

"TREACHERY"

by

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TREACHERY

FADE IN:

INT. UNKNOWN LOCATION - NIGHT

The screen is pitch black.

PRESIDENT FOSTER (O.S.)

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!

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

JOHN CARSON (O.S.)

Clearly the President has given
leave of his senses.

MALE VOICE #1 (O.S.)

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

MALE VOICE #2 (O.S.)

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

JOHN CARSON (O.S.)
And put every current politician in
Washington out of business.

MALE VOICE #1 (O.S.)
We can deliver all the money that's
needed to stop this insanity.

Yegor groans in anger.

YEGOR MAKAROV (O.S.)
(Russian Accent - Anger)
We haven't invested trillions of
dollars over decades to seize
control of Congress, the judiciary,
the bureaucracy, the clandestine
services and the media in America
to lose it all because a rogue
president is spellbound by the
idealistic ravings of a Crimean
girl!!!

There is a tension filled pause.

JOHN CARSON (O.S.)
Then we're all agreed that decisive
action must be taken to end this
threat to our interests.

YEGOR MAKAROV (O.S.)
(Russian Accent)
Immediately!!!

SUPER: JERUSALEM - TWO HOURS LATER

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

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

EXT. MILITARY COMPOUND - NIGHT

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

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

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

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

INT. MILITARY COMPOUND RESIDENCE - ANTON'S QUARTERS

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

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

ASSAILANT

(In Russian with English subtitles)

(Whispering forcefully)

Shut up or die!

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

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

SUPER: LAKE BARCROFT, VIRGINIA - ONE HOUR LATER

EXT. REMOTE LAKE HOUSE - NIGHT

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

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

LAKE ROAD

A large van rolls slowly and quietly down the narrow, empty road with its headlights off. The lake house comes into view. The van eases to a stop on the side of the road. All the doors on the van quietly open.

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

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

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

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

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

INT. LARGE VAN

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

Greg rechecks the scanner and the signal has stopped.

EXT. LAKE ROAD

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

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

SUPER: NAVAL OBSERVATORY - WASHINGTON, D.C.

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

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

INT. NAVAL OBSERVATORY - VICE - PRESIDENT'S OFFICE

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

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

JOHN CARSON
(Whispering)
Are we still a go?

He waits as he listens. He nods.

JOHN CARSON (CONT'D)
Great! Dosvedanya.

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

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

ARIELLE DENOVO, 25, and CHASE FOSTER, 24, walk hand in hand away from the Capitol Building toward the Washington Monument. They reach the monument and turn toward the view of the White House.

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

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

ARIELLE
Quite an impressive view at 1:00
AM.

CHASE
Yes, it is.

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

ARIELLE

OH, NO!!!!!! I have to get back to my backpack.

They run toward the White House.

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

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

PRESIDENT'S BEDROOM

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

LARGE CLOSET

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

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

CHASE'S BEDROOM

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

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

EXT. WHITE HOUSE - EAST GATE

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

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

INT. WHITE HOUSE - LOWER LEVEL

Flashlights are in use by the many GUARDS in the area. PRESIDENT CURT FOSTER, 57, appears through a door with AGENTS PARKER and CONKLIN on each side of him. Curt spots Arielle. He moves forcefully toward her.

CURT

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

ARIELLE

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

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

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

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

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

CHASE'S ROOM

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

DUNN

Come with me if you want to escape.

Arielle hesitates.

ARIELLE

Escape to where?

DUNN

Safety. We must go now!

Arielle moves slowly toward Dunn.

DUNN (CONT'D)

None of your martial artistry bullshit!

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

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

Arielle moves quickly toward Curt. She places her hand over the bleeding wound on he side of his head and the bleeding stops.

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

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

She stares at them both in stunned disbelief.

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

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

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

Arielle appears in the hallway in extreme distress.

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

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

EXT. WHITE HOUSE - SOUTH SIDE BALCONY - NIGHT

Arielle surveys the dark area that is teeming with AGENTS and SOLDIERS with flash lights. She leaps over the Truman balcony railing and lands like a cat on the level below.

She drops again to ground level and hides in the large shrubs as soldiers guard the area.

She works her way through the darkness from one set of shrubs to the next until she reaches the west side fence. She is suddenly confronted by two SOLDIERS with Mp5s 10 feet from her.

SOLDIER 1
Stop right there!

Arielle extends her arms to be cuffed. Soldier 2 moves to cuff her. She suddenly explodes into a spectacular martial artistry display that disarms the soldiers & leaves them unconscious.

She effortlessly scales the fence and vanishes into darkness.

EXT. LAKE BARCROFT, VIRGINIA - NIGHT

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

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

He ties off the boat. His upper right leg is struck by a silent bullet. Greg crashes hard to the dock and tries to grab his MP5.

VADIM appears at the head of the dock with a Glock and fires a silenced shot into the dock beside Greg's head.

Wood splinters explode into Greg's cheek and he grasps his face. Vadim moves closer down the dock.

VADIM
(Russian accent)
Throw the weapon into the lake if
you want to live.

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

VADIM (CONT'D)
We can keep doing this or you can
comply.

Greg reluctantly shoves the MP5 into the lake.

VADIM (CONT'D)
The pistols too.

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

VADIM (CONT'D)
Good boy. Now the knife from the
other leg.

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

VADIM (CONT'D)
Very bad idea. The bullets are much
faster than you are.

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

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

VADIM (CONT'D)
Follow me or you will bleed out.

GREG
Why not just kill me?

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

Greg is bleeding on the dock.

VADIM (CONT'D)
It could be an artery. I have first
aide in my vehicle.

Greg hesitates.

VADIM (CONT'D)
Live or die, it's your choice.

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

INT. WHITE HOUSE - CHASE'S ROOM

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

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

ALEXA

The President's alive but in a severe coma.

VINCE

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

ALEXA

Some limited brain damage but they say the bleeding mysteriously stopped and prevented him from bleeding out.

They both consider the situation.

VINCE

What a disaster. Any word on the son yet?

ALEXA

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

VINCE

Hopefully he can explain all this.

ALEXA

He's the only witness so make certain his security is air tight.

VINCE

Already handled.

They survey the room.

VINCE (CONT'D)

How the hell does the girl get out of here without a trace?

Alexa leads Vince out of the room.

INT. WHITE HOUSE - LIVING QUARTERS HALLWAY

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

YELLOW OVAL ROOM

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

EXT. TRUMAN BALCONY - NIGHT

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

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

ALEXA

It seems to stop here.

Vince notices blood smudges on one of the large columns.

VINCE

Looks like she went down this way.

Alexa looks over the rail.

ALEXA

How?

VINCE

No telling.

ALEXA

And she worked her way through the darkness to the west fence where she encountered the guards.

VINCE

That she took down with no problem.

ALEXA

Let's get CSU out here now.

Vince disappears inside. Alexa returns her focus to the crowd. She tries to absorb the enormity of what has happened.

Vince soon reappears and joins Alexa at the railing. Vince returns as CSU TECHS arrive and begin to collect blood samples.

ALEXA (CONT'D)

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

VINCE

The guys are on it.

ALEXA

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

VINCE

Nut jobs don't always have motives.

ALEXA

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

VINCE

You mean the towel?

ALEXA

More than that. Someone stopped the bleeding and she was the only one conscious.

VINCE

So why didn't she just stick around?

Alexa considers the question.

ALEXA

Because she's smart enough to see how bad the situation looked for her and she wanted freedom to deal with the conspiracy behind this?

VINCE

WOW!

ALEXA

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

Vince nods.

VINCE

And that means we likely have a major conspiracy on our hands to motivate Dunn to do this immediately after the America 2.0 speech that surely upset a lot of corrupt people in this town and beyond.

Alexa nods.

VINCE (CONT'D)

Dunn?

Alexa turns her back to the railing.

ALEXA

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

Vince winces with concern.

VINCE

A traitor in the Secret Service?

ALEXA

It seems like the most likely scenario but it does not explain the source of the weapon.

VINCE

Yeah, his was still holstered.

ALEXA

But he could have brought another to frame the girl.

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

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

ALEXA (CONT'D)

Hello, Mr. Vice President.

JOHN

Agent McDonald?

ALEXA

Yes, Sir.

JOHN

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

ALEXA

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

JOHN

Any idea who it is?

ALEXA

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

She appeared yesterday and had met with the President in the White House before his big speech but she is not listed on the White House entry logs.

John raises his eyebrows in curiosity.

JOHN

Very strange. Did you meet her?

ALEXA

Yes, briefly, Sir after the President's speech. She spoke with a slight Slavic accent. She seemed to be a very good person by all appearances.

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

John grimaces but holds his tongue.

JOHN

So what motive could she have to do this?

ALEXA

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

John wrinkles his brow.

JOHN
Is there another scenario that
explains this?

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

John is visibly taken aback.

JOHN
Do you have any evidence to support
that assertion?

ALEXA
Nothing concrete, Sir. It's just
the only other alternative we have
identified at this time.

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

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

ALEXA
Yes, Sir.

John opens the door and they disappear inside.

INT. LINCOLN MEMORIAL - NIGHT

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

INTERCUT AS NECESSARY:

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

ARIELLE
General Brecher.

GENERAL BRECHER
Hello Arielle. You sound
distressed.

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

GENERAL BRECHER
That's because he was abducted
earlier this evening.

Arielle registers alarm.

GENERAL BRECHER (CONT'D)
We lost eight of our people.

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

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

Arielle's mind races.

ARIELLE
That makes sense.

GENERAL BRECHER
In what way?

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

GENERAL BRECHER
What about Bratva? They must pay.

ARIELLE
Understood.

General Brecher grimaces.

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

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

We suspect he's close to control in
China.

ARIELLE

What can you know about his personal background?

He's a Siberian orphan who was severely abused as a child. He murdered his way to power over Bratva and built it from a Russian gang into a global organization.

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

Arielle becomes visibly emotional.

ARIELLE (CONT'D)

I've seen his work at a synagogue in Crimea. Thirty children died.

General Brecher's expression becomes very grave.

GENERAL BRECHER

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

Mossad has been trying to find him for twenty years.

ARIELLE

Well, he just made a very big mistake.

Arielle wipes moisture from her eyes.

ARIELLE (CONT'D)

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

GENERAL BRECHER

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

Arielle hesitates.

ARIELLE

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

SUPER: ARLINGTON NATIONAL CEMETERY

EXT. ARLINGTON NATIONAL CEMETERY - DAWN

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

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

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

INTERCUT AS NECESSARY:

ARIELLE

Hello.

VADIM

Hello, Arielle.

Arielle reacts with alarm.

ARIELLE

Who is this?

