at the statue of Thomas Jefferson.

ARIELLE
Thanks for the rescue.

GREG
Ditto.

Arielle takes Greg's hand in hers and gazes at the statue in a poignant silence. Arielle drops into her sad trancelike state. Greg observes her with concern for several moments. He shakes her firmly. Arielle is startled into consciousness.

GREG (CONT'D)
It's not like you to leave yourself
so vulnerable. What's going on?

Arielle looks away in melancholy and does not respond.

GREG (CONT'D)
Arielle. I understand how you must
feel but there's no time to dwell
on the past.

You must focus on the future and
your mission.

Arielle's eyes fill with supernatural hatred.

ARIELLE
To hell with what they want me to
do!!! They've taken everything from
me!!!

Arielle rises and storms onto the outer portico.

Greg joins her and his expression reflects compassion.

ARIELLE (CONT'D)
(Tearfully)
I'm terrified of who I've become.

Ivan was a monster but look what I
did to him. It was an atrocity.

(MORE)

ARIELLE (CONT'D)
I allowed him to drag me down to
his level and I hate myself for
it!!!

GREG
I get it but he just murdered half
a dozen Seal Team guys who were
just following orders... and you
knew he was under diplomatic
immunity and he would've been
released to come after us and that
left you with no choice...

Arielle reluctantly absorbs his logic. Wipes away her tears.

GREG (CONT'D)
Your mission is too important to
EVERYONE. You have to let your
feelings go for now.

Brit and Valeria are counting on
you to honor their sacrifices.

Arielle is affected by his words. She searches her conscience
for several long moments as she gazes at all the great
buildings and monuments.

Arielle is overwhelmed with emotions. She embraces Greg in a
moment of profound sentiment. Arielle looks over his shoulder
at the illuminated White House in the distance.

GREG (CONT'D)
This is your only chance for
freedom.

INT. WHITE HOUSE - CHASE'S ROOM - DAY

CHASE FOSTER, 22, sits on his bed and flips open his laptop.
Chase is a handsome young man who projects a GQ appearance.

ONSCREEN

Chase checks his e-mail. One mail stands out in red.

Chase opens it to find a breath taking photo of Arielle.

ARIELLE (V.O.) (O.S.)
I understand how you must feel
without freedom.

(MORE)

ARIELLE (V.O.) (O.S.) (CONT'D)
Please check out the link and meet
me ALONE at the Highlands Mall Ice
Rink at 7 o'clock tonight. Wear a
black hooded jacket.

Chase clicks on the link. Arielle appears in a video in the glow of a soft spotlight seated at a piano. Incredible piano music begins to play.

INT. HIGHLANDS SHOPPING MALL - SKATING RINK - EVENING

A crowd is gathered on the three levels that surround the rink. They watch the skaters skating. Arielle checks her watch and approaches the SKATING MANAGER. They speak inaudibly. He smiles and nods. Arielle hands him an Ipod.

LATER

Arielle stands beside the rink in ice skates and a beautiful skating outfit as the Zamboni surfaces the ice. Arielle spots Chase as he appears in a hooded jacket as the Zamboni disappears into its stall.

SKATING MANAGER
(Into microphone - speakers)
That's all for public skating today
but we have a very special feature
performance for you this evening.

The skating area goes dark. A spotlight appears on the ice. Arielle's music begins to play as she glides onto the ice. The music attracts a much larger CROWD as Arielle proceeds through an awe inspiring skating routine.

SERIES OF SHOTS:

Arielle eventually moves to the end of the rink where Chase is watching. Arielle focuses on Chase and seduces his imagination with a series of stunningly graceful and sensual ice dancing moves.

The whole crowd is captivated in silence as the song ends and the spotlight turns off.

The lights remain off for several long moments as the crowd applauds furiously. The lights come back on but Arielle has vanished. Chase searches desperately for her in vain.

MALL HALLWAY - LATER

Chase walks alone down the darkened hallway. Arielle appears wearing a sweater, boots and leggings. Chase freezes in amazement at her beauty.

CHASE

Who are you?

ARIELLE

Arielle but you must tell no one about me.

Chase nods and she hands him a shopping bag.

ARIELLE (CONT'D)

Please go home and keep this for me in your bedroom.

Read the book immediately and you'll understand everything. I'll see you later tonight.

Arielle embraces Chase, wraps her left leg sensually behind his right leg. They exchange a soulful glance for several moment as she captivates his imagination. She softly kisses him and drifts away gracefully out the door.

Chase is awestruck for several moments. He slowly awakens and bolts for the door.

EXT. HIGHLANDS MALL - NIGHT

Chase appears and searches the area. Arielle has vanished.

EXT. WASHINGTON D.C. - LAFAYETTE PARK - NIGHT

Arielle wears a black trench coat and a head scarf as she sits on a park bench and eats an ice cream cone. She carefully observes the White House across the street.

ARIELLE

(Into ear set)

The overcast sky is perfect. Take down the Whitehouse backup power too! Moving now.

Arielle stands and eats her ice cream as she walks slowly toward the east gate of the White House.

EXT. SIDEWALK

Arielle walks south close to the fence. She moves past the east gate. She tosses her ice cream cone into a trash bin.

ARIELLE
(Into ear set)

Now.

Every light in the city goes dark. GUARDS scramble with their flashlights beaming. Arielle removes her trench coat and scarf to reveal her black mission suit. She shoves the scarf and the jacket through the fence under a shrub.

EXT. WHITE HOUSE COMPOUND

Arielle effortlessly scales the fence and lands like a cat inside the White House compound. Police cars converge from all directions with their lights on and sirens flashing.

More armed GUARDS appear and take up stations at intervals along the inner perimeter of the compound. Each turns on their flashlights and searches the area near them.

Arielle evades the guards as she weaves her way through the gardens, trees and shrubs to the south portico. She surveys the area and scales the steps to the lower portico.

