

Cowrite Screenplay

by

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FADE IN:

EXT. BRISTOL'S SUPPER CLUB - NIGHT

Ritzy. A DASHING MAN (40s) in a pristine tuxedo exits with a GORGEOUS WOMAN on his arm. He hands a stub to a VALET, and suavely lights a cigar. Puffs. Satisfied.

A SHEET OF MUDDY WATER splashes over them. A CONVOY of SIX SUVs escorting a heavily armored 18 WHEELER fly by.

The Man throws his now drenched cigar at the Semi.

INT. LEAD SUV - CONTINUOUS

RAUL (30s), smirks at the drenched couple. On a scale of One to Sleazy, Raul is like the loan shark for Big Tony. Slicked hair. Cheap cowboy boots. One foot propped on the dash next to a faint transmitter that PULSES RED.

INT. CENTRAL CONTROL - NIGHT

Low lit. LCDs. PEOPLE everywhere. The kind of room you could run a war from. On a huge screen: RED DOTS track the convoy's movement.

A MEEK UNDERLING (30s) reports to a man in shadow. CABLE REIGN (50s). Imposing. Bald head smooth as a cue ball.

UNDERLING

En route. Everything's on schedule.

CABLE

Good.

INTERCUT WITH:

EXT. WAREHOUSE DISTRICT STREET - NIGHT

The Convoy barrels past abandoned buildings. In the middle of the road: a SMALL METALLIC DEVICE is attached to a thick wire. The wire is coiled at the side of a building. Connected to a WHEELED SLED. On the sled is a MASKED SPY IN BLACK.

The Convoy drives over the Metallic Device. It magnetizes to the Semi's chassis. The coil of wire unravels. As soon as the entire convoy passes, the wheeled sled goes from Zero to Sixty in 0.498 seconds.

The main thing to keep in mind for the next few insane moments is that the Masked Spy is deliberate. Mechanical. Calm. A seasoned professional.

Since the wire attached to the Semi travels underneath the trailing SUVs, the Masked Spy ZIPS underneath them. Attaching a small, black cone to the bottom of each one.

IN THE SUV IMMEDIATELY BEHIND THE SEMI

The DRIVER watches as the Masked Spy scales the back of the Semi. The Driver grabs for his radio.

CENTRAL CONTROL

On the Screen, a VIDEO FEED pops up, showing the Masked Spy climbing onto the roof of the Semi.

UNDERLING

Sir, we have an intruder.

CABLE

Take him out.

WAREHOUSE DISTRICT STREET

GUNMEN from an SUV lean out windows. Take aim. The Masked Spy pushes a button. Three EXPLOSIONS turn SUVs into prime junk yard material.

CENTRAL CONTROL

On the Screen: THREE RED DOTS blink out. Everyone at a terminal scrambles. Cable grabs a mic.

CABLE

Raul. Deal with this.

IN THE LEAD SUV

RAUL motions for the DRIVER to circle around. He slows to fall back next to the Semi. Raul grabs the radio and:

RAUL

Could be a trap. We're staying on course.

TWO GUNMEN in the back cock weapons.

ON TOP OF THE SEMI

The Masked Spy opens a hatch on the roof. Drops:

INSIDE THE SEMI'S TRAILER

The Masked Spy disarms TWO GUARDS. Fists. A few shots. Masked Spy is the only one left standing. Takes KEY CARDS from them. Moves to a DIGITAL KEYPAD. A number written on his wrist. He types it in. Swipes Key Cards.

And a GIANT VAULT opens. The ONLY thing inside: a ten-inch BAR OF OBSIDIAN, suspended by four springs. The Masked Spy sprays a mist. Reveals lasers. Maneuvers through. Shoves the bar into a small pouch. Makes for the hatch.

RAUL'S SUV

Pulls up alongside the Semi. Raul steps out. Onto the Semi's gutter boards. Climbs through a door in the trailer.

ON TOP OF THE SEMI

The Semi speeds while Masked Spy makes his way to the front of the trailer. Gunmen from the SUV FIRE. Hit air.

A TRAIN runs on the tracks next to the road. The Masked Spy tosses his backpack onto the roof of a RAIL CAR. Prepares to jump when:

Raul SHOTS him in the shoulder. Blood. Probably bone. An incapacitated arm.

Eyes narrow. Raul laughs. Steadies his aim and:

The Masked Spy fires a magnetic hook. At a sign. He's yanked away. Swings onto the train. Raul can't believe it. SHOTS anyway. SCREAMS in frustration, as if it would help his bullets hit home. Grabs his radio.

INT. CENTRAL COMMAND - NIGHT

All hell has broken loose. Phones. Typing. Hair-pulling. Except for Cable. He's already bald. And he's the only one with self-control.

UNDERLING

I can contact the transit authority--

CABLE

-We can't tell anyone we lost it. We weren't even supposed to have it.

Another AGENT bounds in with a print out.

AGENT

Sir. Surveillance got a partial pic. A tattoo. Never seen it before.

Cable recognizes the tattoo - three black dots surrounded by a half moon and a gun.

CABLE

This man was trained by Harry Walters.

UNDERLING

I thought Walters retired fifteen years ago.

CABLE

I'd like to speak with him.

(measured)

Right now.

The Underling picks up a phone. Dials. The TONES are strange...sound more like:

INT. BEDROOM - MORNING

An alarm clock. 5:30 AM. A HAND slaps it. Flips a switch. A computer springs to life, printing out the day's top international stories. A coffee maker perks. MUSIC commences. Feet THUMP to the floor. No time to waste.

Morning exercises. Pull-ups. A bar is anchored in the door jamb. From the back, the TEENAGER is obviously scrawny. One. Twoooo. Thhhhhrrrrreeeeeeee...

Got it. A calender on the wall. A number written under every day: 0,0,0,0,0,1,1,1,1,1,1,1,1,2,2,2,2,2... Today, his HAND writes the first "3". Circles it. Ecstatic.

IN THE BATHROOM

An electric toothbrush. Spits. Rinses. The kid inspects himself in the mirror. Briefly flexes muscles. The four that he has. And we finally get a good look at:

JONAS BERNSTEIN (17 and 1/2). The sort of kid everyone has a vague memory of in high school but no one remembers his name. He sings along to the music. Sounds awful.

JONAS

*"...Every step you take,
I'll be watching you..."*

He grabs a towel. Off to shower. We get a better look at:

HIS ROOM

Full of high tech gear and gadgets. A couple of TOM CLANCY movie posters. Neat. Nothing out of place. Only one picture: Jonas and his mom from maybe a year ago, in front of the White House.

A calendar message pops on his computer screen: BEGIN SURVEILLANCE EXERCISES.

OUT OF THE SHOWER NOW

Jonas sips coffee while reading over his news printouts. He circles one he thinks is important. Adds it to a pile. Another alarm BEEPS on his computer: TIME FOR SCHOOL.

AT HIS CLOSET

Jonas is dressed. He looks so average it's almost a costume. He rubs his finger on the biometric scanner of a LARGE SAFE. Removes a FOLDER. Several FLASH DRIVES. An advanced WATCH. A book of MATCHES. GUM. His WALLET, one KEY, and his IPHONE. Shoves it all in a BACKPACK.

INT. KITCHEN - MORNING

One word: suburban. A sack lunch on the counter. A note:

Working late. Dinner's in the fridge. - MOM

Jonas grabs the lunch. He's out the door.

EXT. JONAS' HOUSE, D.C. SUBURB - MORNING

A neighborhood brought to you by the color beige. Jonas heads down the sidewalk. Looks to his neighbor's front door. Expects something. Stops. Checks his watch.

Then HARRY WALTERS (50s) steps out.

JONAS

Five seconds late, Mr. Walters.

Walters joins Jonas, and they head down the sidewalk.

WALTERS

You don't always have to walk with me.

JONAS

I'm headed to school. At the end of the block, you're on your own.

WALTERS

So how many today?

Smiles. Proud.

JONAS

Three.

A congratulatory SLAP on the back. They round the corner.

INT. GROVE HIGH SCHOOL - HALLWAY - DAY

The halls are deserted. Jonas wears RUBBER GLOVES. Refers to a list on his iPhone. Stops at a locker. Slips a piece of paper through the vents. Moves on. Repeats.

He's followed by FREDDIE BIGGS (17). The exact kind of dude with two World of Warcraft accounts.

FREDDIE

But you're still six hundred short.

JONAS

I'll have it by mid-terms.

FREDDIE

\$1900 for an MIT camp called: Truth?

Jonas shoves another paper through a vent.

JONAS

"You shall know the truth, and the truth shall set you free." John 8:32.

FREDDIE

The CIA does not host a summer camp to recruit people.

JONAS

Well they wouldn't say so...

FREDDIE

You have to have skills. Abilities. You sell test answers. You can't even run very far.

JONAS

(beat)

The spy world is changing my friend. More people with Applied Physics degrees from MIT work at the CIA than any other field. Plus, I'm learning Farsi and Chine--

FREDDIE

-Jonas Bernstein is not a spy name.

JONAS

My initials. J.B. James Bond. Jason Bourne. It's fate. And when I turn 18:

(all bravado)

Jonas Buuuuuurn...with a "U."

FREDDIE

Wowthat is unbelievably stupid.

JONAS

See what you say when I can't talk about work because then I'd have to kill you.

Freddie gives Jonas a once-over.

FREDDIE

The CIA doesn't have summer camps.

INT. GROVE HIGH SCHOOL - HALLWAY - DAY, LATER

STUDENTS now fill the halls. Jonas, stands at his locker with Freddie. The store is open. A JOCK offers Jonas a fifty. Jonas furtively hands him a Flash Drive.

JOCK

Thanks, umm, hey, what's your name again?

JONAS

Does it matter?

JOCK

Guess not.

The Jock moves off. And then Jonas' world goes into SLOW MOTION as he watches NORA SINCLAIR (18) come down the hall. Every part of her came from a more perfect reality. Everyone's aware of her. Everyone greets her, says hello. At this moment she couldn't be more conspicuous and Jonas couldn't be more of a wall flower.... Time RESUMES.

FREDDIE

You should talk to her.

JONAS

She doesn't know I exist.

FREDDIE

No one knows you exist.

JONAS

Invisibility. It is my gift and my curse.

FREDDIE

You could join an emo band.

Freddie laughs. Jonas closes up shop. Heads to class.

INT. GROVE HIGH SCHOOL, CLASSROOM - DAY

STUDENTS silently take a test. There's Jock. And Nora.

In the back is Jonas. He's the only one not working. His paper closed. Already done. Pencil on top. Watching the clock. And Nora. And the clock. And Nora.

EXT. GROVE HIGH SCHOOL - DAY

School's out. Kids scatter. Nora hugs friends. Good-byes and see you later. She heads ALONE down a sidewalk.

Jonas slinks through a crowd, unnoticed. Follows Nora.

EXT. PARK - DAY

Nora sits on a bench, sketching a FATHER and DAUGHTER as they kick a soccer ball. She seems different now. The radiant smile and popular confidence has been replaced by a somber melancholy. She stops and considers her cell phone, then seems to think better of it and puts it away.

From across the playground Jonas observes. Snaps a picture with a slim, sophisticated DIGITAL CAMERA. Makes an entry in his log book.

EXT. SIDEWALK - DAY

Nora heads home. As she walks, Nora gets the funny sense someone is behind her but...there's no one there.

UP IN A TREE

Jonas hangs upside down. He snaps a couple more photos. Then reviews them. Stops at one. It's a gorgeous picture of her - taken at just the right moment.

But Jonas has been staring at it too long. He cranes back to the street but...where's Nora? He's lost her!

NORA (O.S.)

What are you doing?

There she is. Standing right next to our dangling sleuth.

JONAS

(beat)

Working out.

NORA

On my street?

JONAS

I like this tree.

Jonas grabs the branch. Flips onto the ground.

NORA
 Seriously.

JONAS
 Practicing hidden surveillance.

NORA
 You got caught pretty easy.

JONAS
 I'm...*a beginner.*

They walk. Traffic passes.

NORA
 It's Jonas, right? You sell test answers,
 consent forms, doctor's notes?

JONAS
 Wow. Half my customers don't even know my
 name--

NORA
 -We're not gonna trade cliches now about
 how I'm the--

JONAS
 -Aloof bombshell who only hangs out with
 the genetically gifted to mask her
 insecurity?

Jonas gulps. He went too far. But the candor charms Nora.

NORA
 And you're the mysterious loner who likes
 to pretend his solitude is by choice and
 not becau--

JONAS
 -Yeah, speaking of cliches: Do you have
 an over protective father or a large,
 angry, easily threatened boyfriend I
 should know about?

NORA
 No. Why?

JONAS
 Because that same sedan has driven down
 the street twice now.

Nora looks. A black sedan with mirrored glass rolls past.
 Jonas presses her to keep walking.

JONAS (CONT'D)

We're just enjoying a nice afternoon walk...

NORA

Because it's 1950 and we're courting?

The car turns down an alley. After it's gone, Jonas hurries to the edge, peers down it. Nora follows nonchalantly, skeptical but somehow intrigued.

The car turns down a sub-alley. Jonas and Nora follow:

DOWN THE ALLEY

Jonas pulls Nora behind a dumpster. They peek as the car drops off Raul, drives on. Raul scales the short backyard fence. Jonas tenses.

JONAS

That's my neighbor, Mr. Walters' house.

NORA

I'm guessing that's not Mr. Walters.

Jonas and Nora tiptoe closer. Through the fence they watch as Raul picks the back door lock in about two seconds. He fastens on a silencer and heads inside.

Nora's mouth is wide open. Jonas gets in her face.

JONAS

Go back to the street. Call 9-1-1. Stay where people can see you until you hear sirens.

Jonas moves toward Walters' house. Nora's frozen. Paws at him to stop.

JONAS (CONT'D)

It'll be okay. Go.

Nora nods. Dashes back down the alley. After she's gone, Jonas takes a deep breath. Then he scales the fence.

INT. KITCHEN - WALTERS' HOUSE - DAY

Jonas carefully creeps inside. Strains his ear. Nothing. A few more steps and:

Raul walks back into the kitchen. Jonas slips behind a counter. Raul doesn't see him.

A cup of coffee on the counter. Raul pokes a finger in it to feel how fresh it is. Smiles. Must be warm.

The floor CREAKS from behind the counter. Raul spins. Gun drawn. Advances on the edge of the counter where Jonas is hiding and:

Finds nothing. Moves to the pantry. YANKS it open. Empty.

FROM THE DINING ROOM

Raul continues to search. Jonas watches through a cracked door. Fear is stretched like a gag across his face. Jonas slowly backs away when:

A HAND COVERS HIS MOUTH. Stifles his scream.

It's Harry Walters. He pulls Jonas into a hidden doorway.

WALTERS

Shhh...

He slowly takes his hand off Jonas' mouth. Jonas sees that Walters has a silenced gun of his own.

WALTERS (CONT'D)

Stay here.