VADIM

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

Arielle registers grave concern.

VADIM (CONT'D)

He's in very bad need of medical attention.

Arielle reflects great concern.

ARIELLE

What happened to him?

VADIM

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

Arielle's expression shifts to anger.

ARIELLE

What do you want?

VADIM

You, of course.

ARIELLE
For what purpose?

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

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

Arielle registers severe alarm.

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

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

Arielle hangs up and looks at her watch. It says 7:00. She
bolts away.

SUPER: URAL MOUNTAINS - RUSSIA

EXT. URAL MOUNTAINS - AIRBORNE - DAY (MOVING)

A majestic aerial view of the Ural mountains.

INT. YEGOR'S SUBTERRANEAN COMPLEX - MAIN UPPER HALLWAY

YEGOR MAKAROV, 56, stalks down the underground hallway. Yegor
is a huge, ruggedly handsome Russian man with tailored
clothes, short hair and numerous tattoos. There is a terrible
dark intensity in his eyes as he projects an angry demeanor.

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

INT. ANTON SHEKOV'S QUARTERS

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

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

YEGOR
So tell me about this girl.

ANTON
What do you want to know?

YEGOR
How'd she defeat you?

ANTON
She has the most brilliant mind in
human history.

Yegor snorts disdain for the comment.

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

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

Yegor viciously slaps Anton with the back of his hand.

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

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

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

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

Anton searches for a response.

ANTON
Yes. She's not of this world.

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

YEGOR

I must have this system fully operational.

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

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

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

Yegor storms out of the room in anger.

INT. YEGOR'S SUBTERRANEAN COMPLEX - MAIN LOWER HALLWAY

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

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

TECHNOLOGY CENTER

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

YEGOR

(Smiling, exuberant)
Good morning, Comrades!!

EVERYONE

Good morning, Sir!!

YEGOR

How are the most brilliant minds on Earth today?

EVERYONE

Excellent, Sir!!

YEGOR

Good, very good.

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

YEGOR (CONT'D)
Any progress?

Alexei is anxious.

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

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

Yegor frowns in grave frustration.

ALEXEI (CONT'D)
She created her own programming software, Sir. It's far beyond any known technology.

YEGOR
What're you saying?

ALEXEI
The system is useless without the girl.

Yegor turns and storms out of the room.

INT. YEGOR'S SUBTERRANEAN COMPLEX - MAIN LOWER HALLWAY

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

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

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

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

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

INT. ALEXA'S OFFICE

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

VINCE

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

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

VINCE (CONT'D)

What does it say?

ALEXA

It says we have a very big problem.

VINCE

What do you mean?

ALEXA

Yegor Makarov.

Vince's expression shifts to dread.

VINCE

Holy shit! Not good.

ALEXA

Mr. Untouchable himself.

VINCE

What's up with the book?

ALEXA

The message says to read it
immediately.

Alexa thumbs through the book briefly.

ALEXA (CONT'D)

Find the NSA and CIA specialists on
Makarov now.

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

ALEXA (CONT'D)

No ordinary girl.

EXT. AMERICAN CRYOGENICS INSTITUTE - NIGHT

We focus on a sign above large double door. The sign reads:
"American Cryogenics Institute".

The lights of the area go dark as the double doors open and Arielle appears pushing a cart with a large coffin like box on top of it.

Arielle pushes the cart to a large van nearby and loads the box into the rear of the van. Arielle closes the doors, jumps into the driver's seat of the van and drives away into the darkness.

INT. HOSPITAL - INTENSIVE CARE - NIGHT

Arielle appears in the hall in a nurses uniform with a surgical face mask. She pushes a gurney up to a station where 4 SECRET SERVICE AGENTS stand guard.

Arielle hands a clip board to the lead agent.

ARIELLE

Orders to take the President to surgery immediately.

The agent hands the clip board to the HEAD NURSE, 37. She reads the documents and moves quickly to open the door to the President's room.

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

Curt lies alone in the room on a ventilator. Arielle wheels the gurney into the room and the nurse helps her move Curt onto the gurney.

INT. HOSPITAL - HALLWAY

The nurse leads the gurney down the hallway and helps Arielle load it into the elevator. The agents try to follow but there is no room in the elevator. One agent squeezes into the elevator.

HEAD NURSE

(To agents)

Here, I'll take you to surgery down this elevator.

The first elevator door closes.

INT. HOSPITAL - MORGUE HALLWAY

The elevator door opens and Arielle drags the unconscious agent out and into a nearby room.

She quickly pushes the gurney to double doors at the end of the hall. The doors automatically open and she pushes the gurney outside.

EXT. HOSPITAL - MORGUE EXIT - NIGHT

Arielle pushes the gurney up a ramp into the rear of a large cargo van and closes the rear door.

INT. CARGO VAN

Arielle lowers the gurney down and secures it to the sides of the van. She checks the ventilator, moves into the driver's cab and drives away.

INT. HOSPITAL CONFERENCE ROOM

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

SAM

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

PAUL

I've never seen anything like it.

SAM

Me either. It kept him alive.

PAUL

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

They look at each other.

SAM

He's effectively brain dead.

PAUL

Time to advise the Vice President.

Sam pauses to consider the situation.

SAM

Let's do one more check on the patient.

Paul nods. They both stand and exit the room.

INT. HOSPITAL HALLWAY

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

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

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

SAM
Where the hell is he?!!

PAUL
He was here just 15 minutes ago!!

They both exit the room.

INT. INTENSIVE CARE - NURSE'S STATION

Sam and Paul move quickly to the station and the Head Nurse.

SAM
Where's the President?

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

Sam and Paul bolt away.

SUPER: TWO HOURS LATER

INT. CHASE'S HOSPITAL ROOM

Chase lies unconscious on the hospital bed.

EXT. WALTER REED HOSPITAL - ROOF - NIGHT

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

EXT. WALTER REED HOSPITAL

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

INT. CHASE'S HOSPITAL ROOM

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

Arielle opens the window and eases through the opening into the room. She moves quietly over to Chase. Arielle gently touches Chase on the forehead. She closes her eyes as a luminescent light flashes between them.

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

ARIELLE

(Whispering)

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

She sets the green backpack onto the bed.

ARIELLE (CONT'D)

(Whispering)

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

There are clothes for you in here.

Chase reflects fear and confusion.

ARIELLE (CONT'D)

(Whispering)

This is very important, Chase. You must get out of here NOW.

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

CHASE

(Whispering)

No way.

ARIELLE

(Whispering)

Do you think you can just walk out of here any other way?

Chase rolls his eyes in acquiescence. Arielle pulls the wig onto his head and pins it into place with bobby pins.

She stands back and admires her work. She retrieves a disposable razor and hands it to him.

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

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

LATER

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

ARIELLE
(Whispering)
Do it!

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

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

I'll call you in 15 minutes and pick you up.

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

LATER

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

INT. HOSPITAL - INTENSIVE CARE

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

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

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

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

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

INT. ALEXA'S OFFICE

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

VINCE
What's up?

ALEXA
The President is missing.

Vince registers alarm.

VINCE
How's that possible???

ALEXA
It must be the girl.

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

Alexa shrugs her shoulders.

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

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

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

VINCE

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

ALEXA

Is her predecessor available?

VINCE

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

Alexa registers concern.

ALEXA

Is she local?

VINCE

Yeah.

ALEXA

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

Vince exits and Alexa follows close behind.

EXT. NORTH CHEVY CHASE PARK - DAY

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

INTERCUT AS NECESSARY:

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

VADIM

Okay, we're here. Where are you?

ARIELLE

Nearby. I need to speak to Greg.

Vadim hands his phone to Greg.

GREG

Arielle?

ARIELLE

Are you okay?

GREG

No, but don't do this...

ARIELLE
Greg, it's my choice.

Vadim snatches the phone.

VADIM
Enough.

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

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

VADIM
You'd never do it.

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

Vadim struggles to process the situation.

ARIELLE (CONT'D)
Even you aren't dumb enough to
believe I'll go with you if he's
not safe.

Vadim wrestles with her assertions.

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

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

VADIM
How do you know my name?

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

Vadim's eyes flash with intense anger.

VADIM
Be careful with insults to my
brother!!!

ARIELLE

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

Vadim goes apoplectic. He fights to regain control.

VADIM

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

Arielle laughs. Vadim hangs up furious.

INT. FBI CAR - DAY (MOVING)

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

ALEXA

Chase Foster has disappeared.

VINCE

How's that possible?

ALEXA

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

VINCE

What's she up to?

ALEXA

She must be trying to protect them.

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

VINCE

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

ALEXA

That fits. Makarov must've bought
him off.

VINCE

Or threatened his family. He has
four kids.

Alexa nods in agreement.

VINCE (CONT'D)

This Arielle girl is some kind of
freak of nature.

ALEXA

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

VINCE

But how? She's like a ghost.

Alexa reflects on his words.

ALEXA

Much more than a ghost.

Vince considers her assertion.

VINCE

Do you think that's possible?

ALEXA

We need to find out.

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

INT. WALTER REED HOSPITAL - ENTRANCE

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

VANESSA

Vanessa Wilkins. You must be Alexa
and Vince.

She shakes Alexa's hand.

ALEXA

Very nice to meet you, Vanessa.
Interesting attire.

VANESSA

We try not to stand out.

VINCE

That must be a challenge for you.

Alexa rolls her eyes.

VANESSA

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

INT. BASEMENT - SMALL CONFERENCE ROOM

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

VINCE

What's going on here?

VANESSA

We suspect the girl is behind both
disappearances.

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

ALEXA

And he miraculously recovered?

VANESSA

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

They all consider the information with amazement.

VANESSA (CONT'D)

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

Alexa and Vince consider the concept with astonishment.

VINCE

Is that possible?

VANESSA

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

Alexa and Vince are taken aback.

VANESSA (CONT'D)

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

ALEXA

Can he do that?

VANESSA

Not without her.

ALEXA

Should we release an all points on her?

VANESSA

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

Alexa and Vince frown.

VANESSA (CONT'D)

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

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

VANESSA (CONT'D)

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

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

Vanessa exits the room. The door closes.

VINCE

Knee capped again.

ALEXA

We need to focus on finding the President and Arielle.

VINCE

How?

EXT. WALTER REED HOSPITAL

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

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

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

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

ARIELLE

(To Vadim)

All these tough guys for one little girl?

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

VADIM

Shut up and get into the rear compartment now.

ARIELLE

Release his seat belt and allow him to step outside.

VADIM

That was not the deal.

ARIELLE

Neither were your four armed imbeciles.

VADIM

Release him.

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

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

Lifeless Vadim is caught on the door and dragged down the street. He breaks loose and rolls under the van that bounces as it runs over his body.