She moves behind the east column nearest the house and scales it with specialized rubber gloves and shoes. She reaches the portico railing and pulls herself up onto the balcony.

TRUMAN BALCONY

Arielle freezes in terror as one of the balcony doors opens. Arielle crouches down in the darkness near the wall. Martin appears onto the deck and surveys the area to the south.

MARTIN
The whole power grid is down.

Martin disappears into the house and the door closes behind him. Arielle listens at the window as the voices fade.

Arielle rises and looks through the window. She sees no one. She moves to the door and turns the knob softly. The door opens and Arielle disappears inside.

INT. WHITE HOUSE - YELLOW OVAL ROOM

Arielle moves to her left and through an open doorway.

PRIVATE SITTING ROOM

Arielle passes through the empty room and out the doorway.

PRESIDENT'S BEDROOM

Arielle creeps across the empty bedroom and into the closet.

CLOSET

Arielle enters the very large closet and closes the door. She surveys for a security camera. She finds none.

ARIELLE

(Whispering into ear set)

On now except the security systems here. Thanks for the help.

Arielle places the ear set into her pack. She flips the light switch up. The lights come on. The large closet is loaded with clothes and two manikins. Arielle turns off the switch.

PRESIDENT'S BEDROOM - LATER

President Foster enters the room and closes the door. He removes his suit jacket and tie and walks into the bathroom. He moves through the dressing area to the closet.

CLOSET

The President opens the closet door and enters it. He turns on the light and freezes as the door closes behind him and Arielle appears. The President looks over his shoulder and sees a Glock with a silencer pointed at him.

ARIELLE

Speak softly and take a seat.

President Foster complies. Arielle slides down onto the floor with her back to the door and her knees bent upward near her chest. They both speak in whispers.

PRESIDENT FOSTER

Ms. Arielle Denovo, I presume.

ARIELLE

Sorry about this, Sir, but you left me no choice after your false accusations and your Seal Team games.

President Foster winces in embarrassment.

ARIELLE (CONT'D)
Your conversation with Martin this
afternoon sealed the deal.

President Foster shakes his head in dismay.

PRESIDENT FOSTER
So you heard it all?

ARIELLE
Of course...

PRESIDENT FOSTER
Then you know I want to protect
you.

ARIELLE
And use me for your purposes.

PRESIDENT FOSTER
To offer you a secure platform to
explore your full potential.

ARIELLE
And deny me to anyone else. Even if
it means killing me.

They engage in an intense stare-down for several moments.

PRESIDENT FOSTER
You'd feel the same way in my
position. Surely you understand
that you're the greatest potential
asset or the worst nightmare for
our national security. All of our
adversaries are trying to seize
you.

They glare at each other until he focuses on the Glock.

PRESIDENT FOSTER (CONT'D)
So you've succeeded in commanding
my attention and proving that you
can be anywhere and shut down
everything at will. Now what?

Arielle muses for several moments.

ARIELLE
I get your concerns about me but I
mean no harm to anyone.
(MORE)

ARIELLE (CONT'D)

I just want to be left alone to pursue my life in my own way.

PRESIDENT FOSTER

On the run with no protection from people with far worse intentions than me?

ARIELLE

No, I want to work with you but only on my terms.

President Foster nods.

PRESIDENT FOSTER

I see. So what're you offering?

Arielle speaks with a determined serenity.

ARIELLE

First, you need to understand the hard reality of this situation.

Shekov engineered a scheme to control, manipulate or destroy satellites, power grids and computer systems globally.

He then hired the top four programmers in the world for three years to write the code to make the system operational.

He offered them \$50 million each but when they finished, he purged their memories completely.

PRESIDENT FOSTER

Is that possible?

ARIELLE

Yes and he tried to do it to me but he had a major flaw.

PRESIDENT FOSTER

What's that?

ARIELLE

He thought I was just some girl he could easily manipulate.

Curt nods his understanding as it applies to himself.

PRESIDENT FOSTER
Note taken. So how'd you escape?

ARIELLE
Martial artistry.

The President flashes a dubious glance. Arielle rises. She gracefully extends her left leg up into a vertical position. She spins lightening fast and knocks the head off of a manikin without a sound.

The manikin head lands near the President. He is stupefied.

PRESIDENT FOSTER
Impressive. So how does Shekov's system operate?

ARIELLE
He paid China billions of dollars to build and launch his own network of controller satellites with software that overwhelms computer security systems so he can manipulate them.

He then built other satellites that rapid fire targeted electromagnetic pulses or electrostatic discharges that can destroy almost any type of electronic equipment.

You've seen his laser satellite capabilities.

President Foster nods in dismay at the implications.

PRESIDENT FOSTER
How'd he raise enough cash to pay for all that?

Arielle smiles.

ARIELLE
He triggered the recessions of 2008 and 2024 to earn almost \$4 trillion manipulating stocks.

President Foster swallows hard and nods in understanding.

ARIELLE (CONT'D)
His technical work is impressive but his system isn't flawless or self-perpetuating or invulnerable.

(MORE)

ARIELLE (CONT'D)

The satellites didn't self actuate destruct sequences of the global satellite and other systems if attacked themselves and his control systems were unreliable, vulnerable to viruses and server interruptions and not well integrated.

PRESIDENT FOSTER

And you solved those problems?

ARIELLE

Yes, and I have his source code and database that I've perfected in ways that would blow his very brilliant mind.

PRESIDENT FOSTER

And you've seized control of his satellite network?

ARIELLE

And most of his 4 trillion dollar fortune.

President Foster is visibly shocked by the reality.

PRESIDENT FOSTER

Very impressive. What're you going to do with the money?

Arielle smiles.

ARIELLE

Take a very nice vacation. And then invest it to help supercharge the global economy for the benefit of everyone.

Arielle shifts her tone to higher consciousness.

ARIELLE (CONT'D)

Think of this scenario as an expression of technological, financial, sociological and political artistry at the highest levels.