Walters shifts into hunting mode. Gets two steps toward Raul. SIRENS (O.S.) make Walters freeze. They make Raul race out the back door.

With Raul gone, Walters turns back to Jonas with:

WALTERS (CONT'D)

Coffee?

JONAS

Who was that guy?

Walters calmly closes and locks the back door as Jonas gapes at him.

Walters expertly unscrews the silencer and pops the magazine out of the gun.

WALTERS

Turn around.

Jonas does.

Walters presses buttons on the microwave mounted over the stove.

The range hood opens up revealing a secret compartment perfectly sized for the disassembled gun. Walters places the gun inside and closes the compartment.

Jonas watches it all in the reflection of the TV screen.

A sharp RAPPING on the front door.

COP (O.S.)
Police! Open up!

WALTERS
Let me do the talking.

INT. FRONT DOOR - WALTERS' HOUSE - DAY

Walters opens the door to see a pair of COPS. Nora hovers at the curb by the SQUAD CAR.

Cop 1 peers around Walters into the hall.

WALTERS
Can I help you, officers?

COP 1
Is everything okay, sir?
(re: Nora)
This young lady reported an armed intruder.

WALTERS
Don't know what to tell you. There's nothing wrong here.

Nora rushes forwards.

NORA
But I saw him! I saw a man with a gun break into your house!

Jonas comes to the door. Squeezes next to Walters.

JONAS
Officers, it was all my fault. You know what it was? I saw the exterminator with that, um, wand thingy in his hand, and, you know, it all happened so fast.

NORA
I know what I saw. That was no exterminator.

JONAS
It was.

WALTERS
 (to cops)
 Kids. Jumping at shadows.

The officers nod.

COP 2
 Next time, take a second look, okay,
 kids?

NORA
 But we--

WALTERS
 Thank you, officers.

The cops nod and walk away.

NORA
 (to Jonas)
 Why are you lying?

JONAS
 That's what happened, Nora.

Her eyes fill with tears and she takes off. Jonas looks stricken.

JONAS (CONT'D)
 Nora! Wait!

She doesn't. Jonas races after her.

EXT. ACROSS THE STREET - DAY

Raul crouches behind a trash can. He watches Jonas run after Nora as the squad car pulls away from Walters' house.

EXT. SIDEWALK - DAY

Jonas catches up with Nora. She determinedly keeps walking.

JONAS
 Nora! I'm sorry!

She whirls on him.

NORA
 Now I understand why you have no friends.

She gets him right in the gut. And walks away.

INT. WALTERS' HOUSE - KITCHEN - DAY

Jonas bangs on the back door. Walters closes his laptop. Opens the door. Jonas barges past him.

JONAS

The girl of my dreams will quite possibly never speak to me again. I want some answers.

WALTERS

How are you gonna get into Truth with girls on the brain? Trust me. Women are nothing but a distraction.

JONAS

That's not an answer. Why was that guy after you?

Walters refills his coffee cup.

WALTERS

I used to be an MP. Military Police. I put a lot of people away. Some of 'em have grudges.

JONAS

Gonna kill you type grudges?

WALTERS

Let it go. He's just a thug.

JONAS

Then why didn't you tell the cops?

WALTERS

The last thing I need is some flat foot poking around in my business.

Walters holds the door open for Jonas.

WALTERS (CONT'D)

Go work on your pull-ups, kid. I'll see you tomorrow.

Reluctantly, Jonas goes.

Walters shuts and locks the door behind Jonas and opens his laptop.

ON SCREEN: Security footage around Walters' house. He zooms in on Raul's face.

INT. CABLE'S OFFICE - DAY

All glass and chrome. As shiny as Cable's bald head.

Raul stands, cowed, before Cable who leans back in his chair.

CABLE

So, Walters is too much for you?

RAUL

What was I supposed to do? Some kids called the cops.

Raul regrets these words as soon as they're out of his mouth. Cable stalks over to Raul.

CABLE

(mock concern)

Some kids called the cops? God, Raul, it's a miracle you escaped with your life.

Cable viciously backhands Raul. Raul puts a hand to his bleeding lip.

CABLE (CONT'D)

If you don't have Harry Walters the next time I see you, you really will need a miracle to survive.

INT. JONAS' BEDROOM - NIGHT

Jonas sits at his computer. His half-eaten dinner off to the side, Saran Wrap and Post-It from Mom still clinging to the plate. Epic, pathos-filled pop MUSIC plays on his computer.

Jonas checks out the Camp Truth website. He clicks over to the application page. That \$1900 price tag staring him in the face.

BING. "NoraSinclr" pops up in his Buddy List. He hesitates then instant messages her.

"JB008: Hi..."

"JB008: It's Jonas..."

He waits. Then adds:

"JB008: Bernstein..."

INT. NORA'S BEDROOM - NIGHT

Posters, magazine pages and her own sketches paper the walls.

Nora stares at the IM box on her screen.

"JB008: I'm really sorry about earlier..."

"JB008: Give me a chance to explain..."

INT. JONAS' BEDROOM - NIGHT

The little IM box on Jonas' screen tells him:

"NoraSinclr" is typing..."

Jonas waits for a reply.

INT. NORA'S BEDROOM - NIGHT

Nora considers her entry.

"NoraSinclr: I'm sorry, too. Call me (202)438-"

Her hand hovers over the keyboard. She deletes the message.

INT. JONAS' BEDROOM - NIGHT

Jonas waits anxiously for her response. He reads:

"NoraSinclr is offline."

His heart sinks.

JONAS

Thanks a lot, Mr. Walters.

The MUSIC changes to a pulse-quickenning rock song.

Jonas gets an idea.

He pops a USB flashdrive into his computer. Runs a decryption program and hacks into a personal records database.

He enters Harry Walters' name, address and license plate.

Jonas scans the records. It's not a long list.

There is no information on Harry Walters prior to 1999.

JONAS (CONT'D)

What the--? No credit cards. No car payments. No cell phone. No place of birth?

Jonas leans back in his chair and runs his hands through his hair. Mind racing.

He leaps back onto the keyboard and Googles "*silenced pistols.*"

He scans for one that looks like Walters'. Clicks on it.

A Browning 9mm.

He Googles "*Browning 9mm.*"

His eyes land on:

"believed to be the preferred sidearm of the CIA."

JONAS (CONT'D)

Oh my God. He's a spy.

Jonas trips over himself getting out of his chair.

Grabs his camera.

Turns out the light.

Turns the light back on.

Rummages under the bed.

Pulls out a night vision camera lens.

Screws in the new lens.

Turns out the light and takes a position by the window.

He turns on the camera. It's still in "play" mode. He sees the perfect picture of Nora. In the dark, it lights up his face. He sighs and flips it into "camera" mode.

Jonas looks at Walters' house through the NIGHT VISION lens: All green. All quiet.

INT. JONAS' BEDROOM - NIGHT

A video camera is perched on Jonas' window sill. Its cable plugged into the computer. Video of Walters' house plays on the computer screen. An object identification algorithm runs alongside.

ON SCREEN: The Masked Spy creeps towards Walters' house.

Jonas sleeps fully clothed on the bed.

The Computer sounds an alarm.

COMPUTER
Alert. Alert. Alert.

Jonas springs to his feet and leaps to the computer, but trips on his chair and collides with his desk.

He turns off the alarm. Grabs his night vision camera and watches the Masked Spy slip in the back door of Walters' house.

JONAS
Shit.

INT. WALTERS' HOUSE - KITCHEN - NIGHT

The Masked Spy glides through the dark.

EXT. WALTERS' HOUSE - NIGHT

Jonas creeps across the lawn.

INT. WALTERS' HOUSE - NIGHT

The Masked Spy creeps up the stairs.

INT. WALTERS' HOUSE - KITCHEN - NIGHT

Jonas slips in through the back door.

INT. WALTERS' HOUSE - BEDROOM - NIGHT

The Masked Spy slides into the bedroom. Walters sleeps peacefully.

INT. WALTERS' HOUSE - KITCHEN - NIGHT

Jonas racks his brain, pushes buttons on the microwave. The compartment opens, revealing the Browning 9mm.

INT. WALTERS' HOUSE - BEDROOM - NIGHT

The Masked Spy advances on Walters' sleeping form.

INT. WALTERS' HOUSE - KITCHEN - NIGHT

Jonas clumsily slides the clip into the pistol.

INT. WALTERS' HOUSE - BEDROOM - NIGHT

The Masked Spy gets a good look at the body in the bed. A decoy.

Walters slips out of the shadows, twists the Masked Spy's arm behind his back and presses a syringe to the Masked Spy's neck.

WALTERS

You think I'd just hand you another chance to kill me?

The Masked Spy winces at the pressure on his injured arm. And finally we hear the Masked Spy's voice -- a woman's voice.

MASKED SPY

If I were gonna kill you, Harry, I would have done it before the divorce.

Walters lets go in surprise.

WALTERS

Ava?

He flips on a light.

The Masked Spy pulls off her mask and turns to face him. This is AVA WALTERS (40s) Harry's ex-wife. She's sexy as hell, but she can kill you with her bare feet -- she's done it before.

Harry looks at his hand. Blood. Hers.

WALTERS (CONT'D)

You're hurt. Let me--

AVA

I'm fine. I've got something more important to show you.

INT. WALTERS' HOUSE - KITCHEN - NIGHT

Jonas struggles to keep the clip in the gun. Every time he slides it in, it slides back out. He finally shoves it in hard enough and the magazine snaps into place.

Jonas sneaks towards the stairs.

INT. WALTERS' HOUSE - BEDROOM - NIGHT

Ava sets the obsidian bar on the bed. She presses the two ends of the bar and a cube rises up from the center. Ava plucks a multi-faceted etched glass prism from the cube and shows it to Harry.

WALTERS

What the hell is it?

AVA

God, Harry, you haven't been out of the game that long. It's a data storage system.

Ava carefully lays the prism back in its housing.

AVA (CONT'D)

One of a kind.

Ava presses another spot on the black bar and lasers shoot up through the prism displaying detailed schematics on the ceiling.

Every few seconds the prism rotates and a new page is displayed on the ceiling.

INT. WALTERS' HOUSE - UPSTAIRS HALL - NIGHT

Jonas peers around the doorway into the bedroom, the gun held loosely by his side. He gapes at the scene in the bedroom.

INT. WALTERS' HOUSE - BEDROOM - NIGHT

Ava pushes another button. The prism spins. Fast.

All the layers of schematics display at once, building a hologram in midair. A HI-TECH WEAPON.

Jonas leans in to get a better look at the hologram.

Ava whirls on him, pulling her SIG-Sauer in one fluid motion.

Jonas reacts. Points the Browning at her.

It's a standoff.

JONAS

Uh, Mr. Walters? What the frak is going on?

Ava quickly touches a spot on the Obsidian bar. The bright green hologram disappears. The room darkens; only moonlit through a nearby window. Shadowy movement. MUFFLED SOUNDS.

JONAS (O.S.) (CONT'D)

Ahhh!

CLICK of a light switch. Walters reaches back from a bedside lamp. Ava finishes disarming Jonas, pins his arm behind his back.

WALTERS
 (to Ava)
 Still good with kids I see.

INT. WALTERS' HOUSE - KITCHEN - SOON AFTER

Jonas perched on a kitchen counter. Tries not to look at the blood-soaked towel on the table next to the open black DOCTOR'S BAG.

Walters' guides forceps into Ana's shoulder. Her pain threshold, self-control, legendary.

Fishes out the bullet. The CLANK of a metal bowl. Cleans and bandages the wound.

Holds the bullet up in the light.

WALTERS
 9mm Glock. Start talking.

Ava remains silent. Motions with her eyes in Jonas' direction.

JONAS
 Oh, you want me to go...

Hops off the counter.

JONAS (CONT'D)
 ...of course as a future attendee of Truth Camp, I should tell you that it's my duty to get answers one way or another.

Pulls out his iPhone. Dials and walks.

JONAS (INTO PHONE)
 (CONT'D)
 Information? Yes, the number for the Federal Bureau of...

Walters puts an arm out, blocks the door, nearly clotheslines Jonas. Hangs up the iPhone.

IN THE LIVING ROOM, A FEW MINUTES LATER

Jonas sits rigid on the sofa. Engages Ava in a staring competition. Wishes he hadn't. Turns first.

JONAS
 Nice tattoo.

Without breaking her gaze, runs fingers along her neck.

AVA

Nice bed head.

Jonas shrinks into the coach. Harry walks in, arms full of CLOTHING.

WALTERS

Here.

Tosses them to Ava. She looks them over. Even smells them.

AVA

You kept these?

WALTERS

Was planning to drop them off at Goodwill...haven't had the time.

AVA

Have you washed them recently?

JONAS

(interrupting)

Don't get me wrong, I've enjoyed the whole 'Grey's Anatomy' thing up until now, but can we get back to the hologram?

AVA

(to Walters)

You taking responsibility for him?

Walters SIGHS, rubs his temples. Nods for Ava to continue.

AVA

They're schematics for Conquest.

WALTERS

Okay, I have been out of the game too long.

AVA

Conquest is a next generation UCAV.

WALTERS

Unmanned combat air vehicle. So we're talking...

JONAS

(finishes his sentence)

...hunter-killer drones?

AVA
 (surprised)
 That's right. But Conquest is special.
 Historically, what's been the main
 problem with UCAV's?

WALTERS
 Ironically enough, human error.

AVA
 Right. Even though unmanned, the drones
 have to be controlled by someone on the
 ground. Not only does Conquest have a
 more advance weapons system and the
 ability to stay airborne longer but it's
 fully autonomous. Meaning...

WALTERS
 ...it can engage multiple targets without
 human interface.

AVA
 Bingo.

JONAS
 What are you doing with it?

AVA
 I'm Black Ops for Homeland Security.
 (to Walters)
 I stole it from Cable.

This is not good news.

WALTERS
 Please tell me you're kidding. You've got
 Cable Reign after you and you come to me?

AVA
 Who else would I go to?

JONAS
 ...whoa hold on. We seem to be slipping
 into that 'Grey's Anatomy' territory
 again. Who is Cable Reign?

AVA
 Director of CIA's Science and Technology
 division...and...

JONAS
 ...and?

WALTERS
...and the man Ava divorced me for.

LATER, JONAS HAS DRIFTED OFF

on the couch. Walters covers him with a blanket. Returns to his seat at the kitchen table where Ava sits, watches.

AVA
Interesting kid.

WALTERS
Smart as hell. Can be a pain in the ass.

AVA
Obviously.

WALTERS
He'd take the CIA exam today if he could.
Might even pass.

AVA
I remember someone just like that.

Ava's hand on Harry's.

WALTERS
That was a long time ago.

Pulls back.

WALTERS
What are you mixed up in Ava?

AVA
It started about 3 months ago. The Conquest project was live and Cable's team had just constructed a remotely controlled scaled-down model. Then he got word the Chinese were working on their own autonomous UCAV. They were years behind him, but the pressure to get Conquest built was immense. It was soon after that he started acting differently.