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

INT. CAR (MOVING)

Chase drives in his nurse uniform. Greg and Arielle sit in the rear seat where they embrace for several moments. Arielle places her hand on Greg's forehead and closes her eyes. They reopen with a smile.

CHASE

(Mild sarcasm)

Very touching. Can the hero of the moment get a little attention too?

ARIELLE

Great job, Chase!

GREG

Nice outfit.

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

ARIELLE

It worked, didn't it?

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

ARIELLE (CONT'D)

I'm sorry you had to take that shot. It wasn't suppose to go down that way.

CHASE

I know. Where to?

ARIELLE

Russia.

GREG

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

CHASE

(Alarmed)

You put your system on the cloud?

GREG

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

ARIELLE

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

Chase relaxes.

CHASE

So why bother with the briefcase?

GREG

It has the source code that is needed in case the cloud files are compromised.

CHASE

Why not keep it on the cloud too?

ARIELLE

One million terabytes of data would be noticed. I had to design special devices to store it all.

GREG

The briefcase has an imbedded locator program that no one can detect but Arielle.

Chase nods in understanding.

CHASE

So, why risk going to Russia?

ARIELLE

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

Greg rolls his eyes.

GREG

Have you lost your mind?

ARIELLE

Do we have any other choice?

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

Greg considers the reality.

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

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

GREG
So we use it against him.

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

CHASE
Tell that to Richard Dempsey.

Arielle nods.

ARIELLE
Ah yes, the laser satellites can be
very effective too but they require
his exact position in a vulnerable
location.

GREG
Makarov also has a global terror
network that is very dispersed and
difficult to find.

ARIELLE
And his lair in the Ural mountains
was built to survive a nuclear
attack so lasers alone aren't the
solution.

Greg glares at Arielle.

GREG
(Genuine Concern)
But it can't survive a suicide
attack by the great Arielle Denovo?

Arielle winces in anguish and gazes out the car window for
several moments.

ARIELLE
(Emotional)
I have some personal reasons for
wanting to go there.

GREG
Not Anton!

Arielle flashes a death stare at Greg that causes him to shudder.

ARIELLE

No, it's a she who's the key to everything.

Arielle wipes moisture from her eyes.

ARIELLE (CONT'D)

I've been wanting to go there for a long time but the system and the Israelis now provide the necessary support to achieve success.

Greg and Chase ponder the revelation.

GREG

Ok, but do you have a plan?

ARIELLE

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

Greg's eyes flare.

GREG

(English accent)

If you'll remember, Lassie, I've saved your crumpets on at least two occasions recently.

ARIELLE

(English accent)

And who just saved your bloody bacon after you cocked it up and got yourself taken?

CHASE

Are you two always this way?

ARIELLE

(English accent)

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

GREG

(English accent)

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

CHASE
Can I call a time out?

ARIELLE
Sure.

CHASE
What's going on with my dad?

Arielle anguishes.

ARIELLE
I have him in a safe place.

Chase registers surprise and concern.

CHASE
WHAT???

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

CHASE
What about his care?

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

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

ARIELLE
It complicates the legalities for the Vice President who I suspect is involved in all this.

Chase and Greg are stunned by her assertion.

CHASE
You think Carson is behind this?

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

Greg processes the data.

GREG

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

CHASE

That would cost them billions of dollars of defense contracts.

ARIELLE

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

Chase absorbs the information and becomes emotional.

CHASE

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

Arielle takes his right hand in hers.

ARIELLE

I'm so sorry for this but I have a plan to save your dad.

Chase wipes moisture from his eyes.

CHASE

Is that really possible?

ARIELLE

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

Chase nods.

GREG

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

CHASE

Mine too.

ARIELLE

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

Greg and Chase look at each other.

GREG

Got it.

CHASE

Will it work for Dad?

ARIELLE

Unfortunately, no. His brain damage is severe.

Chase nods in disappointment.

ARIELLE (CONT'D)

Right now we need to lose Yegor.

There's a subway station ahead on the right.

INT. YEGOR'S MOUNTAIN VILLA - ARTISTRY ROOM - DAY

Our view is from behind a beautiful young woman with ultra long hair. She plays serene violin music as she views the snow covered mountains that appear through a huge picture window.

The enormous, high ceiling room is like a cave cut from the mountain.

The room is filled with a diversity of workout and gymnastic equipment, musical instruments, a swimming pool and an advanced computer array station.

There are ropes and ribbons of cloth hanging from the ceiling. The flooring shifts between gym mats and polished wooden floors.

The girl reverently returns the violin to its case. She claps her hands and an exciting orchestral dance rhythm plays from hidden high fidelity speakers.

Our view shifts to reveal TALIA, 25, in a fascinating silver leotard as she bursts into a magnificent dance routine across the huge room.

She is a beautiful young woman who projects a natural sensuality and high intelligence. She bears a striking resemblance to Arielle but her hair is much longer.

She proceeds through a sensational display of dance, gymnastics and artistry in many physical dimensions against the backdrop of the magnificent mountain view.

She displays incredible elevations and midair contortions that follow the beat of the music.

Eventually she slows and collapses to her knees in despair. She focuses on the spectacular high alpine view beyond the window.

Despair gradually overwhelms her as she surveys the room. Tears flow down her cheeks. Her chest heaves with uncontrollable emotions until she explodes into a supernatural scream of anguish.

INT. YEGOR'S MOUNTAIN VILLA - MAIN ROOM - DAY

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

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

YEGOR

TALIA!!

Talia appears. She is barefoot and wears a tunic.

TALIA

Yes, Sir.

YEGOR

It seems you must become my secret weapon with this girl.

Talia projects a puzzled look. Yegor waves her off.

YEGOR (CONT'D)

Have we tracked down the girl yet?

TALIA

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

Yegor frowns indifferently.

YEGOR

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

TALIA

Pardon, Sir, but why would she come here?

YEGOR

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

Yegor laughs.

TALIA

A foolish notion, Sir.

YEGOR

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

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

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

TALIA

You seem concerned.

YEGOR

I am concerned.

TALIA

May I ask why?

YEGOR

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

Talia registers surprise.

YEGOR (CONT'D)

I'd forgotten how good it feels to fear something so much.

TALIA

May I ask what you fear?

YEGOR

A power greater than this earth.

Yegor fills with excitement.

YEGOR (CONT'D)

Finally, a worthy adversary.

He downs the shot glass.

YEGOR (CONT'D)

Make certain we have someone assigned to track every aircraft from North America toward our location.

TALIA

Already covered, Sir, but won't she use a stealth aircraft?

Yegor winces in frustration and directs Talia to the huge grand piano. Talia smiles with excitement and moves gracefully over to the piano bench.

She floats her fingers lightly over the keys in reverence for several moments and begins to play the piano.

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

INT. FBI HEADQUARTERS BUILDING - WAR ROOM

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

ALEXA

This is the most important moment of our careers. We can't let this girl fall into Makarov's hands.

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

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

INT. SUBWAY TRAIN (MOVING)

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

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

EXT. SUBWAY STATION

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

INT. FBI HEADQUARTERS BUILDING - WAR ROOM

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

ANNA
I may have something.

ALEXA
Big screen.

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

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

Vince studies a map as Alexa joins him.

ALEXA (CONT'D)
See likely destination?

VINCE
(Pointing)
Just a small airfield over here.

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

We'll stay patched in by video connect.

Alexa and Vince bolt out of the room.

INT. CAB DUSK (MOVING)

The CABBIE drives. Arielle leans forward.

ARIELLE
I need to buy your cab.

CABBIE

Say what?

ARIELLE

I need to buy your cab right now.

CABBIE

I don't own the cab.

ARIELLE

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

The cabbie considers the question.

CABBIE

How much?

ARIELLE

How does thirty thousand sound?

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

CABBIE

Deal.

He pulls over in a remote area.

EXT. REMOTE HIGHWAY

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

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

INT. CAB (MOVING)

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

GREG

Where to?

ARIELLE

U-turn.

Greg u-turns the cab.

ARIELLE (CONT'D)
4.2 miles, take a left. Get on the
freeway.

Arielle turns up the police ban.

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

ARIELLE
They're tracking faster than I'd
hoped.

GREG
If they're tracking, so is Yegor.

ARIELLE
We're not far from the airfield.

CHASE
Does the cab have a locator beacon?

ARIELLE
Yes, but I killed the fuse.

REMOTE PRIVATE AIRFIELD - NIGHT

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

INT. HANGER

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

CHASE
Who's is this?

GREG
Her's no doubt.

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

GREG
When did you pick it up?

ARIELLE
General Brecher arranged it for me.

CHASE
Who's he?

GREG
The head of Israeli military
intelligence.

ARIELLE
It looks like an ordinary G5 but it
flies above Mach 2 with significant
stealth and defense elements.

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

ARIELLE (CONT'D)
This has to be the end of the line
for us for now.

Greg and Chase are incredulous.

GREG
No way.

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

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

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

CHASE
So what're we suppose to do?

ARIELLE
This jet is for the two of you.

GREG
To do what?

ARIELLE
Fly to Israel and stay safe until
this is over.

(MORE)

ARIELLE (CONT'D)
Brecher is expecting both of you
and he'll guaranty your security.

Greg and Chase pace back and forth.

CHASE
What're you going to do?

ARIELLE
I have a ride coming.

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

CHASE
What the hell is that?

GREG
The fastest form of transportation
on earth.

CHASE
What about the pilot?

ARIELLE
She'll be flying you back to
Israel.

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

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

CHASE
Wow!

Arielle flashes a death stare at Chase.

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

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

Arielle moves toward Esther.

ESTHER

Hello, Arielle. I'm Esther.

ARIELLE

Good to meet you. We have the FBI
on the way. You should get
operational on the G-5 now.

Esther nods and moves quickly into the G-5. Arielle scoops up the satchel and gives Chase a warning glare. She disappears into the G5. Chase realizes too late that he really screwed up. His focus shifts to the fuel cart.

CHASE

Don't you need to refuel it?

GREG

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

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

GREG (CONT'D)

(Yelling)

Gotta' go now!!!

Arielle appears from the G5 in her flight suit with her pressurized helmet. Greg hurries into the G-5.

CHASE

I'm really sorry.

ARIELLE

Me too. We must go now.

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

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

EXT. TARMAC

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

INT. FBI CAR (MOVING)

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

VINCE

What the hell is that?

ALEXA

I don't know but we can't stop it.

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

VINCE

UNREAL!!! Nothing's gonna catch that thing.

ALEXA

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

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

VINCE

Did you see it?

VANESSA

Well enough.

ALEXA

What was it?

VANESSA

The FXX.