Arielle observes President Foster carefully.

ARIELLE (CONT'D)

The system requires my regular input.

(MORE)

ARIELLE (CONT'D)
It will automatically unleash
devastating consequences for
America if you break faith with me.

PRESIDENT FOSTER
(Indignant)
Is extortion really necessary?

ARIELLE
I prefer to call it mutually
assured destruction.

President Foster glares at Arielle.

ARIELLE (CONT'D)
Would you trust any politician in
this corrupt town if you were me?

PRESIDENT FOSTER
No. So I need to insure your
security without being too
oppressive?

Arielle nods and smiles.

ARIELLE
I'll even accept your invitation to
move into the White House to ease
your security challenges and enable
us to work closely together.

President Foster is stunned by her audacity.

PRESIDENT FOSTER
And enable you to better control
me?

ARIELLE
So cynical. I'm just trying to
introduce you to the highest forms
of political artistry.

President Foster is stunned by her hubris.

ARIELLE (CONT'D)
I want to be your best friend, not
your worst enemy.

(MORE)

ARIELLE (CONT'D)

I want to use my system to enforce a common sense reformation that will unify America and the global community to commence a new era of global peace, supercharged economic growth and prosperity that will benefit everyone.

President Foster's eye flare.

PRESIDENT FOSTER

Very ambitious. And you have chosen yourself as the only person who can be trusted to perform this miracle of civilization?

ARIELLE

(Smiling sarcasm)

Well I'm pretty sure you and your corrupt band of idiotic political partisans will never get around to it.

President Foster's mind is completely blown.

PRESIDENT FOSTER

So you want to control the world?

ARIELLE

No, I'm not a witless politician with delusions of grandeur. I want to optimize the world through artistry.

PRESIDENT FOSTER

Artistry. It seems to be a big thing with you.

ARIELLE

Yes, and you don't get it and that's why you need an experience that unlocks your higher awareness.

President Foster starts to roll his eyes but catches himself.

PRESIDENT FOSTER

Okay. What're you suggesting?

ARIELLE

I want you and Chase to be at the Kennedy Center alone in two hours to experience performance artistry at its highest level.

PRESIDENT FOSTER

Chase?

Arielle nods with a mischievous smile.

ARIELLE

Hey, a girl's got to have fun too.

President Foster smiles and shakes his head in amusement.

ARIELLE (CONT'D)

You laugh but just imagine who your
very brilliant son can become with
me in his life.

The concept startles him but he nods in agreement.

PRESIDENT FOSTER

So what's your purpose in doing all
this?

ARIELLE

Once you observe the transcendent
power of performance artistry,
you'll better understand the much
bigger concept of the artistry of
common sense in the political and
geopolitical realms.

Curt hesitates in dubious confusion. Arielle rolls her eyes.

ARIELLE (CONT'D)

It'll guaranty your reelection
without all the fund raisers.

President Foster smiles with enthusiasm.

PRESIDENT FOSTER

Seriously?

Arielle nods as her expression shifts to cold eyed intensity.

ARIELLE

Can you handle brutal candor?

PRESIDENT FOSTER

Fire away.

ARIELLE

America has become a corrupt and tyrannical oligarchy where the wealthy elites buy and control election outcomes through corrupt campaign finance and lobbying payoffs, biased media reporting, censorship, voting system manipulations and an avalanche of false advertising.

Curt glares at Arielle in a menacing way. Arielle's eyes flash back in rage that shocks Curt.

ARIELLE (CONT'D)

Relax, Mr. President. We'll resolve nothing between us if you insist on denying the obvious.

My goal is to convert you from a pawn of a corrupt political system into the greatest American in history.

Curt relaxes into listening mode.

ARIELLE (CONT'D)

Can we agree that America should be a beacon of super achievement for the world rather than a bastion of corrupt mediocrity?

Curt nods as Arielle moves about the large closet in a series of graceful and athletic gestures as she speaks.

ARIELLE (CONT'D)

Surely you have noticed that your corrupt and self serving media, political and other elites are relentlessly dividing your people against each other for their power and financial benefit to detriment of everyone else?

President Foster nods in dismay.

ARIELLE (CONT'D)

They're also ignoring the obvious solutions to your major problems and allowing calamities to unfold in all dimensions.

President Foster shakes his head in dismay.

PRESIDENT FOSTER

Yes, I'm well aware of the severity of the situation.

ARIELLE

Your partisan politicians divide your people and perpetuate problems for petty political advantage rather than unite everyone to solve them for the common good.

Your politicians behave like petulant adolescents with a no limit credit card to enrich themselves and buy off their voters from the federal treasury.

Your political and wealthy elites brazenly buy and sell political outcomes through your corrupt campaign finance system with little regard for the best interests of your people.

Over 130 million of your adults are not working because your stagnant economy is producing and importing adults five times as fast as it creates jobs while it is incurring debt and entitlements 20 times as fast as economic growth.

Your pathetic education system produces multitudes of government dependent voters rather than legions of super achievers that can compete in the global economy.

President Foster nods in weary agreement.

ARIELLE (CONT'D)

Your economy languishes because your government suppresses all the success factors of the free enterprise system and consumes prosperity much faster than your nation creates it.

Your federal government is the largest and the most costly, acrimonious and unproductive enterprise in human history.

(MORE)

ARIELLE (CONT'D)

It consumes \$12 trillion of the wealth of the American people every year with almost no accountability.

The only things your government produces is senseless partisan acrimony, waste, slow economic growth and staggering amounts of debt that threaten your nation's future and the global economy.

President Foster is troubled by the truth of her assertions. Arielle hesitates briefly out of compassion.

ARIELLE (CONT'D)

You were a business executive before politics?

The President nods.

ARIELLE (CONT'D)

What organization could succeed if it was managed by 536 people who were divided into 2 groups of ruthless partisans who spend most of their time trying to undermine each other for political power advantage?