WALTERS
Different how?

AVA
He wouldn't look me in the eye, lied to me about where he was, what he was doing. Something had changed. At first I thought he was seeing someone else.

(MORE)

AVA (CONT'D)

So when things got worse I decided to follow him on one of his trips.

WALTERS

Where did he go?

AVA

Shanghai. Harry, he's planning to sell Conquest to Chinese intelligence. The Deputy Director doesn't even know the schematics are finished. I didn't know what else to do. Who to come to.

The hard exterior cracks, Ava cries.

JONAS STIRS ON THE COUCH

Hears the sound of a woman SOBBING...but off in the distance like a dream or...a memory. Sits up. Disoriented.

JONAS

Mom?

INT. WALTERS' KITCHEN - MORNING

The first light of dawn creeps through Walters' kitchen window. Three half empty coffee mugs sit on the table.

WALTERS

(to Jonas)

You need to get home before your mom wakes up, then school.

JONAS

But...

WALTERS

That's an order.

(to Ava)

You're going to get some sleep while I make a few calls.

AVA

But...

WALTERS

That's also an...

Poses with her hands on her hips.

WALTERS (CONT'D)

Can you please just do it?

AVA

Fine. Wake me up in two hours.

WALTERS

Seven.

AVA

Five.

WALTERS

Go.

She smiles, begins to exit. Stops.

AVA

Harry, thank you for helping me.

She leaves Jonas with Walters.

JONAS

Just so we're clear. I'm 'in' on this.

WALTERS

This?

JONAS

Whatever you and your slightly masculine ex wife plan to do with Conquest. I want in on the mission.

WALTERS

The mission...this is not a game Jonas. Up until now it's been pretty 'Agent Cody Banks' and 'Spy Kids,' but from here forward safeties are off and people will most likely get killed.

JONAS

I know its not a game. What you don't realize Mr. Walters is that what you do, well, it's the only thing I've ever wanted to be. End of story. If I'm going to be good, I need training. And not the water-downed Truth Camp version.

(a Beat)

Let me tag along. I promise I won't get in the way.

Walters' impressed by the kid's passion. His face reads absolutely not.

Jonas' head drops.

WALTERS
Come by after school.

Fist pump.

JONAS
Yes!

WALTERS
Hold your horses Jason Bourne. You won't be going anywhere. Come here after school. You can sit and listen to Ava and I review our plan. Then you go home. Understand?

JONAS
Cool. What's the plan?

WALTERS
Haven't figured that out yet.

Raises his eyebrows toward the back door. Jonas gets the hint. Heads out. Turns.

JONAS
Do I get a gun?

INT. GROVE HIGH SCHOOL - JONAS LOCKER - DAY

Freddie carries on a conversation while Jonas sells a Trig test to a SKATER dude.

FREDDIE
Was she hot?

JONAS
What does that have to do with anything?

Hands the Skater an ENVELOPE. They part ways.

FREDDIE
Hello, I'm Freddie. Nice to meet you. Forget it, I'm already picturing Angelina Jolie. Go on.

Jonas rolls his eyes. Catches sight of Nora breezing by.

JONAS
Nora! I need to talk to you?

Doesn't slow down.

NORA

Can't. I just saw an exterminator headed for the cafeteria. I have to notify the police.

FREDDIE

Ouch.

JONAS

I was wrong!

A girl's second-favorite three words stops Nora in her tracks.

EXT. WALTERS' HOUSE - FRONT DOOR - AFTERNOON

There's a spring in Jonas' step: he, his best friend, and the girl he likes approach his ex-CIA neighbor's house.

NORA

Are you sure this is okay with Mr. Walters? He wasn't very welcoming the last time we met.

JONAS

It's fine. That was before.

FREDDIE

Before what?

JONAS

Before he became my mentor.

KNOCK on the door.

Swings wide. Reveals Ava, black turtle-neck.

AVA

(shouts to Walters O.S.)
You expecting Nancy Drew and the Hardy Boys?

INT. WALTERS' HOUSE - LIVING ROOM - AFTER

Ava and Walters in a heated discussion. Jonas, Nora stand nearby, watch captivated. Freddie fingers the Obsidian bar. Inadvertently activates the hologram.

EVERYONE LOOKS OVER

FREDDIE

Sorry.

WALTERS

Then that's it. You'll take the schematics to Julian McMann at DOD. Tell him I sent you. I'll go after Cable, run interference before he hones in on...

Walters trails off. Seconds before the IMPACT, there's a FAINT WHIZZING sound. Only he reacts, explosively.

Flips over the couch.

Reveals a LATCH flush with the floor. A basement door.

Swings it open.

Pushes Freddie down a darkened stairway, THUD. Nora follows, SCREAM. Grabs Jonas by the shirt...

WALTERS (CONT'D)

Only trust McMann...

Tosses Jonas in after his friends.

Slams the door closed. Just in time.

An AGM-114 HELLFIRE MISSILE rips through the ceiling. Buries itself into the living room wall.

Ava and Walters dive. Mid-air there's a massive

E X P L O S I O N.

The blast. Raging fire. Exploding furniture. Smoke.

Huge chunks of roof lie atop Ava; the refrigerator on Walters.

INT. PANIC ROOM - WALTERS' BASEMENT - MOMENTS LATER

It's dark in here. SOUND of wood and plaster falling on the thick metal door above.

Slower now.

Then quiet, except CRACKLING of fire.

NORA

Jonas!?

JONAS

I'm here. Are you okay?

NORA

I'm fine.

FREDDIE

That's because I broke your fall.

JONAS

Are you hurt Freddie?

FREDDIE

I'm good. Can't see a damn thing though.

NORA

What was that?

JONAS

Best guess...air to ground missile.

NORA

And Ava? Walters?

JONAS

Don't know if they could have survived the explosion up there.

NORA

Who would have done this?

The darkness is broken. The rotating GREEN HOLOGRAM of Conquest levitates ominously.

FREDDIE

The people looking for this.

EXT. ROCK CREEK NATIONAL PARK - EARLY EVENING

An unmarked white VAN sits in a quiet corner of Rock Creek Park. Birds CHIRP.

Moments later, from surrounding trees, a mass exodus of those same BIRDS.

HOVERING ABOVE THE VAN

a scaled-down version of the Conquest hologram. Shaped like a sting ray. Shiny titanium surface. Slowly descends into a clearing next to the van.

The van's back doors swing open.

INSIDE,

a mobile COMMAND CENTER. More hardware than a Space Shuttle's cockpit; the model Conquest is not autonomous.

Raul takes off VIRTUAL LCD VISION GOGGLES. Steps out with a REMOTE CONTROL DEVICE.

Cautiously looks around. Approaches the 'mini-Conquest.'
Presses a sequence of numbers on the remote.

The wings fold into itself like a hard-top convertible.
Small enough now to load into the van.

RAUL
(mimics Cable to himself)
So, Walters is too much for you?

INT. PANIC ROOM - WALTERS' BASEMENT - EVENING

Pitch black.

Broken only by three blue objects, bobbing in the
darkness. The glow of cell phones, being used as
flashlights.

Freddie is up on the ladder. He bangs on the metal door.

FREDDIE
Hey! We're here!

Jonas is below.

JONAS
Quiet!

FREDDIE
It's firemen. Or police. I can hear their
radios.

JONAS
They can't know we're here. They can't
know about this place.

The third cell phone is deeper in the basement. It's
faint glow lights up a desk.

NORA
Guys. Check this out.

The usual. Paper. Pens. A stapler.

And a notebook computer. Built into a heavy-duty aluminum
case. Tough enough to survive a fall from an airplane.

Freddie climbs down the ladder and joins Nora and Jonas
at the desk.

FREDDIE
Damn. Think you can hack it?

JONAS

That's a custom job. Don't find those at Best Buy.

NORA

Now what?

JONAS

We wait. Let them finish up there. Slip out when it's dark and then get the device into the right hands.

Freddie rifles through the desk drawers.

He freezes. His hand on the drawer he just pulled out.

Inside is a pistol. High-tech polymer body. A Glock 19.

Jonas grabs it. Freddie and Nora both back away.

NORA

What are you doing?

FREDDIE

Don't touch that. You'll shoot yourself. Or worse, kill me.

JONAS

Calm down.

FREDDIE

You know how to use that thing?

JONAS

Not yet.

INT. WAREHOUSE - NIGHT

The warehouse is large enough to store a blimp, but it sits empty.

A giant bay door opens and a white van drives in. Raul hops out.

He's met by Cable and SIX MEN with automatic rifles.

Raul tosses the keys to Cable.

RAUL

I filled the tank.

CABLE

(to the six men)
Take him.

INT. WAREHOUSE OFFICE - MOMENTS LATER

Cable smacks Raul across the face.

Raul is tied to a chair. He topples backwards, chair and all.

Cable presses a gun against Raul's forehead.

CABLE
Three years. Wasted. Thanks to your
little vendetta.

Raul doesn't flinch.

The door opens and an AIDE enters. Sees the confrontation, not sure what to do.

CABLE (CONT'D)
(yells over his shoulder)
What is it?

AIDE
Uh... we got a hit, sir. Hospital just
south of Baltimore.

Cable doesn't take his eyes or his gun off Raul.

CABLE
What's the probability?

AIDE
High, sir. Burn victim. Injuries.
Checked in under the name Jonathan Eliot.

That grabs his attention.

CABLE
Eliot?

AIDE
It's inactive, but it's CIA. A cover
used in Bosnia. Black Ops.

CABLE
(under his breath)
Walters.

He puts the gun away. Pulls a knife and cuts Raul loose.

CABLE (CONT'D)
(to the Aide)
Lock him up until I get back.

INT. JONAS' BEDROOM - NIGHT

Jonas has the notebook in the aluminum case hooked up to his own computer. He's running a hack program. It blazes through password and login combinations.

There's a NOISE from the hallway.

Jonas reacts, but he's too late. The door bursts in.

SUSANNAH BERNSTEIN. His mother.

SUSANNAH
Oh dear God. Come here.

She storms over and wraps her arms around him.

JONAS
Mom. What are you doing home?

SUSANNAH
They called at work. Are you hurt?

His mother has him in a bear hug, but Jonas gets one arm free and closes the lid on Walters' notebook.

JONAS
I'm fine. They said it was a gas leak.

SUSANNAH
A gas leak?

JONAS
They took care of it. The firemen said it was safe.

SUSANNAH
What about Mr. Walters? Was he hurt?

Jonas glances at his computer. The program has stopped. Two sets of numbers flash on the monitor.

JONAS
He wasn't home.

She finally lets him go. Heads for the door.

SUSANNAH
That's a relief. Did you eat? I'll whip something up.

He hardly hears her. He's back at the computer.

JONAS

Sounds good.

Those flashing numbers. It's found a login ID and password.

He's in.

INT. GROVE HIGH SCHOOL - HALLWAY - DAY

Just an ordinary day at school. Except for the STRANGER in the dark suit standing near the entrance. His eyes follow Jonas.

Jonas finds Freddie at his locker.

FREDDIE

There you are. What happened?

JONAS

Shut up. Walk. Don't turn around.

Freddie turns around.

FREDDIE

What?

Nora approaches from the other direction.

NORA

Did you see the guy...?

JONAS

Yeah. Just follow me.

He leads them down the hall, past the front office. The PRINCIPAL is there, talking to another GOON in a dark suit.

Jonas rounds a corner, ducks into the boy's rest room.

Nora hesitates, then follows.

INT. BOY'S REST ROOM - CONTINUOUS

A KID stands at the urinal, doing his business. He turns and sees the hottest girl in school staring at him.

He races toward the exit, zipping up as he goes.

NORA

Smells like a wet dog in here.

FREDDIE

What about the laptop?

JONAS

Came up empty. No Julian McMann. I checked DOD, NSA, CIA. Nothing.

NORA

Those guys. In the suits. One of them followed me to school.

JONAS

Me too.

(To Freddie)

Did you hide the schematics?

FREDDIE

Took care of it.

JONAS

Not in your house? Somewhere only you know?

FREDDIE

Yes. You sound like my dad.

NORA

Now what?

JONAS

Go to class. Stick to your routine. If they ask questions, play dumb.

FREDDIE

I can do that.

NORA

What about you?

JONAS

I couldn't find a Julian McMann at the DOD, but there was a Helen McMann. Consultant. Did some contract work.

The door opens and a BOY enters. Sees Nora. His face goes white and his jaw drops.

NORA

This is the worst secret hideout ever.

INT. HOSPITAL - DAY

Cable has switched from his military uniform into his civvies. He almost blends in with the crowd.

A set of swinging doors leads to a separate wing of the hospital. A sign reads: BURN UNIT

INT. HOSPITAL ROOM

Cable enters, closes the door behind him. He unzips his jacket. The grip of a pistol is visible sticking out of a shoulder holster.

He approaches the bed. A curtain surrounds the patient. He grabs it and yanks it back.

The bed is empty. The blankets tossed back. Someone was here.

An IV needle lies on the sheet, it's drip forming a wet spot in the middle of the bed.

EXT. SUBURBAN D.C. NEIGHBORHOOD - DAY

An old beater Honda Civic pulls up to the curb. Jonas climbs out.

He's wearing a red polo shirt and a red baseball cap. He carries a pizza box.

He approaches one of the houses, walks up the pathway.

The yard is tidy. Just like the one next door, and the one beyond that. Nothing out of the ordinary.

But Jonas sees the motion detectors. The security cameras. The ceramic yard gnome with the glass eyes.

Smile, you're on candid camera.

He knocks on the door.

WOMAN'S VOICE

Yes?

There's a hidden speaker somewhere.

JONAS

Good afternoon, ma'am. You ordered thick crust? Pepperoni and olives?

WOMAN'S VOICE

No. I did not.

Jonas spots a small surveillance camera over the door.

He opens the lid of the pizza box. It's empty.

On the inside of the lid, scrawled in black ink:

I'M BEING FOLLOWED. HARRY WALTERS SENT ME.

The door opens.

HELEN MCMANN is about 60. Thick silver hair pulled back in a pony tail.

She stares at Jonas. Her head doesn't move, but her eyes dart to the road. Looking right, looking left.

She leans toward the pizza box. Takes a deep breath.

MCMANN

Smells delicious. Take a check?

INT. MCMANN'S HOUSE - MOMENTS LATER

The inside of the home is like a museum.

Ancient electronics. Funky old computers. A Commodore PET, a Tandy TRS-80, an Apple I.

A behemoth of a TV. The tube alone must weigh a hundred pounds.

MCMANN

Who are you?

JONAS

Jonas Bernstein.

MCMANN

No. Who are you? How do you know the name Harry Walters?

JONAS

He's my mentor. We work together.

She actually laughs at this.

MCMANN

Is that right, Jonas Bernstein. 2349 Parkview Lane. Age seventeen. Junior class. Grove High School.

(beat)

And pizza boy.

JONAS

How do you know that?

MCMANN

I ran a trace on your license the minute you stepped from the car. Why are you here?