ALEXA

What's that?

VANESSA

The fastest aircraft on earth. Mach 7 plus. Complete stealth.

VINCE

Never heard of it. When did we get it?

VANESSA

We didn't. It belongs to the Israelis.

VINCE

What's it doing here?

VANESSA

Arielle has strong Israeli connections.

Alexa considers the situation.

ALEXA

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

VANESSA

Yegor no doubt.

VINCE

And if he gets both of them?

VANESSA

Checkmate.

INT. FXX COCKPIT - AIRBORNE - NIGHT (MOVING)

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

INT. YEGOR'S MOUNTAIN VILLA - NIGHT

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

YEGOR

Could this get any better?

TALIA

May I ask why you say that, Sir?

YEGOR

That was the most sophisticated combat aircraft on earth. It flies above Mach 7 and is completely stealth in darkness.

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

TALIA
Who is flying it?

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

Talia considers his assertions.

TALIA
May I ask your plan to deal with
her?

YEGOR
Psychological warfare.

TALIA
In what way?

YEGOR
We put our major chess piece into
action.

Yegor picks up his phone and dials.

INT. G-5 - MAIN COMPARTMENT

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

GREG
Want to talk about it?

Chase struggles to regain his composure to speak.

GREG (CONT'D)
It's okay. Whenever your ready.

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

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

(MORE)

CHASE (CONT'D)

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

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

America 2.0 is a great idea but it pisses off a lot of very powerful people who have my father shot by a secret service agent in the White House who also shot me.

I had to have major surgery but I was somehow miraculously healed by my dream girl who seems to have something to do with the disappearance of my comatose father who she says she can help but she won't tell me how.

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

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

Greg reacts with faux incredulity.

CHASE (CONT'D)

To top it off, I managed to hurt my dream girl before she flew away on a suicide mission in a super secret Mach 7 Israeli stealth jet to Russia to stop the most powerful and evil man on earth from taking over the world.

Greg nods in understanding.

CHASE (CONT'D)

Did I leave out anything?

GREG

The part about ogling a very hot Israeli fighter pilot.

CHASE

(Sarcastic)

Thanks for cheering me up.

GREG

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

Chase reflects on the question and becomes emotional.

CHASE

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

They both consider his words.

CHASE (CONT'D)

I mean, does the insanity of her life ever end?

GREG

It may not.

CHASE

What're you saying?

GREG

That Arielle is not like the rest of us.

Greg takes a deep drink from his beer bottle.

CHASE

Yes, you expressed her reality in mind blowing fashion.

GREG

Then you should believe in Arielle.

Chase shifts to genuine anguish.

CHASE

I'm worried about her.

GREG

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

INT. WHITE HOUSE - SITUATION ROOM

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

JOHN

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

VANESSA

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

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

JOHN

Which would put them at risk of capture.

Looking to Alexa.

JOHN (CONT'D)

Do you agree with this assessment?

ALEXA

(Gravely)
Yes, Sir, we do.

JOHN

Then we must take down the G-5.

Alexa registers alarm.

ALEXA

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

JOHN

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

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

VINCE

There's something very wrong going on here.

HALLWAY

John turns toward Vanessa.

JOHN

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

VANESSA

Yes, Sir.

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

EXT. WASHINGTON D.C. - STREET

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

INT. FBI CAR (MOVING)

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

ALEXA

Are you thinking what I'm thinking?

VINCE

What exactly are you thinking?

ALEXA

That this whole scenario was all a set up to stop America 2.0 and put Carson in the White House.

VINCE

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

ALEXA

Because he witnessed the shooting of the President.

They both sit in alarmed silence.

ALEXA (CONT'D)

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

VINCE

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

Alexa's mind races. Her eyes flash concern.

ALEXA

And Carson was once the US Ambassador to Russia.

VINCE

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

ALEXA

Then he's certain to know Makarov.

VINCE

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

They are both stunned by the implications.

ALEXA

But we have no proof.

VINCE

What do we do?

Alexa's eyes flash with terror.

ALEXA

We have a much bigger problem.

VINCE

What?

ALEXA

We're loose ends too.

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

EXT. PENNSYLVANIA AVENUE

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

INT. FBI CAR

Alexa checks her rearview mirror and spots an SUV in hot pursuit. She accelerates to high speed as she struggles to see through the bloody windshield. She is freaking out of her mind.

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

EXT. 14TH STREET TIDAL BASIN BRIDGE

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

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

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

INT. FXX COCKPIT - AIRBORNE - (MOVING)

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

INT. FBI CAR

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

TIDAL BASIN - UNDERWATER

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

EXT. TIDAL BASIN SHORE

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

INTERCUT AS NECESSARY:

ALEXA

Hello.

ARIELLE

Alexa, this is Arielle DeNovo.

Alexa reflects astonishment.

ARIELLE (CONT'D)

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

Alexa looks toward the bridge.

ALEXA

Yes.

ARIELLE

That was your assailants. I took them out.

ALEXA

How?

ARIELLE

Satellite laser bursts.

ALEXA

But how did you know?

ARIELLE

I was listening to your meeting
with Carson and your conversation
with Vince in the car.

Alexa gasps in anguish over Vince.

ARIELLE (CONT'D)

Sorry I couldn't save your partner.

ALEXA

It's unbelievable.

ARIELLE

Yes, but you have to shake it off
or you'll join him.

ALEXA

Understood.

ARIELLE

Do you see the yacht basin?

ALEXA

Yes.

ARIELLE

Swim to the yacht in berth 36. The
access code is 1776X. There are
clothes in the bedroom. There are
weapons in the shower.

Stay on the yacht and call no one.
General Brecher is sending an
Israeli protection team. They'll be
wearing white wrist bands

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

ALEXA

Thank you.

ARIELLE

No problem. One more thing. If
something happens to me, check the
basement at my house. Same access
code. 1776X.

ALEXA

What's going on there?

ARIELLE

Hopefully a miracle. Bye for now.

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

SUPER: MEDITERRANEAN SEA

EXT. MEDITERRANEAN SEA - DUSK

The USS Gerald R. Ford motors through the sea and launches aircraft.

INT. G-5 - MAIN COMPARTMENT (MOVING)

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

CHASE

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

Greg hands a glass of scotch to Chase.

GREG

Just last week.

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

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

GREG (CONT'D)

What's up?

ESTHER

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

Greg and Chase flash alarm.

CHASE

Why????!!!

ESTHER

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

Chase looks out his window.

CHASE
In the middle of the Mediterranean
Sea?

ESTHER
Jump or die.

Esther cinches up her chute and disappears into the cockpit.

LATER - MOVING

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

CHASE
I've never jumped before.

GREG
Add another Arielle adventure to
your list.

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

ESTHER
Now!

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

EXT. MEDITERRANEAN SEA - NIGHT

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

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

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

GREG
Now!

Greg and Esther jerk their parachute release handles and two black chutes open above them.

They drift slowly down toward the sea as military jets can be heard shrieking through the skies above. The G-5 crashes into the sea in the distance.

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

INT. SMALL BLACK RAFT

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

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

GREG

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

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

CHASE

Thank you.

ESTHER

Duty calls in strange ways. Stay here for now.

She hands him the dim light stick and disappears underwater.

EXT. MEDITERRANEAN SEA - NIGHT

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

ESTHER

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

They both disappear underwater.

SUPER: URAL MOUNTAINS

EXT. URAL MOUNTAINS - AIRBORNE

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

INT. FXX COCKPIT - AIRBORNE (MOVING)

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

ARIELLE

Come on, Yegor. Where are you?

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

INT. YEGOR'S MOUNTAIN VILLA - NIGHT

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

TALIA

No one could survive that.

YEGOR

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

Emotions for other people are her great weakness.

Yegor does not see Talia's hurt expression.

YEGOR (CONT'D)

Now she'll make the great mistake of confronting me.

INT. FXX COCKPIT - AIRBORNE (MOVING)

Arielle flies and listens to the speaker.

TALIA (O.S. ON SPEAKER)

May I ask, Sir? What is your plan for the girl when you catch her?

YEGOR (O.S. ON SPEAKER)

Amusement...

ARIELLE

Then it's amusement you shall have.

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

EXT. OUTERSPACE

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

INT. YEGOR'S MOUNTAIN VILLA - NIGHT

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

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

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

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

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

EXT. YEGOR'S MOUNTAIN

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

INT. TECHNOLOGY CENTER

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

INT. ELEVATOR (MOVING)

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

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

LOWER HALLWAY

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

ESCAPE TUBE

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

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

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

INT. ANTON SHEKOV'S QUARTERS

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

HALLWAY

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

INT. ELEVATOR SHAFT

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

INT. FXX COCKPIT - AIRBORNE (MOVING)

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

EXT. URAL MOUNTAINS - AIRBORNE - NIGHT (MOVING)

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

INT. FXX COCKPIT - AIRBORNE (MOVING)

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

EXT. URAL MOUNTAINS - AIRBORNE - NIGHT

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

EXT. URAL MOUNTAINS

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

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

EXT. MEDITERRANEAN SEA - NIGHT

A lightening storm thunders in the distance. Esther, Chase and Greg lie next to each other in the small raft.

INT. URAL MOUNTAINS - ESCAPE TUBE EXIT

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

YEGOR
Where's the doctor?

MICHAIL steps forward.

YEGOR (CONT'D)
Help the girl.

Michail steps into the monorail.

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

GREGORI
They struck the aircraft.

YEGOR
Any sign of the girl?

GREGORI
No one could have survived the
explosion.

YEGOR
What about ejection?

GREGORI
None was observed.

YEGOR
Are you checking the area?

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

YEGOR
That's what helicopters are for!!!

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

EXT. MEDITERRANEAN SEA - NIGHT

The storm rages as Greg, Esther and Chase cling to the raft.
Greg and Esther survey the horizon. Lights from a large group
of ships emerge on the west horizon.

ESTHER
We've got big problems.

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

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

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

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

EXT. URAL MOUNTAINS - NIGHT

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

EXT. URAL MOUNTAINS - ESCAPE TUBE EXIT

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

EXT. URAL MOUNTAINS - NIGHT

Anton reaches the ejection seat and recognizes Arielle.

ANTON
Oh, my God.

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

ANTON (CONT'D)
Arielle.

She does not respond. Anton gently shakes her.

ANTON (CONT'D)
(Yelling)
Arielle!

Her head bobs and her eyes open.

ARIELLE
Anton?

ANTON

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

ARIELLE

Good point.

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

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

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

ANTON

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

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

ANTON (CONT'D)

Those should be a big help. What about backup?

ARIELLE

Maybe eventually.

ANTON

Great!

They freeze as a helicopter makes another low pass nearby.