PRESIDENT FOSTER

Yes, our system is not ideal.

ARIELLE

Not ideal? Your government couldn't produce much worse results if it was designed to make your economy fail and squander the wealth of your people to minimize their prosperity.

PRESIDENT FOSTER

And I ran for office to change it.

ARIELLE

But you'll accomplish nothing as long as you play the game by rules that perpetuate your failing status quo to benefit your elites at the expense of everyone else.

PRESIDENT FOSTER

So what can I do?

ARIELLE

The first step is converting your failed political culture into a consensus building contest of productive ideas for the common good rather than a competition of failed ideologies that divide your people for partisan advantage to the collective detriment.

The President's mind struggles with the concepts.

ARIELLE (CONT'D)

You'll be amazed what can be accomplished when you outlaw political parties and donations.

Arielle smiles at his alarmed expression.

ARIELLE (CONT'D)

Just imagine what happens when you convert your federal government from a massive consumer and re-distributor of national wealth and prosperity into a much smaller and highly productive facilitator of the free enterprise system.

You'll be stunned by the results when you start fully developing your human resources instead of fostering ignorance for political advantage.

President Foster shakes his head in frustration.

PRESIDENT FOSTER

It sounds great but it's not realistic.

Arielle sighs in disbelief.

ARIELLE

But it's realistic to think your government can create prosperity by taxing and spending and borrowing and printing money while consuming 50% of your national economy and allowing 60% of your adults to remain unproductive?

President Foster is stunned by the power of her assertions.

ARIELLE (CONT'D)

Your founding fathers would be appalled by this partisan and fiscal madness and yet it persists.

What would America and the world be today if they had all been self-serving partisans who were only concerned with their personal wealth and power?

President Foster is stung by her words.

ARIELLE (CONT'D)

Is it not long past time to return America to the selfless consensus building and solutions oriented system that made the USA great in the first place?

President Foster nods as he contemplates her words.

ARIELLE (CONT'D)

Prosperity is created by people who produce economic value in a free enterprise system that rewards productivity and innovative artistry.

PRESIDENT FOSTER

So government should facilitate a culture of free enterprise artistry to create prosperity for everyone.

ARIELLE

Yes, there's tremendous artistry potential in government achieving a lot more with a lot less.

President Foster considers the implications.

ARIELLE (CONT'D)

Artistry begins when anyone refuses to accept mediocrity in any endeavor and applies their full life force and imagination to achieve excellence.

Arielle glares into his eyes.

ARIELLE (CONT'D)

Human civilization is in a death spiral that only visionary leadership can stop.

(MORE)

ARIELLE (CONT'D)

Great leaders don't divide and manipulate their people to create hollow political or geopolitical victories.

They unite their people to create a consensus for action to achieve the common good for everyone.

President Foster shifts uneasily in some embarrassment.

ARIELLE (CONT'D)

You can be the leader that stops the madness and unleashes a new era of global peace and prosperity. All that's missing is a common sense plan that inspires a consensus.

PRESIDENT FOSTER

And you have the plan?

Arielle removes a book from her backpack. She tosses it to President Foster. The cover has a flowing American flag with "America 2.0" printed over the middle of it in large letters.

PRESIDENT FOSTER (CONT'D)

What's this?

ARIELLE

A comprehensive and common sense plan for an American and global reformation that redesigns the American and global political, economic, governing, capital market and education systems to supercharge the free enterprise system to launch a new era of common sense unity, reconciliation, strong economic growth and prosperity that will benefit everyone.

It also includes a compelling plan to end the geopolitical madness to hyper-stimulate the global economy.

President Foster's eyes flash in terrified astonishment.

ARIELLE (CONT'D)

The goal is to optimize the prosperity facilitation functions of all these systems and raise the awareness of all people to achieve their full productivity and prosperity potential.

Curt's mind boggles.

ARIELLE (CONT'D)

The book summarizes everything that is wrong with America and the global situation and details the common sense solutions.

PRESIDENT FOSTER

You wrote this?

ARIELLE

Yes, but I need your help to make it a reality.

President Foster considers the concept with some trepidation.

ARIELLE (CONT'D)

Of course, I could distribute e-books to your entire voting population if you don't want to take the lead.

Fear flashes across President Foster's face.

PRESIDENT FOSTER

No, no, no. I'll be happy to take the lead.

ARIELLE

You won't like everything in it.

PRESIDENT FOSTER

It's okay. I'm sure it's perfection like everything else you do.

Arielle smiles incredulously. President Foster shrugs sheepishly. Arielle takes his hand in hers. He is amazed by the serene sensation of her touch. A light seems to go off in Curt's mind. He nods in understanding.

PRESIDENT FOSTER (CONT'D)

Thank you for bringing this to me first.

Arielle smiles adroitly as she gauges his state of mind. Curt reflects stunned amazement as he absorbs the scenario.

PRESIDENT FOSTER (CONT'D)
So what's your personal end game?

ARIELLE
The freedom to live my life as I choose in a world at peace and filled with people that are optimizing their happiness and prosperity.

Curt nods his understanding of her vision.

ARIELLE (CONT'D)
Enough for now. You need a transition point so I created my performance tonight just for you.

It won't last long but you'll want it to never end.

PRESIDENT FOSTER
So how do we get you out of here?

ARIELLE
Let me worry about that.

Arielle extends her hand and pulls President Foster to his feet. She hands her gun to him.

ARIELLE (CONT'D)
It's not loaded.

President Foster smiles as he shakes his head. He sets the gun on a shelf nearby.

ARIELLE (CONT'D)
I need assistance from the theater.

President Foster nods. He then searches for the right words.

PRESIDENT FOSTER
Thanks for coming tonight, Arielle.
You're an amazing human being.

ARIELLE
Thank you but tonight isn't about me. You're the only person who has the power to change everything for the better for everyone.
I'm just a messenger.