JONAS

I need your help. I have to talk to your son. Harry said...

MCMANN

My what?

JONAS

Your son. Or husband. Whatever. Julian McMann. Harry said he'd know what to do.

MCMANN

Julian...

JONAS

Ava stole this obsidian thing. She brought it to Harry, and I thought she was going to kill him, but the house blew up, and...

MCMANN

Slow down, kid. Ava? You said she stole something?

JONAS

Some kind of storage device. Lasers came out of it. It had technical specs. For a weapon.

MCMANN

Give it to me.

JONAS

We hid it. It's safe, don't worry. Harry said to talk to Julian. I'll only give it to him. Will you help?

MCMANN

Let me show you something.

She heads down a hallway toward the back of the house.

She opens a closet and shoves the jackets aside to reveal a hidden hallway, and a:

HIGH TECH DOOR

A security device mounted in the wall. McMann puts her eyes up to a scanner, both palms on plate sensors. Speaks into a microphone.

MCMANN (CONT'D)

When you wish upon a star.

A BEEP, a loud CLICK, and the door opens. Stairs lead to a basement.

She turns to Jonas, sees the look he gives her. She shrugs.

INT. LABORATORY - MOMENTS LATER

This is no museum. State of the art.

A Cray supercomputer. A rack of server blades stacked floor to ceiling. A workstation with three giant LCD monitors.

A thick bundle of wires runs along the floor toward the back of the lab. Connected to a big metal box.

Hooked into the box is a mannequin. A headless mannequin sitting in a chair.

Planted on it's neck where a head should be is flat white disk, like an oversized dinner platter.

The center of the plate has a hole in it. A black mesh material interlaced with silver circuitry is stretched over the hole.

MCMANN

Go ahead. He won't bite.

Jonas steps forward.

Something inside the metal box jumps to life. The CRACKLE of electrical circuits.

The black mesh rises, pushed up from below. Like a balloon being blown up. An electrical charge causing the silver thread to reform it's shape.

The mesh becomes a circle, settles into an oval. Solidifies. Now Jonas can see what it is. Recognizes the features.

A head. A face.

It turns towards him.

JULIAN
Hello, my name is Julian.

INT. HOSPITAL HALLWAY - DAY

Cable exits the burn unit and hurries down the busy hospital hallway.

He makes a call on his cell.

CABLE
What have you got?

INT. SURVEILLANCE VAN - DAY

Two SUITS sit in the back of a surveillance van full of monitors, buttons and controls. One of them talks into his headset.

SUIT
The satellite photos confirmed it was Ava in the house with Walters.

INTERCUT BETWEEN CABLE AND SUIT

Beat.

CABLE
What else?

SUIT
We have more information on the kids that were in the house. Jonas Bernstein and Frederick Biggs are the two boys. Both seem to be your average run of the mill seventeen year old nerds. The girl is Nora Sinclair. She checks in as normal too.

CABLE
What are they up to?

SUIT
Nora and Frederick, the chubby boy, are both at their respective homes. Frederick seems to be home alone.

CABLE
And what's the other boy up to?

SUIT

Something. He delivered a pizza to a house in the suburbs about half an hour ago and never came out. The house belongs to one Helen McMann.

CABLE

McMann?

SUIT

Affirmative. Former analyst and consultant of DOD.

CABLE

Send me the address. I don't want anyone going near that house until I get back, you hear?

SUIT

Loud and clear, Sir.

CABLE

And I think Frederick and Nora could do with a baby sitter. Tell that grease ball Raul he's got another chance. Send him over there to find out what he can. And he better not disappoint!

(beat)

What about Ava?

SUIT

Don't have a read on her whereabouts yet.

CABLE

Let me know when you do.

He hangs up. He's now at the hospital elevator. He steps inside.

CABLE (CONT'D)

(to himself)

McMann.

The elevator doors close.

DOWN THE HALLWAY we see a heavily bandaged man on crutches observing from a distance.

INT. LABORATORY - DAY

Jonas is in shock and awe of Julian the robot.

JONAS

Julian's a robot?

MCMANN

That would be an understatement.

JONAS

So what, like Artificial Intelligence?

JULIAN

That is more accurate young man.

JONAS

How do you know that I'm young?

JULIAN

Voice detection tells me you are not so far removed from puberty.

Jonas looks to McMann in shock.

MCMANN

Well, it's true.

He blushes.

JULIAN

My, Helen you are looking lovely as always.

MCMANN

(to Jonas)

Okay, I program him to say that.

INT. HOSPITAL PARKING LOT - DAY

Cable walks towards his SUV. Keeps a lookout.

INT. CABLE'S SUV - DAY

Cable hops in and presses a few controls on the dash.

He types in the address on the keypad which brings up the details of Helen McMann.

A NOISE outside of the SUV alerts Cable. He grabs his pistol, looks into his rear view before opening the door.

INT. HOSPITAL PARKING LOT - CONTINUOUS

Cable cautiously steps out of his SUV. Looks to the right then to the rear of the SUV. He slowly steps towards the back.

At the rear bumper he quickly turns and aims. No one there.

As he turns back around he is whacked in the face and knocked over by one of Walters' crutches.

INT. FREDDIE'S BEDROOM - DAY

Freddie sits at his computer completely absorbed in World of Warcraft.

The front door bell RINGS. Freddie ignores it. The ring is PERSISTANT.

FREDDIE

Okay, okay. Geez.

INT. FREDDIE'S HOUSE - FRONT DOOR - MOMENTS LATER

Freddie answers the front door. It's Raul, chewing gum.

RAUL

Hey, kid.

INT. LABORATORY - DAY

McMann and Jonas stand before Julian.

MCMANN

Mentor? So you are Harry's protege?

JONAS

Ahh, sure. Why not?

Beat.

MCMANN

Just tell Julian why you're here.

JONAS

(to Julian)

I have a device. This obsidian thing. It opens up and displays a hologram of some sort...the schematics for a high tech weapon.

JULIAN

What sort of weapon?

JONAS

Conquest. It's a next generation Unmanned Combat Air Vehicle.

JULIAN

I'll need to view these schematics in order to assess and provide all details of their origin and history. Please provide me with the schematics.

Beat.

JONAS

(To McMann)

If I give the device to Julian will you be able to get it to someone who can protect my friends and who will know what to do?

MCMANN

I'll do my best Jonas.

A metal tray like mechanism slides out from Julian's body towards Jonas.

JULIAN

Jonas, if you will.

JONAS

I don't have it on me.

MCMANN

Where is it, Jonas?

JONAS

Freddie's got it.

JULIAN

Who might Freddie be?

INT. FREDDIE'S HOUSE - KITCHEN - DAY

Freddie is tied to a chair in his kitchen. Raul taunts him, gun in hand.

FREDDIE

My parents are going to be home soon.

RAUL

So you keep saying. Does it look like I care? No. So...Frederick--

FREDDIE

No one calls me Frederick except for when I'm in trouble.

RAUL

What does it look like you're in now?

FREDDIE
But I don't know anything.

RAUL
Come on, Frederick. I don't want to have
to hurt you.

FREDDIE
You hurt me and you'll feel the wrath of
the Lich King on your ass, I swear.

Raul looks at him strangely.

Freddie's cell phone starts RINGING in his pocket. Raul
yanks it out. Notices the name JONAS flashing on the
screen.

He presses the gun against a terrified Freddie's head.

RAUL
Speak.

He opens the phone to Freddie's ear and listens in.

FREDDIE
Ahh, hello.

INT. LABORATORY - CONTINUOUS

JONAS
Freddie. It's me. I need you to listen to
me very carefully.

INTERCUT BETWEEN FREDDIE AND JONAS

FREDDIE
Ahh...yeah, okay.

JONAS
I need you to grab the obsidian device
and bring it to me.

Raul eyeballs Freddie.

FREDDIE
(off Raul's reaction)
Oh, shit.
(into phone)
Ah, okay.

JONAS
What's wrong?

Raul presses the gun harder.

FREDDIE
Nothing. Everything's fine.

JONAS
Okay then, I need you to be fast. I'm going to give you the address now. Have you got a pen?

Freddie looks to an angry Raul who in turn frantically looks for a pen. He finds a black magic marker on the kitchen bench.

FREDDIE
Ahh, I've got one.

JONAS
Okay, the address is 13 Loftus Ave.

Raul realizes he has no paper to write on. Acting quickly he starts scribbling down the address on Freddie's forehead.

FREDDIE
13 Loftus Ave.

JONAS
In Stanton Park.

FREDDIE
Stanton Park.

JONAS
Got it?

Raul nods to Freddie.

FREDDIE
Yeah, I got it.

INT. LABORATORY - CONTINUOUS

JONAS
Okay then. Quick as you can, Freddie. I'm relying on you.

Jonas hangs up.

JULIAN
I have updated information.

JONAS
What is it?

JULIAN
Your phone is tapped.

INT. FREDDIE'S HOUSE - KITCHEN - CONTINUOUS

Raul looks furious with Freddie.

FREDDIE
I was going to tell you, I swear.

RAUL
Were you now?
(Wave's gun in his face)
Give me one good reason why I shouldn't
blow your chubby little face off right
now.

FREDDIE
(close to tears)
Because the address is written on my
forehead.

Beat.

RAUL
Not bad. Not bad.

FREDDIE
I also have to tell you where my secret
hiding spot for the device is.

Beat.

RAUL
Pretty good, kid. Now WHERE IS IT!?

FREDDIE
(frantic)
I strapped it underneath Bobo's bowl.

RAUL
Who's Bobo?

FREDDIE
My dog, Bobo. He lives in his kennel out
in the backyard. It's strapped to the
bottom of his food bowl. Please don't
shoot me.

RAUL
Dog? Is Bobo a friendly dog?

FREDDIE
Oh, yeah. He's real cuddly.

EXT. FREDDIE'S BACKYARD - DAY

Raul approaches a large, covered kennel. He walks cautiously, hand on his gun, looking around. No sign of a dog.

He sees a dog's food bowl, just outside the kennel. He walks over to it.

Suddenly a yapping WHITE FLUFFY DOG darts out of the kennel.

Raul smiles at the harmless little fluff ball. Puts a finger to his lips.

RAUL

Shhhh...

With an amused grin he picks up the food bowl. The dog continues yapping.

Raul looks underneath...but there's nothing there.

RAUL (CONT'D)

The little...

Then Raul notices another food bowl, a few feet away.

A much larger one. With the name "Bobo" on it.

Raul looks down at the food bowl he's holding. He turns it around and sees the name "FiFi".

Grrrrrrr....

Raul slowly turns around, and his eyes go wide at the sight of the biggest, fattest, meanest looking GERMAN SHEPHERD he has ever seen.

The dog lunges for his face. Raul dives out of the way at the last second.

He breaks into a sprint. Bobo is hot on his tail.

Raul makes it to the neighboring fence, and with the help of adrenaline scales it in two steps and swings over to the

NEIGHBORING YARD

where he lands on the grass. Bobo can be heard barking and growling on the other side, clawing at the fence.

Raul reaches for his gun.

RAUL (CONT'D)

Son-of-a--

Grrrrrrr....

Raul stops. Slowly turns around.

THREE DOBERMAN PINCHERS sit at their posts under the shade of a tree.

But not for long. Now all three of them are tearing after Raul. And the fire in their eyes suggests they're used to dispensing with trespassers.

Raul is on the run again, making a b-line for the other fence across the yard.

As he reaches the fence the teeth of one of the Pinchers dig into his calves. Raul screams, then pulls himself up and over the fence into the

ADJOINING PROPERTY

where he lands hard on the ground, breathless.

Grrrrrrr....

Raul turns his head. And comes nose-to-nose with a freakin' COUGAR, tied by a chain to a post on the ground.

WOMAN (O.S.)

Careful.

Raul looks over at a WOMAN, sunbathing by her pool, casually flipping through her magazine.

WOMAN (CONT'D)

He bites.

INT. FREDDIE'S HOUSE - KITCHEN - DAY

Freddie, still tied to the chair, is wriggling and trying to free himself.

Then he sees Nora outside, peering into the kitchen through the patio doors.

FREDDIE

Nora!

Nora slides the door open.

NORA

Freddie, what happened? Who did this?

FREDDIE
Just untie me before he comes back.

Nora works at the ropes.

FREDDIE (CONT'D)
Jonas wants me to bring him the thing. He made contact with that Helen McMann.

NORA
Good. Hopefully that will be the end of it. I'm getting tired of all this cloak and dagger crap.

Then FREDDIE'S MOM & DAD enter the room, carrying groceries. They see Freddie tied up, and Nora holding a piece of rope.

FREDDIE'S MOM
Freddie?

Freddie and Nora freeze.

FREDDIE
Mom. Dad.

FREDDIE'S DAD
Would you like us to come back later?

Freddie's Dad winks at his son.

EXT. FREDDIE'S BACKYARD - DAY

Freddie and Nora walk over to Bobo's food bowl. Nora sees big Bobo lying next to it. He growls at them.

FREDDIE
Don't worry, he's harmless. He had gum disease a few years ago and they had to remove all his teeth.

Freddie picks up Bobo's food dish and turns it over. The obsidian is taped underneath.

Bobo barks at him.

FREDDIE (CONT'D)
Shush, Bobo.

Freddie pats the dog's head. Bobo pants happily, showing off his gummy smile.

INT. LABORATORY - DAY

Jonas, now holding the obsidian, stands with McMann, Nora and Freddie in front of Julian.

FREDDIE

That's the single most coolest thing I have ever seen.

NORA

Gives me the creeps.

MCMANN

Go ahead, Jonas.

Jonas places the obsidian in the metal tray, and it slides back into Julian.

JULIAN

One moment please.

Julian processes the information.

JULIAN (CONT'D)

I have analyzed the information. The Unmanned Combat Air Vehicle, code name Conquest, upon assembly using the current schematics as supplied would only be eighty-two percent complete and would require an additional component to make it fully operational under its current designation.

MCMANN

What additional component would it require, Julian?

JULIAN

To be fully autonomous would require the addition of a Class A artificial intelligence system, in order to apply the correct and acceptable level of discernment that would classify Conquest as a successful unmanned combat weapon.

JONAS

Oh no.

Jonas and McMann exchange a look.

MCMANN

Julian, what known Class A artificial intelligence would be appropriate to complete Conquest as designated?

JULIAN

The system you refer to as Julian, that is, this very system, would be more than adequate.

NORA

So what does that mean?

JONAS

It means that by bringing the obsidian here we've just completed the plans to the most dangerous combat weapon on the planet.

JULIAN

Doctor McMann, a vehicle registered to a Cable Reign has entered the perimeter.

Jonas looks at McMann.

JONAS

What are we going to do?

MCMANN

We can't allow Reign or anyone else to get this into the hands of the Chinese. You three stay here. I'll deal with Reign.

McMann walks to the security door. Jonas follows her.

JONAS

Look, we've done our part. We got this thing to Julian. And now my friends and I would like to go back to worrying about acne and test scores and other things that don't involve armed sociopaths.