ANTON (CONT'D)

Any great ideas?

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

ARIELLE

There's only one way.

ANTON

What is it?

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

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

ANTON (CONT'D)

Thank you.

ARIELLE

I need you to climb up this tree and hide.

ANTON

Why?

ARIELLE

So you can escape.

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

ARIELLE (CONT'D)

Wait here until Greg shows up with the other FXX.

ANTON

What about you?

ARIELLE

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

ANTON

Talia? Who's Talia?

ARIELLE

She's the key to everything.

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

ANTON

Access codes?

ARIELLE

Yes, partial codes but enough for you to help me.

Anton embraces Arielle.

ANTON

Thank you for trusting me and saving me again.

ARIELLE

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

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

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

YEGOR

You hurt my Talia!!

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

Yegor staggers back.

YEGOR (CONT'D)

What are you?

ARIELLE

A messenger.

YEGOR

A messenger for who?

ARIELLE

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

Yegor scoffs.

YEGOR

What's your purpose here?

ARIELLE

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

YEGOR

I'm beyond salvation.

ARIELLE

That's your choice to make.

Yegor fumes with contempt.

YEGOR

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

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

EXT. CONIFER TREE

Anton watches armed men emerge from the chopper. They grab Arielle and place her into a body bag. They zip it closed and load her into the rear of the chopper. It takes off.

EXT. MEDITERRANEAN SEA - DAY

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

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

INT. URAL MOUNTAINS - ESCAPE TUBE EXIT

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

YEGOR

What's wrong with her?

MICHAIL

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

YEGOR

Is there anything that can be done
for her?

MICHAIL

No, Sir.

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

ARIELLE

I can help her.

Yegor spins around and sees Arielle.

YEGOR
YOU DID THIS TO HER!!

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

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

ARIELLE (CONT'D)
We must hurry. She only has moments
to live.

Yegor paces back and forth in anguish.

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

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

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

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

YEGOR (CONT'D)
I thought I'd lost you, sweet girl.

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

Yegor helps her to her feet and they embrace.

TALIA
Did you find the girl?

YEGOR
Yes.

Yegor looks around. Arielle has vanished.

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

Gregori bolts away with three ARMED MEN. Yegor and Talia follow them.

EXT. URAL MOUNTAINS - ESCAPE TUBE EXIT

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

INT. CHOPPER - REAR COMPARTMENT

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

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

ARIELLE
You must be Talia. I'm Arielle.

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

TALIA
Hello, Arielle. You seem very nice.

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

ARIELLE
I was sent here to find you.

TALIA
Why?

ARIELLE
You don't know who we are?

TALIA
No.

ARIELLE

How did you come to be with Yegor?

TALIA

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

Yegor inserts himself between them.

YEGOR

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

Talia becomes emotional.

TALIA

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

YEGOR

No, you may not!

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

YEGOR (CONT'D)

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

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

EXT. URAL MOUNTAINS - AIRBORNE - DAYBREAK (MOVING)

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

INT. FXX COCKPIT - AIRBORNE (MOVING)

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

EXT. URAL MOUNTAINS

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

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

GREG
(Yelling)
Arielle!!

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

GREG (CONT'D)
Where's Arielle?

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

GREG
Why?

ANTON
She wanted to save some girl named
Talia who is the key to everything?

Greg anguishes.

ANTON (CONT'D)
She says she needs my help on her
system and gave me partial access
codes.

Greg warily considers the situation. He shifts his focus to the sunrise.

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

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

SUPER: ISRAELI EMBASSY - WASHINGTON, D.C.

EXT. ISRAELI EMBASSY - WASHINGTON, D.C.

A brief exterior view of the Israeli embassy building.

INT. ISRAELI EMBASSY - BASEMENT

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

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

INTERCUT AS NECESSARY:

GENERAL BRECHER (ONSCREEN)

This is a very disturbing situation, Agent McDonald.

ALEXA

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

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

GREG (ONSCREEN)

Makarov took her four hours ago.

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

GENERAL BRECHER (ONSCREEN)

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

ALEXA

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

GENERAL BRECHER (ONSCREEN)

Why?

ALEXA

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

Alexa considers the situation.

GENERAL BRECHER

A rogue American President is a terrifying scenario.

Is there anything we can do?

ALEXA

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

GENERAL BRECHER
Any idea why?

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

General Brecher and Greg consider the information.

GREG (ONSCREEN)
She had to take Foster somewhere
and that's the likely option.

GENERAL BRECHER (ONSCREEN)
I suggest that we send you and a
team over to her residence.

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

GENERAL BRECHER (ONSCREEN)
Ezekiel can handle that. I just
hope they're not watching her
residence.

GREG (ONSCREEN)
Probably not. I'm sure Carson knows
that Makarov has Arielle.

GENERAL BRECHER (ONSCREEN)
Do you know the site?

GREG (ONSCREEN)
Yes, but not well.

GENERAL BRECHER (ONSCREEN)
Any tactical suggestions?

GREG (ONSCREEN)
There's an underground tunnel from
the house basement down to the
boathouse.

GENERAL BRECHER (ONSCREEN)
Good information. What's your plan?

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

GENERAL BRECHER (ONSCREEN)
That's the best option.

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

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

General Brecher's expression reveals concern.

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

GENERAL BRECHER (ONSCREEN)
Okay... I'll relocate to Bucharest
immediately to oversee his
activities.

GREG (ONSCREEN)
Sounds like a plan, Sir.

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

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

INT. GENERAL BRECHER'S COMMAND CENTER

Chase and Esther are seated behind the general. He turns
toward them.

CHASE
Sir, I want to go with you to
Bucharest to closely follow what's
going on with my father.

The general is dubious as he considers the request.

CHASE (CONT'D)
I also have knowledge that could be
helpful.

The general nods reluctantly.

EXT. KONSTANTIN PALACE - AIRBORNE - DAY (MOVING)

An aerial panorama of the huge Konstantin Palace compound.

EXT. KONSTANTIN PALACE - DAY

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

TALIA

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

YEGOR

Konstantin Palace. It's our new
home.

TALIA

Really, Sir?

YEGOR

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

TALIA

How is this more safe than the
mountain, Sir?

YEGOR

It's a palace of the Russian
President.

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

Talia nods her understanding.

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

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

INT. KONSTANTIN PALACE - HALLWAY

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

INT. GRAND BALLROOM

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

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

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

YEGOR

Please inspire us.

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

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

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

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

TALIA

May I play along with her?

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

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

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

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

TALIA (CONT'D)

No. No. You can't hurt her!

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

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

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

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

Talia unlatches his belt and pulls it from his waist.

YEGOR

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

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

TALIA

Help! Someone please help us!!

Yegor bleeds all over the place.

YEGOR

It's too late. The artery is
severed.

Yegor emotionally embraces Talia as she wails in grief.

YEGOR (CONT'D)

I love you child.

TALIA

I love you too.

YEGOR

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

Yegor begins to fade away.

TALIA

Oh no! Please don't leave me!

YEGOR
Fear not child. Arielle will
protect you.

TALIA
(Tearfully)
Why would she protect me?

Yegor struggles to breathe.

YEGOR
Because she's your twin sister...

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

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

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

TALIA
What just happened?

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

Then I was traveling a dark path
alone.

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

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

TALIA
What does it mean, Sir?

Yegor reflects on the question.

YEGOR
It means that you have her gifts as
well.

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

YEGOR
Perhaps you were meant for a
different purpose.

TALIA
What purpose?

Yegor considers the question.

YEGOR
Surely Arielle can tell us more.

TALIA
But they took her away.

YEGOR
Yes, and we must help her.

TALIA
But how?

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

OLEG
What a miraculous recovery. Come
with me.

INT. BASEMENT CELL

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

EXT. ARIELLE'S ESTATE HOME - NIGHT

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

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

EXT. POTOMAC RIVER - UNDERWATER

Four COMMANDOS in scuba gear swim underwater.

INT. ARIELLE'S BOATHOUSE

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

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

INT. BOATHOUSE TUNNEL

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

INT. ARIELLE'S OUTER BASEMENT

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

INT. SMALL BASEMENT

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

ALEXA

Holy Jesus.

EZEKIEL

Is he alive?

Alexa examines Curt and the instruments.

ALEXA

Yes, but still vegetative.

EZEKIEL

What now?

ALEXA

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

EZEKIEL

So we need to move him somewhere safe.

ALEXA

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

EZEKIEL

Will that stop Carson?

ALEXA

It should.

Alexa's mind races through the options.

EZEKIAL

I've got another idea.

Ezekial dials her satellite phone.

INT. KONSTANTIN PALACE - BASEMENT

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

INT. KONSTANTIN PLACE - BASEMENT CONFERENCE ROOM

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

THE VOICE (O.S. ON SPEAKER)

Be seated. Your video conference call will begin shortly.

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

SUPER: OFFSHORE VIRGINIA BEACH

EXT. ATLANTIC OCEAN - OFFSHORE - VIRGINIA BEACH - NIGHT

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

EXT. SMALL BLACK YACHT (MOVING)

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

ALEXA

Got it off the port bow.

Ezekiel grabs a beacon. Flashes it once.

EZEKIEL

Okay let's go.

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

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

Other SAILORS open a cargo hatch on the deck.

EZEKIEL (CONT'D)

Now!

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

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

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

SUPER: BUCHAREST - ISRAELI EMBASSY

EXT. BUCHAREST - ISRAELI EMBASSY - DAY

A brief visual of the embassy building.

INT. ISRAELI EMBASSY - BUCHAREST - BASEMENT COMMAND CENTER

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

ANTON

Excuse me.

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

LATER

Chase and General Brecher watch Anton as he desperately types and searches the screens. Greg flies the FXX.

INTERCUT AS NECESSARY:

ANTON

Okay. Greg, can you hear me?

GREG (ONSCREEN)

Roger that.

ANTON

They're at the Konstantin Palace.

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

Arielle seems to be in a conference room.

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

GREG (ONSCREEN)

Almost there.

CHASE

Who's this girl, Talia?

ANTON

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

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

ANTON (CONT'D)

Sweet Jesus! She looks just like Arielle!

CHASE

With darker hair.

He captures her face and runs facial recognition software.

ANTON

Nothing else on her in the systems.

CHASE

So what's the missing key in this situation?

ANTON

It could be anything.

CHASE

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

They all consider the data points.

ANTON

To go get Talia.

Chase's eyes flash with awareness.

CHASE

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

ANTON

What're you getting at?

CHASE

Maybe Talia can.

GENERAL BRECHER

But why the difference?

A light goes off in General Brecher's mind.

GENERAL BRECHER (CONT'D)

It's biblical.