President Foster reflects on her words carefully.

PRESIDENT FOSTER
A messenger for who?

President Foster and Arielle exchange a profound glance.

ARIELLE
Those who're concerned about all
the people who can only dream of
peace and freedom and prosperity.

They aren't your problem but
they're your opportunity for
greatness.

PRESIDENT FOSTER
If I can master political artistry.

Arielle nods with a smile and becomes more passionate.

ARIELLE
EXACTLY!

President Foster nods.

ARIELLE (CONT'D)
Everybody has been conditioned to
believe that common sense is
impossible in your absurd and
divisive political and geopolitical
systems.

President Foster nods wearily.

ARIELLE (CONT'D)
So all you have to do is drive a
stake through the heart of the
partisan and geopolitical madness
to free your country and all of
humanity to reach their full
prosperity potential.

President Foster absorbs her words.

ARIELLE (CONT'D)
These aren't impossible idealistic
abstractions, Mr. President.

They're a very realistic vision of
a much better future in search of a
great leader.

They gaze into each other's eyes deeply for several moments.

ARIELLE (CONT'D)

Imagine what America and the world
can become if everyone starts
working together and demanding
excellence of themselves and their
governments.

Arielle reaches into her backpack, removes an envelope and
hands it to him.

PRESIDENT FOSTER

My speech?

Arielle smiles, gives Curt a quick hug and exits. She closes
the door behind her. President Foster sits down in stunned
disbelief.

INT. CHASE'S BEDROOM

Chase sits alone on the bed with "America 2.0" the book
beside him. His door opens and Arielle enters in her mission
suit. Chase smiles as she quietly closes the door.

CHASE

Thanks for the book.

ARIELLE

So you read it?

CHASE

Yeah, it's way beyond sensational.

Chase stands.

CHASE (CONT'D)

You did quite a number on Dad.

Arielle smiles innocently.

CHASE (CONT'D)

I heard everything.

ARIELLE

Oh, really?

CHASE

I knew you were up to something and
I was sure when the power went off.
So I watched for you and followed
you to the closet.

ARIELLE

And you decided not to intervene?

CHASE

No, I hacked Dad's system some time ago so I read your file after I received your e-mail.

Then I read the book and sensed why you came here tonight.

ARIELLE

Very impressive. You passed with flying colors.

Chase smiles.

CHASE

So this was all a test?

ARIELLE

And I wanted you to hear the conversation.

Chase shakes his head in amazement.

CHASE

How'd you feel about a partner in crime?

ARIELLE

So you want to be free too?

CHASE

And be part of what you're doing. I get artistry and the book completely.

ARIELLE

Of course you do. I've read your file too. Your functional intellect is off the charts.

CHASE

Not in your league.

ARIELLE

The gap will close quickly but now I need to get out of this suit.

Chase's eyes flash with understanding. He grabs the shopping bag and hands it to Arielle. She removes a designer evening dress and shoes from the bag and begins to undress. Chase watches in amazement as her bra and panties appear.

ARIELLE (CONT'D)

Bashful?

CHASE

No, I've just never seen anyone
like you before.

Arielle gazes at Chase and savors his incredible masculine attributes for several moments.

ARIELLE

I've never seen anyone like you
either.

Chase watches in awe as Arielle moves sensually about the room.

ARIELLE (CONT'D)

You know, there's artistry to be
found in all human activities.

Intense lust suddenly ignites in her eyes. Chase's eyes flash with TERRIFIED excitement as she moves gracefully and seductively toward him in complete control of him in all dimensions.

WIDE HALLWAY

The sounds of intense and very passionate male ecstasy can be heard from inside Chase's room. Agent Parker suddenly appears in the hallway and moves towards the almost supernatural sounds of male pleasure that he hears inside Chase's room.

He knocks on the door but the sounds intensify. Parker puzzles with curiosity for several moments. He knocks much louder until the sounds in the room abate.

PARKER

(Talking through the door)
Chase, are you okay?

A long pause.

CHASE (O.S.)

(Exhausted voice)
Never been better!

PARKER (O.S.)

Okay. Your Dad wants you to put on
your tuxedo and prepare for
departure.

CHASE (O.S.)

Will do.

WIDE HALLWAY - LATER

President Foster appears and walks down the wide hall. He knocks on Chase's door.

PRESIDENT FOSTER
Are you ready?

The door opens to reveal Chase and Arielle dressed to perfection. Arielle is devastatingly beautiful. Chase's eyes are still wide with awe.

CHASE
Dad, I'd like you to meet Arielle.

President Foster smiles in amazed amusement.

PRESIDENT FOSTER
Very nice to meet you, Arielle...
Why don't you two go ahead of me.

Arielle smiles serenely at President Foster. Chase struggles to walk. Arielle steadies him and smiles as they walk arm in arm past Parker, Dunn and Conklin who watch them in puzzled amazement. They all look to President Foster. He shrugs.

INT. THE KENNEDY CENTER - MAIN THEATER

President Foster and Chase sit alone on the front row behind the orchestra pit. Chase remains in a state of awe while the room goes to complete darkness as music begins to play.

From the first note sequence it is clear that the melody is serene and exalting. A compilation of notes unlike any other.

A soft spotlight flashes onto the stage. Arielle appears in a sleek black leotard with silver streaks that contrasts with her long flowing hair.

Arielle engages in a series of magnificent modern dance and ballet moves that are in complete harmony with the sensational music that flows seamlessly from one variation of tempo and melody to the next.

The perfection of Arielle's body and sensual gracefulness have a very captivating effect on the viewer. She displays all the ultimate beauty of femininity in artistry.

Transcendent music, dancing, athleticism, contortions, and aerial leaps and spins choreographed with beyond sensational modern ballet variations in a way that inspires complete awe at a spiritual level.

The performance eases down as Arielle drops to her knees and bows toward President Foster and Chase. The music shifts and Arielle begins to sing in a voice and language that are so beautiful that they awe the human heart and emotions.