MCMANN

Jonas, until we can get this into the right hands, there's no guarantee that the three of you will be safe. Whether you like it or not, you're along for the ride.

JONAS

(takes out his cell)

Can I at least call my Mom, and tell her I'm okay?

MCMANN

Your phone is tapped. This is the safest place to be right now. Don't worry. I can handle Cable Reign.

McMann speaks into a microphone mounted on the wall.

MCMANN (CONT'D)

When you wish upon a star.

The door slides open and McMann walks out.

INT. MCMANN'S HOUSE - KITCHEN - CONTINUOUS

McMann walks into the kitchen. She goes to a drawer, opens it, and pulls out a Glock and silencer. She begins screwing the silencer onto the barrel.

MCMANN

Julian, I'd like a visual please.

JULIAN (V.O.)

Certainly.

Suddenly the front of her microwave flickers to life. It's actually a screen, and it's showing the driveway and front walk of her house.

The image shows Walters, walking up to the door, a little unsteady and still bandaged up.

McMann shakes her head.

MCMANN

Oh Harry.

INT. LABORATORY - DAY

Jonas walks back to Nora and Freddie, who don't look happy.

NORA

Well this totally sucks. I've got cheerleading in an hour.

FREDDIE

And I'm supposed to be doing a big raid with my guild.

Jonas walks past them and goes over to Julian.

JONAS

Julian, can I take a look at the obsidian again?

JULIAN

Of course.

The metal tray slides out. Jonas takes the obsidian. Then he turns to Nora and Freddie.

JONAS
Alright, let's go.

Jonas heads back towards the security door.

FREDDIE
What?

NORA
What are you doing?

JONAS
We're getting out of here.

FREDDIE
But why? What's-her-face told us we'd be safe here.

JONAS
McMann is worried Cable will sell this to the Chinese.

NORA
Yeah, so?

Jonas takes out his cell phone.

JONAS
I never mentioned anything to her about the Chinese.

Jonas puts the phone up to the microphone, and pushes a button.

MCMANN'S VOICE
(from cell)
"When you wish upon a star."

The security door slides open.

INT. MCMANN'S HOUSE - KITCHEN - DAY

McMann is pouring a glass of water for Harry, who's sitting on a stool. The Glock is on the counter.

MCMANN
So you stole Reign's SUV and decided to come right here? Thanks Harry.

WALTERS

I've stolen more than that. Did some
gawky teenager come by to see you?
Carrying a package?

She hands him the glass.

MCMANN

Yes.

WALTERS

And did you give it Julian?

McMann nods.

WALTERS (CONT'D)

So? What's the verdict?

McMann looks sadly at Walters.

MCMANN

It's not good, Harry.

WALTERS

Not good for who? Us or the Chinese?

Walters takes a sip of water.

MCMANN

For you.

Walters stops drinking. He sees something in McMann's
eyes. He slowly puts the glass down.

IN THE HALLWAY

Jonas, Nora, and Freddie are crouched just outside the
entrance to the kitchen. They're watching McMann and
Walters talking.

FREDDIE

(whispering)

We've got to get out of here.

IN THE KITCHEN

WALTERS

Why, Helen?

HELEN

Julian is just the beginning. I've got
big ideas, Harry. Not just for us, but
for the world. And big ideas are hard to
finance on a government pension.

Walters' gaze shifts over to the gun lying on the counter.

MCMANN

Go ahead. I already have another gun pointed right at you.

WALTERS

What gun?

McMann looks past Walters, to what's behind him.

Walters turns around. Outside the kitchen window, hovering in the backyard, is the mini Conquest.

There's a laser coming through the glass doors. Walters looks down, and sees a red dot right in the middle of his chest.

MCMANN

That one.

INT. CENTRAL COMMAND. BACK LOT - SAME

Cable, holding the Conquest remote, is looking at an image of Walters inside McMann's kitchen through his VR goggles.

On the remote he presses the FIRE button --

INT. MCMANN'S HOUSE - KITCHEN - SAME

-- and Walters dives off the barstool just as the patio doors EXPLODE and several large caliber bullets tear up the wall behind him, where

IN THE HALLWAY,

bits of wall and glass shower over Jonas and friends. Nora screams, covering her head.

JONAS

Run!!!

Jonas leaves the other two behind and runs into the kitchen.

Jonas grabs Walters and helps him to his feet. Bullets continue to whiz by them.

McMann, on the floor and under cover, see Jonas and Walters running for the front door.

She reaches up onto the counter, and grabs the Glock.

EXT. MCMANN'S HOUSE - CONTINUOUS

Freddie bolts from the door. Jonas, helping Walters, is right behind. They run for Jonas' car parked on the street.

Suddenly the Conquest rises up over the roof of the house like a terrible sun.

Rat-tat-tat-tat-tat-tat...

Jonas' car is suddenly turned into swiss cheese.

MCMANN (O.S.)

Jonas!

They turn and sees McMann standing just inside her doorway. She has a gun to the back of Nora's head.

MCMANN (CONT'D)

Don't make me do something I'm going to lose sleep over.

JONAS

Let her go!

WALTERS

Come on Helen, let her go. It's not in you to do it.

MCMANN

Maybe not. But there are people who will. You know who I mean, Harry. Now give me the device!

Walters looks up at the Conquest, hovering. Then over at Jonas.

WALTERS

You give it to her, and that thing up there will tear us down.

Jonas looks down at the obsidian. Shakes his head.

JONAS

I'm sorry, Mister Walters.

Jonas chucks the obsidian. It lands hard on the driveway - a few pieces of it flying off -- and comes to rest next to Cable's SUV.

McMann pushes Nora off the stoop. Nora runs over and hugs Jonas.

NORA

Thank you... thank you...

Suddenly the four of them turn and see a BLACK SEDAN racing down the street towards them. It slows to a crawl and a woman's voice shouts at them:

WOMAN'S VOICE

Get in!

They bolt for the car. The teens pile into the back and Walters falls into the open front passenger door.

INT. CENTRAL COMMAND - BACK LOT - SAME

Cable is looking at the scene through his VR goggles, which is also showing him ID profiles of everyone in the car, including the driver -- "Ava Walters".

CABLE

Ava.

His finger is on the FIRE button, but he can't bring himself to push down on it.

EXT. MCMANN'S HOUSE - SAME

McMann goes over to the obsidian. She picks it up, and surveys the damage.

The Conquest takes off, rising higher and higher until it's just a tiny dot in the sky.

INT. BLACK SEDAN - DAY

Jonas, Freddie, and Nora sit in the back seat, looking at a banged-up but still pretty tough-looking Ava Walters.

AVA

You guys all right?

FREDDIE

Oh sure, we're just dandy.

WALTERS

How did you know where we'd be?

AVA

Jonas' phone. I tapped it.

She sees Jonas' surprised look through the rearview.

AVA (CONT'D)

Sorry, kid. I still didn't know if I could trust you.

WALTERS

(to Jonas)

How you liking spy school so far?

NORA

Yeah, well, school's out. We don't have the thing anymore so, if you don't mind, I'd like to go home now.

AVA

It may not be that easy.

FREDDIE

You guys are gonna stop them from selling that thing. Right?

WALTERS

That also might not be that easy.

JONAS

It's okay. The obsidian's useless now anyway.

WALTERS

Jonas, the obsidian might be damaged. But the information inside can still be retrieved.

JONAS

Yeah, well that's going to be a little difficult...

Jonas pulls something out of his pocket. The DATA PRISM.

JONAS (CONT'D)

...without this.

EXT. MCMANN'S HOUSE - SAME

McMann pushes on the sides of the obsidian. It opens up. It's empty.

INT. BLACK SEDAN - SAME

Walters smiles. Nora doesn't.

NORA

I hate you.

EXT. MCMANN'S HOUSE - DAY

McMann reaches into her pocket and grabs a two-way radio. She pushes a button.

INT. CENTRAL COMMAND - BACK LOT - DAY

Cable's radio screeches. He picks it up and speaks into it.

CABLE

Yes!?

MCMANN (V.O.)

We have a problem.

CABLE

What kind of problem?

EXT. MCMANN'S HOUSE - DAY

MCMANN

They've taken the data prism. We need to get it back.

The mini Conquest floats down from the sky and hovers in front of her.

CABLE (V.O.)

You mean, you have to get it back.

McMann notices a red dot on her chest.

MCMANN

This isn't helping the situation.

CABLE (V.O.)

Neither are you.

MCMANN

The longer we play this game the harder it's going to be to get back what we need.

INT. CENTRAL COMMAND - BACK LOT - DAY

CABLE

Give me one reason why I shouldn't kill you right now.

MCMANN (V.O.)

You need me. Without Julian your prototype won't be complete. And without me, there is no Julian.

EXT. MCMANN'S HOUSE - DAY

McMann watches the mini Conquest. It hovers for a few seconds in front of her. It makes a CLICK and the laser dot disappears from her chest. It takes off and floats up into the sky.

EXT. BUSY FREEWAY - DAY

The black sedan travels down the freeway.

INT. BLACK SEDAN - DAY

Walters smiles at Jonas.

WALTERS

You might make a decent agent yet.

JONAS

I just did what I thought you'd do.

Nora looks over shoulder through the rear windshield.

AVA

Guess I can trust you now, huh!?

NORA

Guys?

Everyone ignores Nora.

JONAS

I guess it's a good thing you didn't.

Ava smiles.

NORA

Guys!?

Again, they ignore her.

FREDDIE

What do we do now? I mean, we have what they want right? So, doesn't that mean this whole thing is kinda over.

WALTERS

Yes. But we need to destroy it. Jonas, give me the prism.

Jonas hands Walters the prism.

Nora yells.

NORA

GUYS!

Everyone looks to her.

JONAS

What!?

Nora turns and faces them. Her face is white.

NORA

You need to drive faster. You need to drive much faster.

Suddenly the mini Conquest floats down and is visible through the rear windshield.

FREDDIE

Holy shit.

Ava guns the throttle.

EXT. BUSY FREEWAY - DAY

The black sedan weaves in and out of traffic. The mini Conquest matches the sedan's every move.

INT. CENTRAL COMMAND - BACK LOT - DAY

Cable watches the sedan through the VR goggles. He pushes a button and a targeting system boots up. A small set of cross-hairs follows the sedan. Cable pushes a button and the mini Conquest begins fire large caliber rounds at the sedan.

INT. BLACK SEDAN - DAY

Several rounds hit the sedan and tear into it. Everyone ducks down and covers their heads. A couple rogue rounds miss them and fly into the surrounding traffic. A couple cars in front of them crash into each other.

WALTERS

We can't take too many more of those.

The mini Conquest fires again. The rounds hit the side of the sedan. Nora screams. Jonas puts his arms around her and covers her head. They look into each others eyes for a moment. Jonas realizes what he's done and lets go.

JONAS

Sorry.

Ava swerves into the cement meridian. The impact shakes them up.

AVA

Hold on.

Ava turns the steering wheel hard and veers over several lanes. The traffic around them honks wildly.

EXT. BUSY FREEWAY - DAY

The black sedan speeds up. Ava places it in front of a Semi-truck.

INT. CENTRAL COMMAND - BACK LOT - DAY

Cable tries to get a targeting-lock on the black sedan but the mass of the Semi blocks it.

INT. BLACK SEDAN - DAY

Ava looks at her side mirrors. She tries to find the mini Conquest.

AVA

Where the hell is it?

Jonas and Freddie roll down their windows and look outside. They see the mini Conquest swing from side to side of the Semi.

JONAS

It's right behind us.

WALTERS

We can't hide here forever.

INT. CENTRAL COMMAND - BACK LOT - DAY

Cable loses his patience. He pushes a couple more buttons. He acquires a targeting-lock through the Semi-truck.

EXT. BUSY FREEWAY - DAY

The mini Conquest opens fire. The rounds tear through the cab of the Semi and hit the sedan. Ava tries to keep it on the road.

The Semi loses control and jack-knives. It slams into traffic beside it. The cars behind it begin to crash into it.

As the Semi slides forward it hits the black sedan and sends it flying into the cement meridian.

INT. BLACK SEDAN - DAY

Ava violently turns the steering-wheel. She tries to recover from the impact but hits another car instead. The sedan gets airborne and flips over another car. As it lands it's T-boned by a car.

EXT. BUSY FREEWAY - DAY

The impact from the other car rips the sedan in half, separating Ava and Walters from Jonas, Nora and Freddie. The two sections of the sedan slide down the freeway, sparks shooting out from underneath them.

INT. FRONT PART OF BLACK SEDAN - DAY

Ava tries to steer the front of the sedan to safety. She manages to get it through traffic to the other side of the freeway. She steps on the brakes but it doesn't stop.

Ava and Walters brace for impact as the sedan goes off the edge of the freeway and down an embankment.

INT. REAR PART OF BLACK SEDAN - DAY

Jonas, Nora and Freddie scream as the rear part of the sedan barrels down the freeway. Sparks fly up into their faces.

EXT. BUSY FREEWAY - DAY

Suddenly the sedan catches the edge of the concrete meridian and jumps it. The sedan lands on it's roof on the other side of the freeway into on-coming traffic. It screeches to a stop.

INT. REAR PART OF BLACK SEDAN - DAY

They're wide-eyed as traffic swerves around them narrowly missing them. Nora notices something ahead of them. Another Semi-truck is heading right for them.

NORA

We gotta get out of here.

Jonas and Freddie see the Semi. They all frantically try to undo their seat-belts and get out as traffic blazes by them.

EXT. BUSY FREEWAY - DAY

Jonas and Freddie jump out of the sedan and run for safety.

Nora screams.

NORA

Jonas!

Jonas looks back. Nora is still in the sedan. She's still fighting with her seat-belt.

Jonas jumps back through traffic and tries to help her.

She looks up to the Semi -- it's almost there.

NORA (CONT'D)

Help me, Jonas. Please.

Jonas looks into her eyes.

JONAS

I won't let you die.

Nora nods.

JONAS (CONT'D)

There's too much tension on the seat-belt. Pull your stomach in.

As the tension loosens on the seat-belt Jonas pulls hard. The seat-belt pops open and Nora falls out. Jonas grabs her hand and drags her across the freeway.

The Semi slams into the sedan destroying it completely.

EXT. SIDE OF BUSY FREEWAY - DAY

Jonas and Nora jump over the meridian and land on the grass next to Freddie. Freddie breathes heavy.

FREDDIE

I can't believe we... I mean the car just... And we... I gotta lie down.

Freddie rests his head on the grass. Jonas grabs Nora by the shoulders.

JONAS

Are you okay?

Nora's a little stunned.

NORA
You came back for me.

JONAS
Of course I did.

Nora hugs Jonas tightly. He returns the hug. She looks into his eyes. He wants to say more but doesn't have to. Nora kisses him on the lips.

FREDDIE
Guys. I hate to break this up, but we're not done yet.

Freddie points up. The mini Conquest hovers above them.