ANTON

How so?

GENERAL BRECHER

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

CHASE

What about Talia?

GENERAL BRECHER

It means lamb of God.

They are taken aback by the implications.

CHASE
But only Christ is the lamb of God.

General Brecher hesitates.

GENERAL BRECHER
Perhaps Talia is a feminine
variant.

A prolonged silence of contemplation.

GREG (ONSCREEN)
Very heavy stuff, guys.

They are all blown away by the concept.

CHASE
They must be related.

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

GENERAL BRECHER
Somehow separated?

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

ANTON
By Yegor Makarov. He was active in
Crimea at that time.

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

Chase's eyes flash with hope.

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

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

CHASE
The sub needs to run silent and
very deep.

GENERAL BRECHER
I'll pass on an emphasis alert.

GREG (ONSCREEN)
We have another big problem.

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

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

General Brecher anguishes for several moments.

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

GREG (ONSCREEN)
How far along are you?

GENERAL BRECHER
Beta testing.

GREG (ONSCREEN)
Major issues?

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

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

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

GREG (ONSCREEN)
I'm out for now.

CHASE
(To General Brecher)
Sir, I'd like to request permission
to go on this mission.

General Brecher wrinkles his brow.

GENERAL BRECHER
It would be a terrible risk and
very uncomfortable.

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

General Brecher considers the concept.

CHASE (CONT'D)
I'd really like to be there for
Arielle and my dad.

GENERAL BRECHER
Okay.

INT. KONSTANTIN PALACE - BASEMENT - CELL #3

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

TALIA
Why did you never tell me about
Arielle?

YEGOR
What about her?

Talia narrows her eyes.

TALIA
You said we are sisters.

YEGOR
Really? When did I say that?

Talia narrows her eyes at Yegor.

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

Yegor squirms as he searches for an answer.

TALIA (CONT'D)
The time has come to tell the
truth.

Yegor sighs in acquiescence.

YEGOR

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

Talia's eyes moisten.

TALIA

You stole me from my mother?

Yegor lowers his head in shame.

YEGOR

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

Yegor fights to control his emotions

YEGOR (CONT'D)

And I sensed you were someone very special.

Talia reflects her conflicted emotions.

TALIA

So you kept me for yourself.

Yegor nods in embarrassment.

YEGOR

And I discovered love through you.

TALIA

By denying me the love of my family?

Yegor lowers his head in shame.

INT. KONSTANTIN PLACE - BASEMENT CONFERENCE ROOM

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

Intercut as necessary:

JOHN

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

ARIELLE
So are you, Sir.

John frowns.

JOHN
I suggest you avoid sarcasm in your
current predicament.

ARIELLE
Is that a threat, Sir?

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

ARIELLE
Please share your current realities
with me.

JOHN
Only as much as you need to know.

ARIELLE
Very well. Please get on with it.

John glares at Arielle.

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

ARIELLE
And what are your goals, Sir?

JOHN
That's not your concern.

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

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

John grimaces in frustration.

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

ARIELLE

You're confusing me with someone who fears death.

JOHN

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

ARIELLE

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

John gives Arielle a death stare.

JOHN

Don't you dare threaten me.

ARIELLE

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

John fumes as he considers a response.

JOHN

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

ARIELLE

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

The 48 hours applies to her life as well because my life is over if anything happens to her.

John wrinkles his brow in determination.

JOHN

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

(MORE)

JOHN (CONT'D)

Do you want that on your
conscience?

ARIELLE

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

Thanks for clearing that up.

John struggles not to blow a gasket.

ARIELLE (CONT'D)

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

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

John glares at Arielle.

JOHN

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

ARIELLE

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

John laughs incredulously.

JOHN

And you and your system are the
solution?

ARIELLE

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

John barely suppresses his rage.

ARIELLE (CONT'D)

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

John flashes another death stare at Arielle.

ARIELLE (CONT'D)

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

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

JOHN

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

Arielle considers the situation.

ARIELLE

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

John stands in fury.

JOHN

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

Arielle considers the situation.

ARIELLE

So what's your grand plan, Adolph?

John flashes an intense death stare at Arielle.

JOHN

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

Arielle rolls her eyes.

ARIELLE

Really, that's the best you got?

John goes apoplectic.

JOHN

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

ARIELLE

Oh, really?

John smiles with devious satisfaction.

JOHN

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

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

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

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

HALLWAY

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

ARIELLE

TALIA!!!

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

ARIELLE (CONT'D)

Let's go.

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

INT. ISRAELI EMBASSY - KIEV - BASEMENT COMMAND CENTER

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

ARIELLE (O.S.)

So what's your grand plan, Adolph?

JOHN (O.S.)
Demand that all nations submit to
my will or I will unleash
Armageddon!!

INTERCUT AS NECESSARY:

GENERAL BRECHER
Greg, did you get that?

GREG (ONSCREEN)
Yes, Sir.

GENERAL BRECHER
We have a rogue American president.

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

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

GREG (ONSCREEN)
Will do.

General Brecher reappears.

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

Anton furiously types on the keyboard.

ANTON
Done.

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

Anton types away.

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

Anton continues to type furiously.

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

Anton types like crazy.

ANTON
This will take some time.

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

INT. KONSTANTIN PALACE - DAY

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

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

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

ARIELLE
Wait here.

Arielle bolts through the door.

EXT. KONSTANTIN PALACE - SUNDOWN

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

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

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

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

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

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

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

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

GREG

Can you fly?

ARIELLE

Yes.

Arielle notices Chase. They embrace as Yegor arrives.

ARIELLE (CONT'D)

Have you lost your mind?

CHASE

No more than you.

Esther arrives with pressurized flight gear for everyone.

ESTHER

Get these on.

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

TALIA

(To Yegor)

You must come with us.

YEGOR

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

Yegor and Talia exchange a glance.

YEGOR (CONT'D)

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

Talia takes his hand.

TALIA

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

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

LATER

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

INT. ISRAELI SUBMARINE "LEVIATHAN" (MOVING)

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

CAPTAIN MEYER, 43, appears.

CAPTAIN MEYER

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

Your president has declared war on Israel.

Alexa registers alarm as Captain Meyer disappears.

INT. PRESIDENT CARSON'S COMMAND BUNKER

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

JOHN

What's going on?

VANESSA

A global systems shutdown.

JOHN

How is that possible? The girl is
in custody!

VANESSA

Apparently she trusted someone else
with system access.

JOHN

Who's this person and where are
they?

VANESSA

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

JOHN

Any idea where he is?

VANESSA

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

JOHN

Find him!

VANESSA

Yes, Sir. We have another problem.

JOHN

What now?

VANESSA

The two girls have escaped.

Terror flashes across John's face.

JOHN

(Furious)

How could that happen!!!!

VANESSA

Two FXXs.

JOHN

So we can't track their location?

VANESSA

That's correct, Sir.

John considers the situation.

JOHN

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

VANESSA

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

JOHN

What is it?

VANESSA

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

John processes the information.

JOHN

Why did no one tell me about this?

VANESSA

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

That sub is a primitive diesel and no real threat to us.

John absorbs her assertions.

JOHN

Any news on Foster's body?

VANESSA

None, Sir.

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

VANESSA (CONT'D)

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

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

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

JOHN
SKINNER!!!

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

JIM
What happened?

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

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

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

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

GENERAL MARKS
Yes, Sir.

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

Find and destroy it at all costs.

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

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

GENERAL MARKS
Yes, Sir, but we're having major virus issues on the Ford.

JOHN

Where is the Ford?

GENERAL MARKS

She just returned to the Atlantic from the Mediterranean with power and virus issues that need to be resolved before she can return to action.

John fumes.

JOHN

General, we're in the midst of a national security emergency. Have the Ford and her group aide in the search and destruction of any Israeli sub in the Atlantic

Redirect every ship and submarine in the vicinity with the same orders.

Find that Israeli sub and destroy it before it turns our east coast into a nuclear waste land!

GENERAL MARKS

Yes, Sir.

General Marks disappears. Skinner reappears.

JOHN

Get Director Trescott in here.

JIM

Yes, Sir.

DIRECTOR PAUL TRESMOTT, 48, appears in the doorway.

JOHN

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

Paul is flustered.

PAUL

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

JOHN

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

John points his finger at Paul.

JOHN (CONT'D)

If you value your career, I suggest you get busy locating the Israeli sub off Virginia.

Put everything we have on it.

PAUL

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

John struggles to control his rage.

JOHN

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

PAUL

Yes, Sir.

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

JOHN

Yes?

RACHEL

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

John fumes in frustration.

JOHN

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

RACHEL

Yes, Sir.

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

JOHN

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

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

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

JOHN (CONT'D)

So much for economic competition from the EU.

General Marks enters the room.

JOHN (CONT'D)

Close the door.

General Marks complies.

JOHN (CONT'D)

I just spoke to the Russian president. He is outraged by the NATO attack on his forces near St. Petersburg.

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

General Marks' expression registers grave concern.

JOHN (CONT'D)

If you have a problem executing this order, I'll find an officer who will.

GENERAL MARKS

We'll follow your orders, Sir.

JOHN

That is all.

General Marks departs.

EXT. ATLANTIC OCEAN - DAY

The enormous USS Gerald R. Ford and its support ships race at high speed in the open sea.

EXT. ATLANTIC OCEAN - AIRBORNE - DAY

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

INT. FXX 2 COCKPIT - AIRBORNE (MOVING)

INTERCUT AS NECESSARY:

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

TALIA

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

ARIELLE

Certainly.

TALIA

Have you known about me all your life?

ARIELLE

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

TALIA

How'd you find out about me?

Arielle considers the question.

ARIELLE

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

GREG (O.S. ON SPEAKER)

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

ARIELLE

Will do. Hold on Talia.

EXT. OVER EUROPE - AIRBORNE (MOVING)

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

INT. ISRAELI SUBMARINE "LEVIATHAN" - SUBMERGED

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

ALEXA

Not good.

CAPTAIN MEYER

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

ALEXA

I'm sure they're monitoring the situation.

INT. ISRAELI EMBASSY - BUCHAREST - BASEMENT COMMAND CENTER

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

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

GENERAL BRECHER

Can we disable the American fleet?

ANTON

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

GENERAL BRECHER

Can you hack them?

ANTON

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

General Brecher anguishes.

GENERAL BRECHER

We can't allow any launches from
the Ford.

ANTON

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

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

GENERAL BRECHER

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

Anton types away.

EXT. ATLANTIC OCEAN - AIRBORNE - DAY

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

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

INT. ISRAELI EMBASSY - ANKARA - BASEMENT COMMAND CENTER

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

ANTON

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

GENERAL BRECHER

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

General Brecher anguishes.