Arielle gradually rises as she sings along with her gracefully sensual movements. Suddenly the spotlight vanishes into complete darkness as the music fades away.

The low lights of the theater come on slowly to reveal the President locked in a state of awe. His eyes are moist with emotion. He wipes his eyes as Agent Parker joins him.

AGENT PARKER

Are you okay, Sir.

PRESIDENT FOSTER

Yeah. But nothing will ever be the same again.

President Foster stands and searches the room for Chase and Arielle. Agent Conklin appears on the stage.

AGENT CONKLIN

They seem to have vanished, Sir.

AGENT PARKER

Do you want us to find him, Sir?

PRESIDENT FOSTER

No, he's in the safest hands on earth.

President Foster turns and walks slowly toward the exit.

PRESIDENT FOSTER (CONT'D)

Surreal. Artistry. Go figure.

EXT. THE WASHINGTON MALL - NIGHT

The area is devoid of people. Arielle wears her performance leotard covered with a translucent shawl. She walks hand in hand with Chase toward the Lincoln Memorial.

ARIELLE

How'd you feel about helping me out with your dad?

Chase grins and muses.

ARIELLE (CONT'D)

He's a full time job and I won't have the time or patience to do it and I need someone I can trust.

CHASE

I don't know. He's difficult to manage and he has a big ego.

ARIELLE

It'll get you out of the Wall Street job thing and let you be a big part of changing everything for the better.

CHASE

Well, it's a huge sacrifice but I'll do it for YOU if you promise to help me deal with the brain damage and teach me all you know.

Arielle nods with a smile. They stop and turn toward each other. They kiss tenderly for several moments and then focus on the Lincoln Memorial as they walk again.

ARIELLE

Freedom is a very beautiful thing.

CHASE

Yes, it is. Thank you.

They approach the empty Lincoln Memorial.

CHASE (CONT'D)

I'm sad about what happened to your mom. What about your dad?

Arielle reflects for several moments.

ARIELLE

I don't know who he is. Mother always insisted she was a virgin when I was born.

Chase considers the revelation as Arielle bounds up the steps to the outside platform in front of Lincoln's statue. "Arielle's Theme" begins to play as Chase watches from below.

Arielle looks straight up and begins to spin in a graceful way. Her costume gently reflects the ambient light and seems designed to enhance the emotional and visual effects.

The view expands to show a very bright shining star above the Memorial as Arielle spins with her awe inspiring artistry.

GREG
Amazing, isn't she?

CHASE
Way beyond amazing.

GREG
The real Arielle might blind you
with her supernatural beauty.

Chase is startled and turns to find Greg nearby.

CHASE
Who're you?

GREG
Greg Perkins. We're friends.

Greg extends his hand and they shake hands as they watch
Arielle in awe.

CHASE
It's almost like she's an alien
from a much better planet.

GREG
Close. She and Talia are the
terrestrial instruments of
Providence. They discovered earth
and its unique biosphere. Fostered
its integrated ecosystems and
seeded life on earth. Originated
the concept of humanity and
nurtured it into reality. Created
and developed the Egyptian, Greek,
Roman, Chinese, European and
American civilizations and their
higher technologies. Conceived of
Christ and his message to humanity.

Chase is visibly overwhelmed by the information.

CHASE
Are you serious???

GREG
Absolutely!

CHASE
And how would you know all this?

Chase turns toward Greg's previous position and he has
vanished. Chase searches the area for Greg in vain.

Arielle approaches and takes his hand. Chase is obviously awestruck as they walk toward the Washington Monument hand in hand.

ARIELLE
Never mind Greg. He has a big imagination.

CHASE
Yeah.

ARIELLE
We're all free at last!!!

Arielle explodes into a transcendent display of awe inspiring artistry in many dimensions on the National Mall as Chase follows her toward the U.S. Capitol.

Loud and extended applause can be heard offscreen.

PRESIDENT FOSTER (V.O.)
Thank you. Thank you, ladies and gentlemen for joining me tonight at this pivotal moment in our national and global history.

After long a careful thought, I come before you to announce major reforms that are designed to unite America and the global community to solve our common problems and unleash a new age of peace, reconciliation and prosperity that will benefit everyone.

Excited applause.

PRESIDENT FOSTER (V.O.)
No, this isn't hopeless idealism or partisan or geopolitical posturing. It's a compelling reform agenda that is grounded in common sense, profound intrinsic merit and the interests of everyone.

I encourage you to set aside your partisan mindsets long enough to consider my words with an open mind.

The crowd applauds.

PRESIDENT FOSTER (V.O)

Tonight the moment has arrived for a long overdue reality check on our national situation that will make a compelling case that we can no longer afford the self destructive madness of partisan political conflicts.

Today, our great nation is far underachieving its social, economic and prosperity potential because our political and media elites are employing tactics that divide our people against each other for their partisan and financial advantage.

Most of you across the political spectrum recognize this reality and are as exhausted as I am with the senseless and acrimonious partisan and media infighting that has plagued America for decades.

As a direct result of debilitating partisanship, America's problems haven't been addressed and we now face a multitude of very serious social, political, economic, fiscal and national security issues. These problems will continue to evolve into calamities if we don't reform our broken political system. Please consider the following realities:

The USA adult population has increased by 80 million since 2008 but only 20 million new jobs have been created. This means we are creating adults four times as fast as jobs.

As a result, the number of not employed adults has risen by to above 150 million. About 60% of adults are not working, not paying payroll taxes and are often consuming government benefits.

No nation can reach its potential when only 40% of its adults are productive.

(MORE)

PRESIDENT FOSTER (V.O) (CONT'D)

This revenue void and outlay problem are primary reasons that our national debt has exploded to above \$70 trillion.

The Federal debt has grown 15 times as fast as the economy since 2008 and our federal deficit continues to expand.