JONAS
Come on, we gotta get out of here.

Jonas, Nora and Freddie take off down the embankment. A small creek runs beside the freeway.

INT. CENTRAL COMMAND - BACK LOT - DAY

Cable yells into his radio.

CABLE
Walters and Ava have been neutralized. I'm sending you their coordinates. Get unit two and pick them up. I'm in pursuit of the teenagers now.

INT. BLACK SUV - DAY

Raul releases the talk-button on his radio.

RAUL
(Sotto)
Yes, sir.

EXT. CREEK - FOREST - DAY

Jonas, Nora and Freddie splash through the shallow creek.

NORA
We're never gonna outrun that thing.

Jonas looks back. The mini Conquest is in hot pursuit.

FREDDIE
Why's it still following us? You gave the prism to Walters.

JONAS

Somehow I'm guessing it doesn't know that.

Jonas look up ahead. The terrain becomes heavily forested.

JONAS (CONT'D)

Come on. That thing may be fast, but it can't fly through trees.

They run into the forest.

INT. CENTRAL COMMAND - BACK LOT - DAY

Cable watches them head into the forest.

CABLE

Very clever...

Cable punches a couple of buttons. The display of the forest turns into a thermal image. Jonas, Nora and Freddie's heat-signature appear on the screen.

CABLE (CONT'D)

...But not clever enough.

EXT. FOREST - DAY

Jonas, Nora and Freddie run through the forest. They can hear the mini Conquest right above them.

FREDDIE

How's it still following us?

JONAS

It probably has a thermal imager. It can see our body temperature through the trees.

INT. CENTRAL COMMAND - BACK LOT - DAY

Cable pushes a button and the targeting system comes back online again. The cross-hairs float over the teenagers heat signatures.

EXT. FOREST - DAY

The mini Conquest opens fire again. The trees explode around them. They fall to the ground and cover their heads. Freddie screams at Jonas.

FREDDIE

This isn't working, Jonas. If the bullets don't kill us the trees will.

JONAS

I know.

FREDDIE

Then think of something.

JONAS

We need find someplace cold to hide, like a tunnel or cave. It won't be able to see us there.

FREDDIE

Then we better make it snappy, I don't want to end up as somebody's Christmas tree.

JONAS

Alright, let's go.

Jonas jumps up and runs through the forest. Nora and Freddie follow him.

The Mini Conquest fires at them again. The tree-tops fall down around them.

Jonas runs along side the freeway's base. He sees a water drainage pipe that runs underneath and connects both sides of the freeway. It's several hundred yards ahead.

The mini Conquest continues to fire. As the rounds hit the ground they make a METAL impact sound.

Nora looks to Jonas as they hear the sound.

NORA

What the hell was that?

JONAS

I don't know, but it can't be good.

FREDDIE

I think the bullets are hitting a gas pipe under the ground.

Jonas and Nora look at Freddie, confused.

Freddie points up ahead. A Warning sign sticks out of the ground. The sign says 'WARNING - GAS MAIN UNDERNEATH'.

NORA

I didn't need to know that, Freddie.

JONAS

Come on, we're almost there.

The three of them run towards the drainage pipe.

The mini Conquest fires again and pelts the ground with shrapnel. As the rounds hit the gas-pipe small invisible vapor geysers shoot out of the ground.

Jonas, Nora and Freddie look behind them, they can hear the gas leak out of the ground.

The mini Conquest fires and ignites the vapor geysers. One by one like a dominos effect they ignite, coming closer and closer to Jonas, Nora and Freddie.

The three of them jump into the drainage pipe as a large geyser ignites and explodes. A small mushroom cloud rolls out of the forest above the trees.

INT. CENTRAL COMMAND - BACK LOT - DAY

The thermal display of the explosion blinds Cable. He presses a button and the display changes back to a visual image.

EXT. OTHER SIDE OF FREEWAY - DAY

The front section of the black sedan has slammed into a tree. Steam rises from the crumpled hood.

Walters and Ava stand in front of the sedan. They suddenly look into the sky as they hear the explosion. The smoke from the small mushroom cloud floats into the sky.

WALTERS

Jesus.

AVA

Oh my god.

COMBAT PERSONNEL 1 (O.S.)

I said don't move.

Raul and dozen COMBAT PERSONNEL holding automatic weapons surround Walters and Ava. A black SUV and a large military transport truck sit in the background. One of the Combat Personnel's two-way radio squawks. He grabs it from his side.

Cable's voice echoes over the speaker.

CABLE (V.O.)
Unit two, come in.

COMBAT PERSONNEL 2
Sir!?

CABLE (V.O.)
The targets have been eliminated. What's
your status?

Walters' and Ava's face drop from the news.

COMBAT PERSONNEL 2
We have Walters and Ava.

CABLE (V.O.)
And the prism?

Raul takes the radio from the Combat Personnel. He pauses
for a moment. He smiles a devilish grin at Walters.

RAUL
We have it.

Raul holds the prism up to the sun.

CABLE (V.O.)
Excellent. The exchange is in eight
hours. Head back to the base.

Raul draws his gun and points it at Walters.

RAUL
What should I do with Walters and Ava?

CABLE (V.O.)
Bring them along. I'll take care of them
after the exchange.

RAUL
Yes, sir.

Raul slowly lowers his gun. He motions to the Combat
Personnel.

RAUL (CONT'D)
Throw them in the back.

Two of the Combat Personnel grab Walters and Ava. As they
take them to the transport truck they pass a drainage
pipe in the base of the freeway.

RAUL (CONT'D)

Load up.

The rest of the Combat Personnel get into the SUV and transport truck.

Jonas peeks out from the drainage pipe.

JONAS

Come on, they're leaving.

Freddie grabs his arm.

FREDDIE

What do you mean, "Come on"?

JONAS

They have Walters and Ava. And now they have the prism.

FREDDIE

We were almost Bar-B-Qued back there. I don't know about you, but I'm really getting tired of almost dying.

JONAS

We have to save them and get the prism back.

FREDDIE

Walters and Ava are gone, Jonas. You're not a spy. You're just some stupid teenager from the suburbs who plays too much Splinter Cell.

Jonas looks into Freddie's eyes.

JONAS

You're right, I'm not a spy.

Freddie nods.

JONAS (CONT'D)

But I'm all they have. And if I don't try, Cable wins, and Walters and Ava die.

NORA

He's right, Freddie.

FREDDIE

What, you're going along with this?

NORA

We have to try.

Nora looks to Jonas. He sees the compassion in her eyes.

NORA (CONT'D)

They'd do it for us.

Freddie fights his emotions. He wants to say no.

JONAS

I can't do this without you, Freddie.

NORA

We have to try.

Freddie reluctantly nods in agreement.

FREDDIE

I'm going to regret this.

Jonas, Nora and Freddie creep to the edge of the drainage pipe. They see the SUV and the transport truck getting ready to leave. SIRENS echo in the background.

JONAS

We need to follow that truck.

FREDDIE

What if they expect us to try something?

JONAS

They not expecting anything from us.

FREDDIE

Huh?

NORA

You heard them, Freddie. They think we're dead.

JONAS

And I plan on keeping it that way. Come on. They're leaving.

Jonas, Nora and Freddie sneak out of the drainage pipe.

EXT. FREEWAY - DAY

They watch the TRANSPORT TRUCK and the SUV speed away.

The freeway is car graveyard. Clogged with twisted metal. Behind all the wreckage, the LIGHTS and SIRENS of APPROACHING EMERGENCY VEHICLES.

FREDDIE
 (raising his arms to signal)
 Here! We're over here!

JONAS
 What're you doing?

FREDDIE
 What do you wanna do? Hitchhike?

Jonas scans the area--

AT THE NEAREST EXIT: An entrance to the SILVER LINE METRO.

JONAS
 No.

EXT. METRO STATION - DAY

Jonas, Freddie and Nora push past the CROWD gathering to watch all the activity on the freeway.

A POLICE CHOPPER flies over head. TWO COPS scope the area. Looking for someone...

INT. METRO STATION - DAY

A TICKET KIOSK spits Freddie's dollar back at him. He pulls another out of his pocket. All his money, wadded up like a 5-year old's.

JONAS
 You've got to get a wallet. Like an adult.

NORA
 Here, smooth it out first.

A SUSPICIOUS TICKET CLERK looks from a TV showing LIVE AERIAL FOOTAGE of the freeway to the Kids.

Their clothes are dirty and singed. Almost exactly as if they'd just been in a massive pile up and then evaded certain death at the hands of a Unmanned Combat Air Vehicle while surviving a fireball.

The Ticket Clerk picks up her phone...

Jonas gives her a nervous smile as they move past the turnstile and head down to the:

TRAIN PLATFORM

FREDDIE

Explain to me why we can't go to the cops again?

JONAS

And say what?

FREDDIE

I dunno. I'm sorry officer, my next door neighbor is a retired spy whose ex-wife stole secret data plans for an AI killing machine from a rogue agent who plans to hawk them to the Chinese *and I've somehow gotten myself and two friends caught up in an international plot!*

PEOPLE stare.

JONAS

(to everyone)

He's fine. We're LARPing.

FREDDIE

They don't know what that means.

The METRO TRAIN rumbles into the station.

INT. METRO STATION - DAY

The TWO COPS confer with the TICKET CLERK. She points them down to the:

TRAIN PLATFORM

Where Jonas sees them descending the stairs.

JONAS

We gotta' move.

Jonas pushes Freddie and Nora to the far end of the platform. The Cops wade through the crowd. Searching.

The TRAIN DOORS OPEN. A WOMAN twice as wide as she is tall blocks the kids path on the train. They wait for her to exit, but first she's going to unload the SIX BAGS of CRAFT SUPPLIES she's got with her. One by one.

She moves like molasses. The Cops are getting closer.

NORA

For the love--

She and Jonas step to expedite the process and the WOMAN immediately flies into a panic.

WOMAN

Help! Thieved! I'm being thieved!

JONAS

What?

FREDDIE

That's not even grammatically correct.

But her bleating gets the attention of the Cops. They come running.

JONAS

Ma'am, we're just--

She tries to jerk the bag that Jonas is holding away. It rips, spraying MARBLES across the floor. She TOPPLES out of the train. Nora and Freddie hop on as the doors close.

The Woman hams it up for the Cops. Jonas, Nora, and Freddie notice one of her bags still left on the train.

FREDDIE

Yeah, that's gonna be some good karma.

EXT. JONAS' HOUSE - DAY

Jonas, Nora, and Freddie sneak through the back door.

JONAS

C'mon. We've only got 45 till my mom gets home.

FREDDIE

Spoken like a true hero.

JONAS

Shuddup.

INT. JONAS' BEDROOM - JONAS' HOUSE - DAY

Jonas immediately heads for his safe.

JONAS

I've just gotta get some stuff from my safe. Grab Walter's computer.

Freddie stuffs a bag. Nora takes in Jonas' room. Smiles at the movie posters. Again at the pull-up bar. Cocks her head at the calendar where Jonas records his pull-ups.

NORA

What's that?

JONAS

It's, uhh, an algorithm I'm working on.
Don't worry about it.

NORA

(liar, liar)

Uh, huh.

FREDDIE

Jonas, can I check in with you for a second: They have Julian. They have the Data Prism. They have Ava and Walters. We don't have *anything* that they want, we don't have any idea where they could be, and the meeting with the Chinese is in less than eight hours.

JONAS

It doesn't make sense.

FREDDIE

Right.

JONAS

No. I mean, think about it. It doesn't make sense. The Chinese are after plans for a UCAV? They already have UCAV technology and I don't know how an AI would drastically improve them -- especially not one as unique and hard to reproduce as Julian.

FREDDIE

So what's the end game, then?

JONAS

I dunno. But it's got to be something bigger than what we've been told. And Walters had to know it. Otherwise he would have never let us come along.

FREDDIE

Yeah. We're a hell-of-a fail safe.

This whole time Nora has been fussing with the Walter's BRIEF CASE LAPTOP.

NORA

Jonas... What do these symbols mean?

Jonas and Freddie gather around. ON SCREEN: a set of strange characters.

JONAS

I dunno. They've been flashing ever since Walter's house blew up. It's the same symbols as my Truth Camp application.

NORA

There's more... some kind a programming code?

She opens a document. Columns and columns of letters corresponding to other numbers.

FREDDIE

No... no, no. It's key settings! For, like, an enigma machine.

NORA

What?

FREDDIE

It's a encryption machine they used to use back in World War II to send secret messages. Walter's must've rigged it to start if he got killed -- a sensor hooked to his vitals or something? It's probably a message.

NORA

Why would he choose a fifty year old encryption?

JONAS

It's analogue. A remote hack on his computer wouldn't find it and even if you did, you'd still need the device itself to break it.

FREDDIE

So where do we find an enigma device?

Freddie and Nora both look to Jonas. Both grinning. Totally on board.

JONAS

Only one place I know of.

EXT. NORA' HOUSE - DAY

Jonas, Nora, and Freddie stand outside her garage.

NORA

My Dad is totally going to murder me.

JONAS

It's gonna be fine.

NORA

You don't understand. This thing is my Dad's baby. A couple of years ago my brother was playing *next to it* and we still haven't found him.

JONAS

I didn't know you had a brother.

NORA

Half brother. He stays with my Mom. I stay with my Dad.

JONAS

Oh.

Jonas didn't realize what he'd stumbled into. Nora softly smiles as if to say it's okay. Freddie's had enough.

FREDDIE

(mock sentiment)

I have some unresolved feelings with my guild leader, if--

Nora CLICKS the garage door opener. Behind the door we find--

A CONVERTIBLE 1965 BLACK ASTON MARTIN DB5.

FREDDIE (CONT'D)

Frak yes. Nerd-gasm.

Freddie and Jonas take a moment to admire it.

JONAS

This is the--

JONAS & NORA

-Aston Martin DB5.

JONAS

It was in *Goldfinger*, *Thunderball*...

NORA
Golden Eye. Yeah...
 (she opens the door)
 Getting in?

Jonas' face brightens. Before he can take a step--

FREDDIE
 Shotgun.

Freddie slips around him and plops down in the front seat. Jonas sighs.

EXT. INTERNATIONAL SPY MUSEUM - DUSK

Nora pulls the Aston Martin into the parking lot.

FREDDIE (V.O.)
 So how're we gonna' do this?

EXT. FRONT DOOR - INTERNATIONAL SPY MUSEUM - DUSK

WELL DRESSED ATTENDEES file through a security checkpoint. Jonas, Nora, and Freddie stand out, still wearing their tattered clothes.

JONAS (V.O.)
 They're doing the "Spy at Night" thing.
 Where they turn the entire building into
 this immersive experience.

INT. LOBBY - INTERNATIONAL SPY MUSEUM - DUSK

Jonas, Nora, and Freddie each stand in front of a DIGITAL KIOSK, reading information.

JONAS (V.O.)
 We'll be given five minutes to memorize
 our "covers" and the missions we have to
 complete or the other covers we have to
 thwart.