GENERAL BRECHER (CONT'D)

There's a price to be paid for a
rogue President.

Take down any aircraft that launch.

(MORE)

GENERAL BRECHER (CONT'D)
Try do avoid pilot deaths if
possible.

ANTON
I've got a better idea.

Anton types away.

EXT. ATLANTIC OCEAN - AIRBORNE - DAY

The USS Ford motors away from the support vessels at high speed. An F-35 prepares to launch from the flight deck. A smaller laser beam bursts from the sky and skillfully damages the catapult and aircraft elevators of the USS Ford.

INT. ISRAELI EMBASSY - ANKARA - BASEMENT COMMAND CENTER

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

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

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

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

ANTON
About two hours.

GENERAL BRECHER
And the FXXs?

ANTON
About two hours also.

GENERAL BRECHER
Is our sub safe to move toward the
FXXs?

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

INT. PRESIDENT CARSON'S COMMAND BUNKER

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

GENERAL MARKS
Satellite laser bursts have damaged
the flight deck and elevators of
the Ford, Sir.

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

JOHN
Get the Israeli Prime Minister on
the line.

John waits impatiently.

INTERCUT AS NECESSARY:

SIMON GOLDWYN, 63, appears seated at a desk.

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

Simon is visibly terrified by the ultimatum.

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

SIMON (ONSCREEN)
Yes. We'll take immediate action.

INT. ISRAELI EMBASSY - ANKARA - BASEMENT COMMAND CENTER

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

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

GENERAL BRECHER
This is madness!

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

INTERCUT AS NECESSARY:

Simon is seated at his desk.

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

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

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

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

General Brecher turns toward Anton.

ANTON
That's not going to happen.

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

GENERAL BRECHER
Killing him doesn't solve anything.

ARIELLE (O.S. ON SPEAKER)
Call Carson back and say that...

INT. PRESIDENT CARSON'S COMMAND BUNKER

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

JOHN
I've got Prime Minister Goldwyn on your line.

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

JOHN (CONT'D)
Have you resolved our problem?

SIMON (ONSCREEN)

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

John considers a response in extreme angst.

JOHN

Release my systems and I'll deal
with her.

SIMON

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

JOHN

Then you leave me no choice.

SIMON

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

Do what you will and we'll respond
accordingly.

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

EXT. MOSCOW - RED SQUARE - NIGHT

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

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

INT. KREMLIN COMPOUND

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

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

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

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

INT. KREMLIN BUNKER ACCESS HALLWAY

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

INT. KREMLIN BUNKER CONTROL ROOM

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

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

VALERY

Seize him!!!

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

YEGOR

It will detonate if I release this switch.

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

VALERY

What do you want, Yegor?

YEGOR

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

Valery and everyone else hesitates.

YEGOR (CONT'D)

(Yelling)

NOW!!!

VALERY
DO AS HE SAYS!

Everyone springs into action. DMITRI slips into a side office behind Yegor.

SIDE OFFICE

Dmitri eases the door shut. Dials his phone.

INT. PRESIDENT CARSON'S COMMAND BUNKER

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

RACHEL
Operative K5 is on your line.

John snatches up the phone. Listens.

JOHN
Execute the Armageddon protocol.

John hangs up smiling.

JOHN (CONT'D)
Thank you, Yegor.

INT. KREMLIN BUNKER CONTROL ROOM

Yegor stands in the middle of the large console holding the trigger mechanism. Dmitri slips out of the office. He removes a Glock from his vest holster. Raises it to fire at Yegor from behind. Valery sees Dmitri.

VALERY
(Yelling)
NOOOOO!

SLOW MOTION

Dmitri fires a shot that strikes Yegor in the back of the head. Yegor collapses to his knees. Releases the trigger switch.

END SLOW MOTION

EXT. RED SQUARE - NIGHT

An enormous explosion erupts within the Kremlin walls.

INT. FXX - 2 COCKPIT - NIGHT (MOVING)

Arielle flies. Talia sits behind her. Her eyes suddenly flash with terrifying awareness.

INTERCUT AS NECESSARY:

TALIA
(Yelling)
NOOOO!!

Talia sobs.

ARIELLE
What's wrong?

Talia struggles to control her distress.

TALIA
Yegor is gone.

ARIELLE
How?

TALIA
The Kremlin. An explosion.

Arielle adjusts her screen to a satellite view of the Kremlin. A huge fire is burning.

ARIELLE
I'm sorry for your loss, Talia. He died to save many from tyranny.

Talia nods as she fights to regain her composure.

TALIA
He was the only family I ever knew.

Arielle anguishes for Talia.

ARIELLE
Well, now we have each other.

We must focus on the task before us.

Talia nods in agreement.

TALIA
What am I expected to do?

ARIELLE
Save humanity from a madman.

An image flashes on Arielle's screen. Talia watches over Arielle's shoulder. President Carson steps to a podium with the seal of the president mounted on the front of it.

JOHN

Ladies and gentlemen. I have just received terrible news of an attack on the Kremlin that has taken the lives of the senior Russian leadership.

This shocking news is a blow to all humanity but especially the great Russian people. I want to make clear the people of the United States are appalled by this terrible act of terrorism and we'll stand with the Russian people to insure that those responsible for this heinous crime are brought to swift justice.

As with the shooting of President Foster, all the evidence points to Israel as perpetrators of this heinous crime.

The world can no longer stand by and do nothing. We must act now to stop this madness.

The screen goes dark.

TALIA

Everything he said is a terrible lie!!

ARIELLE

That is why we must stop him.

TALIA

But how? He's the most powerful man on earth.

ARIELLE

But you possess a gift that is much more powerful than him.

Talia considers the assertion.

TALIA

You mean what happened with Yegor at the palace?

ARIELLE

Yes, you restored life to him after death. But it is much more than that.

You possess a very beautiful spirit that inspires people to listen to you and trust you.

Talia struggles with the concept.

TALIA

But how is that possible? I'm just a simple girl. Nothing special at all.

ARIELLE

That's not true, Talia. You're the most special girl of all.

TALIA

No, that would be you. You're like a living miracle.

ARIELLE

We're both blessed with great gifts to serve different purposes.

Talia is bewildered.

TALIA

It all seems so unbelievable.

ARIELLE

I understand exactly how you feel because I've felt this way too. You must trust me, okay?

TALIA

But of course. Please tell me what I should do.

GREG

Arielle, we're twenty minutes from the sub location.

ARIELLE

And the American submarines are 33 minutes from reaching firing range.

GREG

But they don't know the position of Israeli sub.

ARIELLE

They will as soon as it moves to surface.

CAPTAIN MEYER

Awaiting your instructions.

ARIELLE

Surface in exactly nineteen minutes and 23 seconds.

We'll drop Talia and then provide cover.

CAPTAIN MEYER

How effective will your cover be?

ARIELLE

We can jam guidance but not magnetic sensors.

CAPTAIN MEYER

Our torpedoes have twice the range of the American torpedoes. We can destroy them if we fire now.

Arielle's mind races.

ARIELLE

That would certainly trigger retaliation before your's made contact.

Your best defense is President Foster.

Anton, confirm the channel frequencies with the American subs and prepare for video transmission to them.

ANTON

On it.

GENERAL BRECHER

Captain, do as she says and hold for my command.

CAPTAIN MEYER

Yes, Sir.

Captain Meyer shakes his head in frustration.

CAPTAIN MEYER (CONT'D)
We must begin our ascent.

EXT. ATLANTIC OCEAN - UNDERWATER

The Israeli sub lifts off the ocean floor and begins a rapid ascent through the water.

INT. USS OHIO SUBMARINE

CAPTAIN WILSON stands at his control station. SEAMAN SWARTZ sits at a sonar station nearby.

SEAMAN SWARTZ
Sir, we have a sub rising at 57 miles.

CAPTAIN WILSON
Shift course to close range at full speed. Prepare torpedoes and missiles for launch.

Captain Wilson lifts his phone.

INTERCUT AS NECESSARY:

CAPTAIN WILSON (CONT'D)
Sir, we have located the Israeli sub and are closing. ETA to firing range is 17 minutes.

JOHN
You have my order to destroy the sub by any means necessary.

CAPTAIN WILSON
Yes, Sir.

Captain Wilson hangs up.

EXT. ATLANTIC OCEAN - AIRBORNE

The two FXXs slow to hover mode above a spot on the ocean surface. The FXX 1 remains on station above and the two seat FXX 2 hovers close to the ocean surface.

INT. FXX - 2 COCKPIT (HOVERING)

Arielle operates the controls. Talia sits behind her.

TALIA

The Americans certainly know we are here, right?

ARIELLE

Yes.

TALIA

It seems to me that the timing may not work here.

Should we try talking to the Americans?

Arielle considers the suggestion.

ARIELLE

Yes, and I think you would be the most effective person to talk to them.

TALIA

Okay.

INT. USS OHIO SUBMARINE

Captain Wilson stands at his control station. Seaman Swartz sits at a sonar station nearby.

SEAMAN SWARTZ

Sir, we have a request for contact from an aircraft in the area.

Captain Wilson nervously considers the request.

CAPTAIN WILSON

Put through the call.

INTERCUT AS NECESSARY:

CAPTAIN WILSON (CONT'D)

This is the Captain speaking. Please identify yourself.

TALIA

My name is Talia. I'm in an aircraft nearby. We're in position to destroy your vessel in an instant but we would prefer to avoid violence. Will you consider a proposal?

Captain Wilson reflects for several moments.

CAPTAIN WILSON

Yes.

TALIA

I'm here because your President Foster is aboard the Israeli submarine "Leviathan".

CAPTAIN WILSON

(Incredulously)

That's impossible.

TALIA

No, it's true. He was retrieved to avoid further jeopardy from the global conspiracy that tried to assassinate him.

The conspiracy is led by your Vice President Carson.

Captain Wilson absorbs the information with grave concern.

TALIA (CONT'D)

Your president is in a persistent coma but I possess a unique ability to help him emerge from it.

Captain Wilson's mind races with all the implications.

CAPTAIN WILSON

It seems highly unlikely.

TALIA

Why else would I be here risking my life to make such a claim?

Captain Wilson reflects. Acquiesces.

CAPTAIN WILSON

Continue.

TALIA

Please immediately cease your forward movement into torpedo firing range or we'll be forced to take defensive action.

Captain Wilson paces back and forth as he considers the situation.

CAPTAIN WILSON

You have my word but three more of our subs are closing behind us.

(MORE)

CAPTAIN WILSON (CONT'D)
I will offer my opinion to them but
I can't command their actions.

TALIA
Please pass along our conversation
and ask them to stand down so we
can avoid loss of life.