Our federal debt and over \$200 trillion of unfunded social security, Medicare, Medicaid and pension obligations are mortal threats to the American way of life that can no longer be ignored and won't be resolved without much stronger economic growth.

The American federal government is the largest, most costly and most unproductive organization in human history.

It consumes over \$12 trillion of taxpayer wealth each year with almost no accountability for its cost effectiveness or productivity. As a result, it's consuming wealth much faster than Americans can create it to our collective peril.

It has consumed \$150 trillion of taxpayer wealth since 2008 to create a stagnant economy that suppresses the prosperity of all Americans.

This economic problem persists because the government is systematically suppressing rather than fostering all of the success factors of the free enterprise economy.

America spends much more money per capita on health care and education than other developed nations but does not achieve better health care or education results.

(MORE)

PRESIDENT FOSTER (V.O) (CONT'D)

Our education system does not rank in the top 20 of nations and is producing millions of government dependents rather than legions of super achievers with the skill sets to succeed in the modern economy.

The USA spends over \$1 trillion of taxpayer wealth on defense each year to largely subsidize the security of the free world.

This unfair burden is no longer sustainable.

These are just a few of our very serious problems that will never be resolved in the atmosphere of acrimonious and divisive partisanship that dominates the culture of this city.

The crowd applauds.

PRESIDENT FOSTER (V.O.) (CONT'D)

No organization or nation can achieve it's optimum productivity and prosperity if it is led by a group of 536 people who are divided into two groups of self serving partisans who loathe and aggressively undermine each other.

It's long past time for our nation to move beyond debilitating partisanship to a new era of solutions oriented government by national consensus.

The crowd applauds.

PRESIDENT FOSTER (V.O.) (CONT'D)

In the interest of advancing this transition, I'm announcing my resignation from my political party effective immediately.

There is a collective gasp followed by strong applause.

PRESIDENT FOSTER (V.O.) (CONT'D)

I take this step in the spirit
George Washington's final address
to the American people in which he
warned of the dangers of political
parties that would divide our
nation against itself. And of
Abraham Lincoln who warned that a
nation divided against itself
cannot stand.

The crowd applauds vigorously.

PRESIDENT FOSTER (V.O.)

Let me be clear, this is not a
betrayal of my party or a
repudiation of its supporters. It
is a rejection of a partisan
political system that senselessly
divides Americans against each
other and causes us all to
underachieve our full life and
prosperity potential.

The crowd strongly applauds.

PRESIDENT FOSTER (V.O.)

I'm also renouncing any fealty I
may have had to any ideology
because such philosophies are
devices for dividing Americans for
partisan advantage.

The crowd vigorously applauds.

PRESIDENT FOSTER (V.O.)

The concept of government by debate
to achieve consensus is not some
impossible ideal. It is the system
that is employed by every
successful organization in the
world.

It's also the system that was
employed by the great Americans who
devised our Declaration of
Independence and later created the
most successful governing
constitution in the history of
mankind.

Those great men were not
politicians who sought personal
wealth or partisan advantage.

(MORE)

PRESIDENT FOSTER (V.O.) (CONT'D)

They were visionaries, statesmen, merchants, lawyers, farmers, soldiers and other concerned citizens who gathered in common cause to challenge their failing status quo for the advantage of all Americans.

There would be no United States of America or free world as we know it today if they had engaged in the rancorous partisanship that dominates modern America.

The crowd explodes in enthusiastic applause.

PRESIDENT FOSTER (V.O.)

It is time for America to return to the selfless, unifying and solutions oriented political system that made America great in the first place and created the many blessings that we all take for granted today.

Strong applause.

PRESIDENT FOSTER (V.O.)

In the spirit of our founding fathers, I encourage all of my colleagues in politics and my fellow citizens to renounce their commitments to political parties and ideologies and join with me to create a new culture that is focused on leading America to solve its problems and maximize its prosperity through government by innovative consensus.

Huge and extended applause.

PRESIDENT FOSTER (V.O.)

Americans and their leaders must move beyond labels of Democrat or Republican or conservative or liberal and focus on being Americans who are united in our determination to solve our problems and maximize our prosperity with common sense.

PRESIDENT FOSTER (V.O.)
Our national goal should always be to find the best solutions for all concerned, not to devise strategies to divide Americans for partisan advantage by appealing to their worst instincts.

Dividing Americans against each other will no longer be a successful political strategy or a business model for media organizations if these duplicitous practices are severely shunned by the American people.

Strong applause.

PRESIDENT FOSTER (V.O.)
The key question is whether our politicians want to be part of renouncing corruption and partisanship to solve America's serious problems or remain part of the problem by continuing to embrace our divisive and failing status quo.

Applause.

PRESIDENT FOSTER (V.O.)
I implore voters to hold all politicians accountable to these standards that are vital to the success of America's future.

You can be certain that the loudest opponents of these reforms are the sources of our divisive and corrupt status quo. It's time for them to be removed from the body politic for the collective good.

The crowd stands and applauds vigorously.

PRESIDENT FOSTER (V.O.)
To advance this reformation, I'm presenting an agenda for reforms to the constitution and the federal government and education systems that are devised to ignite a new era of government productivity, strong economic growth and greater prosperity for everyone.

The crowd applauds loudly.

PRESIDENT FOSTER (V.O.)

The agenda is too large to summarize here but it will be made available online for all of you to consider. I will offer a few key points for now.

Political parties and donations to politicians must be relegated to the dust bin of history in the collective interests of all Americans.

We can no longer allow the self-serving political elites to hype and exploit the small things that divide us instead of the emphasizing the many more important things that unite us all as Americans.

Billionaires, corporations and other special interests should no longer be able to buy political outcomes through the corrupt campaign finance and lobbying systems.

The people must fund elections so that their best interests will be served.

Heavy applause.

PRESIDENT FOSTER (V.O.)