INT. INTERNATIONAL SPY MUSEUM - DAY

Once they're through, they immediately split off from the GROUP They came in with.

JONAS
 Just be careful. If we get "made" you get
 escorted back to the beginning and have
 to start all over.

AND SO BEGINS THE CAT AND MOUSE GAME:

Jonas, Nora, and Freddie sneak down darkened corridors. Move up stairwells. Check a coded map. Avoid Security Guards and other "Players."

FREDDIE

I think we go this way...

He heads out into a wide room when--

DWEEBY PLAYER

Ah hah!

A pimple-faced beanpole leaps from the shadow. Nora and Jonas hide before they're noticed.

DWEEBY PLAYER

It is I, John Brime! And I have caught you, Schubert Packythurster! Entering the R&D floor with a contraband map! To steal the blueprints, no doubt!

JONAS

God. Is that what I sound like?

DWEEBY PLAYER

Now, I'll just strike your name tag...

FREDDIE

Hey, man. Actually, I'm not really doing that. I've got this other--

DWEEBY PLAYER

(re: whistle around his neck.)

...and alert Security to have you escorted to holding.

FREDDIE

(re: the whistle)

OMG. Did you bring that from home?

The Dweeby Player moves in to MARK Freddie's name tag. Jonas and Nora don't know what to do.

DWEEBY PLAYER

I won't be dissuaded by your chicanery. You are an enemy of the--

FREDDIE

--Dude. You can drop it. I'm not--

And just when it looks like the Dweeb is about to blow his whistle--

NORA (O.S.)

Wait, John!

Nora enters the game. She's stripped off her top. Only a white camisole remains

NORA

John. I knew you'd be too clever for my man...

The Dweeb gawks. Checks his spy profile. Flustered. Nora slowly, seductively approaches.

NORA

But you never stop, do you John? Always on the offensive. Always afraid to let people in. That's why I had to leave you in Paris.

She drapes her arms over his shoulders. So close now.

NORA

But you've never felt my touch. Never known the pleasure of a woman. So can you wait, John? Wait for me? Don't you want to wait for me?

DWEEBY PLAYER

Uh... huh.

The Dweeb is sweating bullets... But instead of kissing him. Nora STRIKES HIS NAME TAG. Before he realizes he's been had, She BLOWS HIS WHISTLE. Judging by the hissy fit the Dweeb starts to throw, it'll probably be as close to to the real thing as he'll get. SECURITY comes running.

Jonas is stunned by the performance. Freddie cracks up.

SECURITY

(sighs)

Out again Percy?

DWEEBY PLAYER

They broke the rules! It's crap. I quit. I'm never doing this again...

Security rolls his eyes. Checks the Dweeby Player's struck name tag.

SECURITY

Mhmm. Better luck next time...

DWEEBY PLAYER

But... but...

The Dweeb looks like he's about to explode as Security takes him away. Nora turns back to Jonas' gaping mouth.

NORA

What? You've never LARPed before?

INT. TOP FLOOR - SPY MUSEUM - DAY

They come up the stairs. There, in a tall glass kiosk in the center of the room is the ENIGMA MACHINE.

They run up to it, but the case is locked. No way in.

FREDDIE

Now what?

Jonas scans up to the pipes running along the ceiling.

MOMENT LATER:

Jonas and Freddie have constructed a "rope" out of their pants. Using a shoe as a grappling hook, they try to throw it over one of the pipes.

FREDDIE

Okay. Now we're in our underwear.

JONAS

Shuddup.

FREDDIE

I think we need more length.
(indicates Nora's pants)
Nora do you wanna...

NORA

Shuddup.

JONAS

Got it.

The shoe wedges into place. Jonas pulls the "rope" taut. Starts to climb. He's about halfway up it when--

GUARD (O.S.)

What're you doing?

A BURLY GUARD walks up. Shining a flashlight. Everyone freezes. Jonas gently swings back and forth in the air.

JONAS

Um... our profile mission 273n: Gain access codes from the Enigma on the Top floor. Clearance Gamma-Delta.

There's a terrible pause as the Guard weighs their fate.

GUARD

You the guys that made that Percy kid?

NORA

Yes.

The guard smiles. Reaches for his keys.

GUARD

Good. I hate that prick. Here: They should've left it unlocked for you. But they keep adding new missions so much, it's hard to keep up.

The kids gape as the Guard simply opens the cabinet. Seriously? That worked?

INT. HOLDING PEN - NIGHT

Cable's men push Walters and Ava off into a barred cage. They're each bound at the wrists and ankles.

McMann enters with more of CABLE'S MEN. They push a cart with Julian.

Cable walks up to them. Brushing off a crisply pressed tuxedo. Walters looks around, recognizing the place.

WALTERS

How did I know we'd wind up back here?

CABLE

"You shall know the truth and the truth shall set you free."

INT. TOP FLOOR - SPY MUSEUM - NIGHT

Jonas picks the first page of translation coming out of the Enigma machine. His face goes white.

JONAS

I know where they are.

INT. SPY MUSEUM - NIGHT

Jonas, Nora, and Freddie pace through the halls.

NORA

Jonas, slow down. Hang on. Where are we going?

JONAS
The MIT Educational Outreach building:
Truth Camp.

FREDDIE
That's not all...

He hands Jonas the rest of the translated papers.

FREDDIE (CONT'D)
You were right.

JONAS
It's not the Chinese that Cable's
involved with. It's the C.H.Y.N.E.E.S.
It's an acronym.

NORA
You recognize the name?

JONAS
(he keeps walking)
Only from rumor boards.
We've got to get some supplies... And
we'll need to change clothes.

They stop in front of a case displaying attire from THE
EARLY COLD WAR PERIOD. Freddie smiles.

EXT. INTERNATIONAL SPY MUSEUM - NIGHT

Jonas, Nora, and Freddie head for the Aston Martin. But
they don't look like Jonas, Nora, or Freddie anymore:
Jonas and Freddie are strapped in immaculate black
suites. Nora, a jaw dropping Femme fatale.

INT. CENTRAL COMMAND - LAB - NIGHT

The large room with the holding pen has been turned into
a makeshift lab for Helen McMann. She powers up Julian on
his cart and sets the obsidian casing down on a table.

Cable hands Helen the prism.

CABLE
Last piece. Get it done.

HELEN
Why are they still alive?

CABLE
Just finish the schematic. I'll worry
about them.

Cable approaches the bars to the cage. In addition to his previous injuries, Harry has a cut above his right eye, blood down the side of his face. He can barely sit up against the back wall, never mind stand.

WALTERS

You know we'll find a way to stop you.

CABLE

That's very unlikely. But just in case...

Cable pulls out a pistol. Ava's eyes go wide, but Walters doesn't flinch.

Cable FIRES his weapon, but it's only a dart that enters Walters' chest. Within seconds, he's unconscious.

Ava slams herself up against the bars, trying to get to Cable.

CABLE (CONT'D)

Sorry, Darling. Nothing personal.

He shoots her with the dart gun as well.

EXT. "TRUTH CAMP" - FRONT GATE - NIGHT

Surrounded by trees, a secluded set of buildings is protected by a formidable wall. The gate is heavily guarded. Jonas, Nora, and Freddie hide in the trees, the Aston Martin hidden behind some nearby bushes.

FREDDIE

This reminds me of the camp I went to when I was eight. Y'know... except for the barbed wire and armed guards.

A caravan of black SUVs pulls forward and stops at the gate.

JONAS

Let's go.

Nora grabs a bag sitting next to them and throws it over her shoulder. Jonas, Freddie, and Nora run to the back of the last SUV in the line.

FREDDIE

Uh...what exactly are we doing?

JONAS

We're gonna hang onto the back.

FREDDIE

WHAT?

Jonas jumps onto the back bumper of the SUV. He reaches out to help Nora up as the vehicle slowly moves forward.

JONAS

Come on! We hold onto the backs of cars
all the time on our 'boards.

Freddie starts to run faster as the SUV speeds up. Nora holds on to the right side.

FREDDIE

Oh, right. This is exactly the same!

Jonas and Nora hold out their free arms as Freddie strains to catch up. Freddie grabs each of their hands with his own and they struggle to pull him up.

Freddie gets his feet up onto the bumper, but sways forward and back as he tries to get his balance.

The SUV accelerates as it drives through the gate. Too late to jump off now. Jonas and Nora pull Freddie forward and he flattens himself against the back door of the SUV.

FREDDIE (CONT'D)

I'mgonnadies'mgonnadies'mgonnadies
'mgonnadies...

EXT. "TRUTH CAMP" - CONTINUOUS

The SUVs continue up the road toward a building we recognize as Central Command.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

The black SUVs pull into the lot.

Jonas, Freddie, and Nora jump from the back of the last one and run toward some stacks of crates and boxes. Freddie is shaking and flustered.

FREDDIE

That was fun. What's next? Going over a
waterfall in a barrel? Bungee jumping off
the Washington Monument?

NORA

Sshhhhh!

FREDDIE

(whispers)

I can't believe we're doing this. They're gonna catch us.

JONAS

(whispers)

Will you stop? It's not like they're expecting us. There's no reason for them to be looking.

They find a hiding spot just as the doors to the SUVs open. Nora and Freddie are surprised to see a large group of YOUNG PEOPLE, not much older than they are, get out of the vehicles. The guys are dressed in nice suits and tuxes, the girls in fancy dresses.

JONAS (CONT'D)

So it's true.

NORA

What is?

JONAS

C.H.Y.N.E.E.S. It's a secret society made up of alumni from Truth Camp. The best of the best.

FREDDIE

What does it stand for?

JONAS

Nobody knows except them.

NORA

What do they do?

JONAS

I'm not sure. But I'm guessing it can't be good.

Raul comes out of the back door of the building with a couple of henchmen in tow and approaches the group. The teens watch the proceedings from their hiding spot.

FREDDIE

Oh, good. The guy who tortured me is here too. This just gets better by the second.

JONAS

Let's follow them in.

Nora and Freddie exchange worried glances as Jonas sneaks out of their hiding place. They follow him over to join the back of the line as they all enter the building.

INT. CENTRAL COMMAND - CONTROL ROOM - NIGHT

Cable fixes his bow tie as his Underlings do their thing in the background. Raul enters.

Jonas, Freddie, and Nora follow him in stealthily and crawl behind racks of high-tech equipment.

RAUL

Company's here.

CABLE

Take them to the reception area.
Everything's almost ready.

Cable and the remaining Underlings exit the control room. Jonas, Nora, and Freddie immediately come out of hiding.

NORA

What's the plan?

JONAS

We need to create a distraction so we can find Harry and Ava. A big one.

INT. CENTRAL COMMAND - LAB - NIGHT

Cable and two Underlings enter the lab.

CABLE

It's time. Bring it as soon as you're ready.

Cable turns and sees that Walters is unconscious in the corner of the cell. He approaches Ava and lifts her head by the chin through the bars.

Behind him, Helen looks a little jealous.

Ava's eyes open groggily and she sneers at him. If looks could kill...

Cable stalks from the room, followed by his henchmen. Ava looks up, not as groggy as she appeared a moment before.

AVA

He can be very persuasive, can't he?

Helen is upset at losing her concentration.

HELEN

I'm doing this because I believe in the cause. Not for him.

Ava scoffs.

JULIAN

Your elevated heart rate and flushed skin tones indicate otherwise.

Helen stares daggers at her creation.

AVA

You really think he plans to do some good in the world? Or do you have your own agenda?

JULIAN

Available data indicates that Cable Reign's plans would be contrary to the best interests of national security.

Helen goes back to work.

HELEN

I've always liked you, Ava. It's such a shame you have to die.

Ava smiles. *Don't count on it.*

INT. CENTRAL COMMAND - CONTROL ROOM

Jonas tries several different keyboards and controls, without success. Nora follows suit, rushing from one station to another, tapping keys.

NORA

It's no use. We can't do anything without a password.

JONAS

Maybe I can figure out a way to--

NORA

There's no time. They'll be back any second.

DUUUUUURRRRRRMMMM. Suddenly all the systems power down at once. Jonas and Nora look around in shock.

Freddie stands in the corner, holding a giant electrical cable with a plug on the end. He shrugs.

INT. CENTRAL COMMAND - HALLWAY - NIGHT

More of Cable's Underlings rush back to the control room. Just after they pass, a storage closet door opens and Jonas peeks out.

Seeing the coast is clear, he opens the door and exits, with Nora following close behind.

Before Freddie can exit, two more Underlings suddenly come from a side door. They point their weapons at the three teens.

UNDERLING #1

What are you doing back here?

JONAS

We...uh...got lost--

Nora suddenly grabs his hand.

NORA

...looking for a place where we could be alone.

Jonas tries to hide a surprised look. The Underlings don't try to hide their frustration.

UNDERLING #2

Get back to the reception area immediately.

JONAS

Yeah. Right away.

Jonas and Nora start to walk away. Underling #1 grabs them.

UNDERLING #1

That way.

He points to another door. They nod and go through.

As the Underlings head for the control room, Freddie peeks out, unsure where to go.

INT. CENTRAL COMMAND - DINING HALL - NIGHT

The huge dining hall has been turned into an elegant reception area. Lights are low, tables are covered in tablecloths and candles, fancy china and silver at every seat.

Cable approaches a podium on a small stage at the end of the room. He speaks into the microphone with a huge grin on his face.

CABLE

Welcome back, my prodigies.

There is a round of applause from the young, well-dressed crowd.

Freddie and Nora enter the room at the opposite end of the hall and head for a dark corner.

CABLE (CONT'D)

Tonight, in exchange for your past and future loyalty and dedication, I will present to you the key to your organization's future...

Jonas and Nora exchange confused looks.

CABLE (CONT'D)

...the plans that will allow you to build your army and make your grandest schemes a reality.

On a giant screen behind Cable appears a CGI video of hundreds of giant Conquests flying over a city. The audience bursts into applause and cheering.

JONAS

(under his breath)

Holy crap. They're like a bunch of super-villains in training...

INT. CENTRAL COMMAND - HALLWAY - NIGHT

Freddie paces back and forth in the closet, grabbing his hair. He hears a SOUND outside and grabs a metal mop handle.

The door opens, revealing Raul, holding a tranquilizer gun, an automatic weapon tucked in the front of his pants.

RAUL

I knew I heard something, you little--

Freddie panics and swings the mop handle down as hard as he can on Raul's head. He follows it with a swift kick to the groin. Raul drops to the floor.

INT. CENTRAL COMMAND - LAB - NIGHT

Helen completes the schematic and places the newly-repaired obsidian into a metal briefcase. She looks at Julian with obvious sadness.

HELEN
Time to go, Julian.

JULIAN
Goodbye. Mother.

A tear streams down Helen's cheek as she shuts down Julian and removes his "brain," placing it in the briefcase with the Obsidian.

INT. CENTRAL COMMAND - HALLWAY - NIGHT

Freddie, carrying the tranquilizer gun, creeps down the hallway until he gets to the end, and peeks through a small window in the door.