The "Leviathan" will surrender to
you if President Foster does not
appear on your monitors within
thirty minutes.

Captain Wilson shakes his head in wonder.

TALIA (CONT'D)
We're trying to avoid a catastrophe
for all concerned.

CAPTAIN WILSON
I'll speak to them.

TALIA
Please convince them. We must
destroy them in self defense if
they move to attack us.

CAPTAIN WILSON
Understood.

TALIA
I must enter the submarine to tend
to the president.

Please remain on this line with my
sister Arielle.

CAPTAIN WILSON
Will do.

EXT. ATLANTIC OCEAN

The "Leviathan" surfaces and eases to a stop. SEAMEN emerge from the conning tower as the FXX 2 sets down on the deck. Talia climbs out of the rear compartment. The bomb bay of the FXX 2 opens and Chase emerges. He is unsteady.

Seamen help Talia and Chase through the hatch and into the conning tower. Esther emerges from the bomb bay and joins Arielle. The bomb bay closes on the FXX 2 and it lifts off and up into patrol position.

INT. ISRAELI SUBMARINE "LEVIATHAN"

Alexa greets Talia at the base of the staircase.

ALEXA

Hi, Talia. I'm Alexa. Please follow me.

SERIES OF SHOTS:

Alexa leads Talia and Chase through the sub and down a staircase. Alexa opens the hatch to reveal the life support unit. Curt is visible through the plexiglass lid. Chase is shaken by the sight of his father.

Alexa turns a lever that releases the plexiglass lid. She lifts the lid.

Talia moves to Curt's side. She places her left hand on his forehead. Talia closes her eyes and says a prayer. She and Curt luminesce together for an extended period of time.

Talia eventually staggers back in exhaustion. Curt does not move. Talia repeats the procedure without success.

Everyone stands by in disappointment. Tears flow from Chase's eyes. He touches Curt's hand and Curt's eyes flash open.

Everyone is freaked out. Curt's eyes search his surroundings. He focuses on Chase, smiles and grasps his hand. His voice is hoarse.

CURT

Where the hell are we, son?

CHASE

The Israeli submarine "Leviathan". John Carson is acting as president in your absence and he has gone rogue.

Curt registers concern as he tries to clear his mind.

CHASE (CONT'D)

We're in the middle of a national security crisis that requires your immediate attention.

CURT

Then help me out of here!

Alexa and Chase help Curt out of the unit. Curt focuses on Talia.

They engage in a brief but profound spiritual exchange. Talia reaches out and touches Curt. His normal color returns.

CURT (CONT'D)

Thank you. Who are you?

TALIA

My name is Talia.

CURT

You look a lot like Arielle.

TALIA

She's my sister.

Curt absorbs the concept.

CURT

Is she okay?

TALIA

Yes, she's flying cover on this vessel.

ALEXA

Sir, we must get you to the command center immediately so you can assert command over the U.S. forces that have been ordered to destroy this vessel.

Curt's eyes flash with alarm. Alexa and Talia assist Curt up the stairs.

COMMAND CENTER

Curt enters the command center shakily but under his own power. Captain Meyer steps forward and salutes.

CAPTAIN MEYER

Welcome aboard, Mr. President. I'm Captain Meyer of the Israeli navy.

CURT

An honor to meet you Captain. Thank you for your assistance.

CAPTAIN MEYER

There's a fleet of six of your submarines closing on our position here. They are under orders from your Mr. Carson to destroy our vessel.

(MORE)

CAPTAIN MEYER (CONT'D)
We must destroy them with our
aircraft if they don't stand down.

Curt's eyes flare with understanding.

CURT
Can you link me by video?

CAPTAIN MEYER
Yes, Sir. Please have a seat over
here.

Curt moves to a station nearby and sits down.

INT. USS OHIO SUBMARINE

Captain Wilson stands behind Seaman Swartz. Curt suddenly becomes visible on the video feed from the "Leviathan". Captain Wilson and Seaman Swartz are stunned by the sight of Curt.

INTERCUT AS NECESSARY:

CAPTAIN WILSON
Mr. President. I'm Captain Wilson
of the USS Ohio. I'm under orders
from acting President Carson to
destroy the Israeli submarine
"Leviathan".

CURT
I countermand those orders. Please
advise all of our vessels to stand
down immediately.

CAPTAIN WILSON
Yes, Sir. Please give us a moment
to send the transmissions.

Curt watches the monitor until Captain Wilson returns.

CURT
Captain. Please patch me through to
Director Thompson of the FBI so
that we can obtain an arrest
warrant for Vice President Carson.

CAPTAIN WILSON
Yes, Sir.

INT. PRESIDENT CARSON'S COMMAND BUNKER

John paces nervously as he awaits confirmation of the destruction of the "Leviathan". DIRECTOR THOMPSON and two ARMED AGENTS appear through the doorway. John registers alarm.

JOHN

What the hell are you doing,
Thompson?

DIRECTOR THOMPSON

I'm arresting you for conspiracy to
murder the President of the United
States.

JOHN

Have you gone mad? You're FIRED!!!

The armed agents move forward and cuff John behind his back.

EXT. MAIN CONTROL CENTER

The armed agents lead John through the command center. Suddenly all the blank screens come to life with video of Curt being greeted by CAPTAIN WALLACE on the deck of the USS Gerald R. Ford. EVERYONE in the command center applauds.

John stands in stunned disbelief. He suddenly shudders and collapses to his knees. He rolls onto his back in severe cardiac arrest.

INT. USS GERALD R. FORD - CAPTAIN'S QUARTERS (MOVING)

Arielle and Talia sit on a couch and hold hands. Talia is anxious.

ARIELLE

Are you okay? There's nothing to
fear now.

TALIA

It isn't fear. It's uncertainty. My
life has always been the same.
Always so simple.

What will our life be now, dear
sister?

Arielle puts her arm around Talia's shoulders.

ARIELLE

We have each other, Talia, and more money than you can imagine.

Everything will be okay.

The door opens. The girls rise and face Curt as he enters the room alone and closes the door behind him. He wears a flight jacket and khaki slacks. Curt struggles to control his emotions. He embraces each of them in a very profound way.

CURT

I owe you both a debt of gratitude that's impossible to repay.

ARIELLE

With all due respect, Sir. That's not true. America 2.0 is still alive.

CURT

Yes, and I hope both of you will help me make it a reality.

Curt turns toward Talia holding her hands in his.

CURT (CONT'D)

I'd like to know you much better, Talia. The world needs you very much at this time.

Talia reflects uncertainty.

TALIA

I'm not sure of this. I seem to have this great gift but I can't save everyone.

How do I come to terms with this reality.

Curt ponders the question.

CURT

There was a man who lived about 2000 years ago who had the same gift.

He chose to illuminate a path to a better life in this world and beyond.

I think he might be a good example to follow.

Talia smiles and embraces Curt. Curt motions for Arielle to join them. Arielle embraces both of them.

CURT (CONT'D)

I want you both to be part of our family if you'll have us.

The girls are taken aback by the offer.

TALIA

It would be the greatest privilege, Sir.

ARIELLE

Thank you, Sir... Could we ask a favor?

CURT

Sure, anything.

SUPER: A MONTH LATER

EXT. KENNEDY CENTER - WASHINGTON, D.C. - AERIAL VIEW - NIGHT

An aerial panorama view of the Kennedy Center among the great buildings and monuments of Washington, D.C.

INT. KENNEDY CENTER - MAIN THEATER - NIGHT

The grand theater is packed with an AUDIENCE of dignitaries dressed in formal attire.

We focus on Curt who is seated next to Chase. They both focus on the dark stage curtain with great anticipation.

The lights dim to darkness as dramatic music plays. The audience falls silent as ethereal music plays.

The stage curtain opens to reveal an array of interconnected modern structures with various huge banners and ropes of different lengths hanging from the ceiling.

Arielle gracefully appears from the darkness in a luminescent white leotard that accentuates her incredible exciting feminine attributes.

Arielle dances fearlessly across a high beam. She launches into a fantastic and sensually mesmerizing performance of death defying aerial dance maneuvers with the hanging banners and ropes that cause the audience to gasp in fear and awe.

The music shifts to a faster pace as Talia appears in a luminescent red leotard. She does a series spectacular stunts across the stage until she magically climbs a banner to the top of a structure across from Arielle.

Arielle joins her in skillfully coordinated "Parkour" gymnastic display across the tops of the terraced high structures above the stage.

Laser lights accent their movements while they leap and swing from one position to the next with flawless precision.

They each grasp one of the banners and make huge swings back and forth and out over the audience to the sound of gasps.

Eventually they ease down the banners onto the stage where they engage in a series of awe inspiring dance and gymnastic contortions that end with a sensational display of modern dance movements.

The stage suddenly goes dark and the audience rises in a prolonged ovation of extreme admiration. The President and Chase are the most excited and enthusiastic members of the very excited crowd.

SUPER: BAHAMAS - TWO WEEKS LATER

EXT. BAHAMAS - A REMOTE ISLAND - DAY

The sky is clear and an island breeze blows. Large clear waves roll onto the white sand beach. Arielle and Chase lie on lounge chairs on the sensational private beach. They hold hands and sip mojitos.

Alexa and Greg lie on the beach nearby. Anton plays frisbee with Esther.

The girls all wear bikinis and the guys all wear swim trunks.

Arielle focuses on Talia walking alone on the beach searching for sea shells. Arielle bounces up and jogs to join Talia. Talia turns to meet Arielle. They engage in a poignant embrace.

Greg watches in serene awe as the two sisters hold hands and walk down the beach toward the setting sun.

Suddenly Arielle explodes into a fantastic display of joyful tumbling down the beach. Talia watches Arielle for a few moments before she smiles and launches into an even more sensational gymnastic display as Arielle observes her.

Arielle applauds her performance and rushes to embrace her.

ARIELLE

Wow, girl! You have some mad skills! How'd you learn all that?

TALIA

Yegor was a workout freak so he had a big gymnasium at his mountain complex and I had a lot of free time to explore artistry in many dimensions.

ARIELLE

SO COOL! I can't wait to see more!

They hold hands again and resume their walk.

EXT. BAHAMAS - PALM FOREST

SERIES OF SHOTS:

ABU SAIDA wears camouflage as he moves stealthily through the palm trees and the undergrowth beneath them. He carries a camouflaged case in his right hand.

Eventually, the beach appears in front of him. He moves up to an opening between two large boulders that are covered by a palm canopy.

He smiles as he surveys the beach below where Arielle, Talia, Chase, Anton, Esther, Alexa, Greg and the GUARDS are located.

FADE TO BLACK:

Loud automatic gunfire and screams.

THE END