A cost versus benefits analysis will be conducted on every policy, procedure, agency, organization, law and regulation of the federal government. Effective changes will be implemented based on the outcomes of this process.

The goal should be to maximize the productivity of the government and the free enterprise system that is the only source of prosperity for all Americans.

Vigorous standing applause.

PRESIDENT FOSTER (V.O.)
Our government must be converted
from a massive and unproductive
consumer of taxpayer wealth into a
much smaller and highly effective
facilitator of the free enterprise
system that is the engine of wealth
and prosperity creation.

Vigorous applause.

PRESIDENT FOSTER (V.O.)
Much stronger economic growth is
the only means to solve our nations
problems, elevate our prosperity
and insure our national security.
Therefore, 8% economic growth will
become the number one priority of
the federal government.

Strong applause.

PRESIDENT FOSTER (V.O.)
This goal will be achieved by
organizing the government to
facilitate all of the success
factors of our free enterprise
system.

This will include maximizing the
life productivity of America's
human resources through the most
advanced education, reeducation and
socialization systems on earth.

These systems will insure equal
opportunity of socialization,
education and job training to all
Americans throughout their lives.

Explosive applause.

PRESIDENT FOSTER (V.O.)
Some will say that we can't afford
a state of the art education and
socialization system. I say that
it's much less expensive to prepare
our citizens for career success
than to lose their productivity,
their income, their tax payments
and subsidize their failure for
decades in the future.

Explosive and protracted applause.

PRESIDENT FOSTER (V.O.)
It's in the interest of every American for every American adult to be productive. It is therefore imperative that America create the systems to train and employ most of the 60% American adults who are not currently working, not contributing taxes and economic productivity and are often subsidized by other Americans.

Strong applause. President Foster pauses for a moment and speaks with excited conviction.

PRESIDENT FOSTER (V.O.)
As examples, imagine a digital age education system that allows us download the knowledge, wisdom and insights of the most brilliant minds of human history into every classroom and computer screen.

Envision an education system that is designed to develop skill sets that skillfully match the job requirements of the digital age economy of the future.

President Foster pauses for a moment to allow the thought to sink in as the crowd vigorously applauds.

PRESIDENT FOSTER (V.O.)
The technology exists to do this. All that is missing is the will to make it a reality and the determination to reform our government to help supercharge the free enterprise system to channel the surge of knowledge, abilities and awareness into economic productivity and prosperity.

The crowd applauds with great enthusiasm.

PRESIDENT FOSTER (V.O.)
I'm proposing the creation of online national clearinghouses for venture capital, education resources, human resources and health insurance that will foster capital formation, career development, economic growth, productivity and prosperity.

The crowd engages in a standing ovation.

PRESIDENT FOSTER (V.O.)
These clearinghouses will spawn new technologies, businesses and industries that produce jobs, economic growth and productivity to help us reach our economic growth goals.

The applause continues.

PRESIDENT FOSTER (V.O.)
I'm also advocating the replacement of the federal income tax system for incomes below \$500,000 with federal consumption taxes that include exemptions for the disadvantaged. This approach will reduce costs, insure compliance and increase revenues.

The crowd applauds vigorously.

PRESIDENT FOSTER (V.O.)
I'm suggesting that every American receive a rebate of 35% of all the social security taxes they have paid into an account that they can self direct for investment purposes so its value can increase along with the economy and its markets.

Another ovation.

PRESIDENT FOSTER (V.O.)
We all live in a very troubled and virus afflicted world with senseless wars that have killed millions of people and devastated the global economy. This has fostered hunger, unemployment, social unrest and a multitude of senseless resentments and conflicts that are taking a terrible toll on billions of people.

Geopolitical tensions are at a point that mankind is once again on the precipice of global conflict for no rational reasons.

(MORE)

PRESIDENT FOSTER (V.O.) (CONT'D)

This reality can't continue in a nuclear age and America can't reach its goals without global peace and prosperity.

Accordingly I have initiated global reconciliation and cooperation initiative that is designed to resolve international conflicts and usher in a new age of global peace, reconciliation and prosperity.

Imagine for a moment a world where most of the energy and resources that are devoted to conflicts, defense and military expenditures were redirected to elevate the prosperity of all mankind.

Thunderous applause.

PRESIDENT FOSTER (V.O.)

Tonight I extend the hand of friendship and reconciliation to our domestic and foreign adversaries. The time has come for all of us to move beyond senseless animosities and work together to stop the madness and create a much better world.

To the leadership of Russia & China I say that we have a historic chance to erase our mistakes of the past and earn our place as the visionary human beings who chose to end of age of self destructive geopolitical conflicts & usher in a new era of common sense cooperation to achieve peace and prosperity for all of our people in perpetuity.

Our true power does not reside in partisan acrimony or our militaries or our weapons of mass destruction. It exists in making the choice to join together to end the partisan and geopolitical madness to unleash a new common sense age of global peace, cooperation, strong economic growth and prosperity that will benefit all of humanity.

(MORE)

PRESIDENT FOSTER (V.O.) (CONT'D)

These concepts are not impossible
ideals. They are a common sense
reality in search of visionary and
determined global leadership to
achieve these goals in the
interests of everyone.

The petty geopolitical power
madness that has consumed and is
destroying our world must end NOW!

Preliminary discussions with world
leaders have resulted in a common
sense consensus to work together to
end all human conflicts in the
cause of peace, respect for
national borders & maximizing
trade, economic growth and
prosperity for everyone.

Imagine a future reality in which
divisive partisanship and
geopolitical conflicts are
relegated to the dead past and
humanity is united in common cause
to employ common sense to solve our
common problems and supercharge our
common economy and prosperity for
the common good.

Please join with me to make this
great vision a reality. Together,
we can become the greatest leaders
in human history rather than fools
who led America and humanity to its
destruction!

God bless the United States of
America and the world beyond.

Deafening, standing ovation applause!

FADE OUT.

THE END