Inside, he sees Ava, Walters, and Helen.

INT. CENTRAL COMMAND - DINING HALL - NIGHT

An Underling meekly approaches Cable onstage. Cable covers the microphone and flies into a fury, stalking off the stage.

JONAS
(to Nora)
Time to go.

INT. CENTRAL COMMAND - HALLWAY - NIGHT

Jonas and Nora burst through a door and back into the hallway from earlier. They both nearly have heart attacks as they run into someone: Freddie.

FREDDIE
I found them!

Jonas and Nora take off after Freddie.

INT. CENTRAL COMMAND - LAB - NIGHT

Helen walks toward the door and opens it.

As she enters the hall, the door closes behind her. The teens are crouched together in the corner behind where the door opened out.

Jonas motions to Freddie to hand him the tranquilizer gun.

JONAS
(whispering)
Where'd you get this anyway?

FREDDIE
(whispering)
I took it off my sleazy friend after I kicked his ass.

Jonas shoots it at Helen, who falls to the ground unconscious.

INT. CENTRAL COMMAND - CONTROL ROOM - NIGHT

Cable storms into the control room. Underlings work furiously to get the systems back up.

THIRD UNDERLING
There's just no power.

FOURTH UNDERLING
Why didn't the backup generator kick in?

FIFTH UNDERLING
I don't understand why the lights are still on.

CABLE
If this doesn't get fixed immediately, heads are gonna roll.

INT. CENTRAL COMMAND - LAB - NIGHT

Jonas tries to wake up Walters through the bars as Nora checks on Ava. Freddie stands watch at the door.

JONAS
Harry? Harry!

AVA
He's drugged. We both are. But he already had a bunch in his system from the hospital.

NORA
There must be a way to unlock these cuffs.

AVA
Not these, honey.

JONAS

Harry, wake up.

Harry finally stirs.

WALTERS

What...the hell are you...doing here?

JONAS

Saving you.

WALTERS

I'm not important. You have to get those plans before the exchange.

JONAS

We have them. But we're not leaving you.

WALTERS

Listen to me, kid. If you take one thing from this experience, it should be this: We do what we do for the good of the country. Sometimes that means sacrificing ourselves.

JONAS

But--

WALTERS

No. If I'm here, I can try to stall Cable. Besides, I've been in worse scrapes than this plenty of times. Grab the plans and get out of here.

JONAS

What about Ava?

NORA (O.S.)

I think I can help there.

Jonas looks up at Nora, who's wearing Helen's goggles. She lights a blowtorch she grabbed from the table.

NORA (CONT'D)

What? I'm taking auto shop.

INT. CENTRAL COMMAND - CONTROL ROOM

Cable shoves Underlings out of his way as he tries to do things himself.

SIXTH UNDERLING (O.S.)

Sir?

Cable looks in the direction of the voice. The Underling holds the same unplugged cable that Freddie had earlier.

INT. CENTRAL COMMAND - LAB - NIGHT

The lock has been cut from the cell, and the door is now wide open.

Nora finishes cutting through the restraints around Ava's feet. Ava pulls her legs back through her arms so her hands are cuffed in front of her instead of in back.

AVA

I need to get hold of a weapon.

FREDDIE

How 'bout this one?

He pulls Raul's automatic weapon out of the back of his pants.

INT. CENTRAL COMMAND - CONTROL ROOM

The computers and equipment are once again powered up.

CABLE

Someone's here. Find them.

Several of Cable's men exit into the hall, then jump back as they're confronted by a hail of bullets.

Ava, hands still cuffed together, rolls into the room and continues firing at the rest of Cable's Underlings, who take cover behind equipment.

Cable dives behind his desk and grabs a weapon from a drawer.

AVA

Go! Go! Go!

Jonas, Freddie, and Nora run past as Ava continues to hold off Cable and his men. Bullets fly in all directions.

Freddie trips and he goes down. Jonas helps him up and pulls him toward the exit.

Nora falls over a body and her head thuds against the edge of a table. She's out.

JONAS

Nora!

AVA

I'll take care of her. Get out!

Cable stands and aims his weapon at Jonas. Ava dives in front of him and they fire at the same time.

Just as the control room door slams shut, Jonas sees Ava take a bullet and Cable go down from Ava's shot.

Jonas pulls Freddie along down the hall.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Jonas and Freddie head straight for the same hiding spot as earlier. Just as they get behind the crates, several armed men exit the building and jump into the SUVs. They quickly drive up the road toward the gate.

JONAS

Help me out here.

Jonas and Freddie push a crate toward the wall. They can barely move it, but manage to get it close enough.

They scramble up onto the crate, but the wall is still much too high. Freddie laces his fingers together and motions for Jonas to step onto his hands.

With Freddie's help, Jonas is able to grab the top of the wall with his fingertips.

They hear SHOUTING as more of Cable's men search nearby.

Jonas strains to pull himself up to the top of the wall.

JONAS (CONT'D)

I can't do it.

Freddie turns as the shouting gets closer.

FREDDIE

You can. I know you can.

Jonas pulls himself up the rest of the way and rests on top of the wall, exhausted. He reaches down for Freddie.

JONAS

Give me your hand.

Freddie picks up the metal case and tosses it over the wall.

FREDDIE

Go.

Jonas is shocked as Freddie hops down from the crate and runs toward the shouting men.

JONAS

Freddie--

FREDDIE

(shouts)

Hey, dumbasses, what's your boss gonna do when he finds out you couldn't even catch the chubby kid?

Jonas hears the men scrambling away as Freddie disappears around a corner.

EXT. ROAD - NIGHT

Jonas races away from the camp in the Aston Martin.

INT. ASTON MARTIN - NIGHT

Jonas drives away, in a state of shock. The metal case sits next to him on the passenger's seat.

Jonas' phone rings. He sees that it's Walters calling and answers.

JONAS

Harry!

CABLE

(over phone)

I'm afraid Harry's still indisposed at the moment.

INT. CENTRAL COMMAND - LAB - SAME

Cable is on Walters' phone, his arm in a sling. Walters sits slumped on the ground, still handcuffed and gagged.

Nora is unconscious on the floor beside him, her head bandaged, and Freddie next to her, also bound and gagged.

CABLE

But I'm sure he'd love to talk to you if he could.

INT. ASTON MARTIN - NIGHT

Jonas grits his teeth.

JONAS

What do you want me to do?

CABLE
 (over phone)
 Let's start with you returning the item
 you stole from me.

JONAS
I stole from you. That's an interesting
 version of reality.

CABLE
 (over phone)
 I realize you're new to this, but the way
 it works is that I currently get to
 determine what reality is. And you get to
 accept it.

JONAS
 Or...?

INT. CENTRAL COMMAND - SAME

Cable seems to be enjoying himself. Walters, now awake,
 weakly struggles to free himself.

CABLE
 Or I murder everyone in your life and you
 get to live a new reality. I'll start
 with Walters.

He pauses to kick Walters in the side.

CABLE (CONT'D)
 If I don't get what I want, the girl is
 next. Then your buddy. Eventually, I'll
 send my favorite toy over to the office
 building where your mother works.

He pauses to let it sink in.

CABLE (CONT'D)
 Although, I'd prefer to keep that ace in
 the hole in case you decide to do
 something really stupid, like call the
 authorities.

Jonas stares at the metal case on the seat.

JONAS
 I get it. I get it.

INT. CENTRAL COMMAND - LAB - SAME

Cable sets a timer on his watch and it begins counting
 down.

CABLE

You have thirty minutes to get the schematics back here, or your friends are dead.

He hangs up the phone.

EXT. ROAD - NIGHT

The Aston Martin SCREECHES to a stop on the road shoulder.

INT. ASTON MARTIN - SAME

Jonas hits the steering wheel with his hands.

JONAS

Shit! Come on, Jonas! Think!

Jonas empties his pockets on the passenger's seat: GUM, A MATCHBOOK, and his DIGITAL CAMERA.

He picks up the digital camera. Switches it on. The PERFECT PICTURE OF NORA flashes on the screen. He stares at it, then at the metal case, then back at Nora's picture. Knows what he has to do.

EXT. ROAD - NIGHT

The Aston Martin SCREAMS back on to the road, does a 180 degree turn, and roars back towards Central Command.

INT. CENTRAL COMMAND - LAB - NIGHT

Cable turns to his underlings.

CABLE

Secure the perimeter. I want to know when he gets here.

INT. CENTRAL COMMAND - HALLWAY - MOMENTS LATER

Underlings scamper down the hall, past the storage closet.

INT. CENTRAL COMMAND - STORAGE CLOSET - SAME

Helen sits groggily in the corner. Ava has her weapon trained on Helen. Her shoulder is BLEEDING. The group passes by outside, and the hallway becomes quiet.

AVA

You and me are gonna have a talk.

EXT. CENTRAL COMMAND - OUTER SECURITY GATE - NIGHT

An overweight guard reads a magazine in the security booth.

Suddenly, we hear an ELECTRONIC JINGLE. The guard moves outside, to the treeline, and the sound grows LOUDER - he's getting close. He pulls aside a shrub and picks up --

-- JONAS' iPHONE. The alarm going off.

SMACK!

Jonas steps from behind a tree and crashes down the metal case on the guard's head. The guard collapses, unconscious.

Jonas moves into the security booth and scans the video monitors. One of the screens shows Nora, Walters and Freddie tied up in the LAB.

JONAS

Oh, man. Come on, Harry... talk to me. What do I do?

Then, on another screen, he sees the WHITE VAN, sitting in a rear compound.

JONAS (CONT'D)

Bingo.

A MOMENT LATER

The Aston Martin, top up, rolls by the security booth, and we MOVE DOWN to reveal the METAL BRIEFCASE - open and empty.

INT. CENTRAL COMMAND - DINING HALL - NIGHT

Cable checks his watch: TWELVE MINUTES TO GO. He addresses his progeny.

CABLE

In less than an hour, we will all bear witness to a new beginning. A time for power, and finally, for peace. We will force our enemies to bow before us in the name of piety. And this new, better world, is all because of us!

The crowd erupts in applause. He raises a champagne flute.

CABLE (CONT'D)
 Let us raise our glasses. To The
 C.H.Y.N.E.E.S.! The Company of
 High Yield--

AVA (O.S.)
 Cram the shit, you hairless prick!

Cable's face turns to steel.

Ava stands at the back of the hall, holding Helen
 hostage, a gun to her side. The students MURMUR
 nervously.

AVA (CONT'D)
 Tell them what you're really
 planning! Do it, or I'll paint
 the first row of kids in her blood.

CABLE
 Go ahead. She doesn't matter anymore. The
 plan is what matters, and it can't be
 stopped.

HELEN
 Cable, please! Give her what she wants!

Cable says nothing.

HELEN (CONT'D)
Cable!

AVA
 (sotto voce to Helen)
 See? What'd I tell you?

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Two underlings turn in surprise as the Aston Martin rolls
 slowly past them and comes to a stop ten feet away. They
 approach the driver's door, weapons drawn, ready to fire.
 They PULL OPEN THE DOOR --

-- And find nothing. The car's empty.

THE OTHER SIDE OF THE CAR

Jonas' bow-tie hangs out of the fuel tank, on fire.
BOOM! The car EXPLODES in a fireball.

INT. CENTRAL COMMAND - DINING HALL - SAME

The sound of the explosion causes everyone to JUMP. Ava

seizes the opportunity and SHOOTs at Cable. He jumps out of the way just in time, and bullets SPLINTER the podium.

Two henchmen FIRE at Ava. The students RUN for the exits, SCREAMING as they go. Cable escapes through a side door. Ava and Helen slip out through separate exits.

INT. CENTRAL COMMAND - PASSAGEWAY - SAME

Cable stalks madly, heading towards the lab. He pulls a walkie-talkie from his belt.

CABLE
(into walkie-talkie)
Find the woman! I want her ALIVE.

He reaches a door and opens it -- revealing the smoldering wreckage of the Aston Martin in the back lot.

EXT. CENTRAL COMMAND - REAR COMPOUND - NIGHT

Cable launches out of a rear door and moves to the WHITE VAN. He tears open the back doors.

The MINI-CONQUEST sits in the back, gleaming.

CABLE
Game over, kid.

INT. CENTRAL COMMAND - LAB - SAME

Freddie and Harry struggle, unsuccessfully, to escape.

FREDDIE
--'Cause Jonas Burrn leaves no man behind! Oh yeah, except for his best friend Freddie! But who cares about him? Who cares about little old--

JONAS (O.S.)
Freddie!

Jonas has sneaked into the room.

	FREDDIE		WALTERS
Jonas!		Jonas!	

FREDDIE
I knew you'd come back!

INT. CENTRAL COMMAND - PASSAGEWAY - NIGHT

Ava silently moves towards a corner with her automatic weapon. She takes a breath, then WHIPS around the corner.

Nothing. The hallway's empty. She spins back around --

-- and catches AN ELBOW in her injured shoulder. RAUL'S elbow. She SCREAMS and falls to the floor.

RAUL

I bet that stings, doesn't it.

INT. CENTRAL COMMAND - LAB - NIGHT

Freddie, untied, cuts through the last of Harry's shackles with the blowtorch. Jonas gently tries to wake Nora.

JONAS

Nora! We gotta go...

She doesn't wake up.

JONAS (CONT'D)

Come on, Nora. We have to get out of here.

She begins to stir slowly. Groans. Clutches her head.

JONAS (CONT'D)

Nora! Nora, stand up, okay? We have to go. Now.

NORA

(disoriented)

Wha... what happened?

Jonas lifts her to her feet. She can barely open her eyes.

The sound of UNDERLINGS YELLING echoes outside the door.

FREDDIE

Come on! We've got no time for this! Wake up! Get moving!

NORA

(slurring)

I can't... I can't...

JONAS

Nora?

NORA

Yes, Jonas?

Jonas places a hand tenderly on her cheek.

JONAS

There's something I have to tell you, in case we don't get out of this...

NORA

(smiling foggily)

What?

A beat. Jonas gazes deeply into her eyes.

JONAS

I blew up your dad's car.

Nora's eyes SNAP OPEN.

NORA

You WHAT?!

WALTERS

Come on! Let's go!

They all rush towards the door.

INT. CENTRAL COMMAND - HALLWAY - MOMENTS LATER

Jonas, Walters, Freddie and Nora creep down the empty hall.

WALTERS

I don't know if I can get us out of here, not without a weapon.

JONAS

Oh! That reminds me...

Jonas reaches into his backpack and pulls out a GLOCK 19.

Walters GAWKS at him.

WALTERS

Where did you get this?

JONAS

We kind of took it from a desk in your basement when your house blew up. Sorry.

Walters smiles and takes the Glock.

WALTERS
You're forgiven.

The hallway suddenly FILLS with CABLE'S VOICE:

CABLE
(over P.A.)
Hey, kid...

FREDDIE
Cable!

CABLE
(over P.A.)
Come outside, buddy. I've got
someone here who wants to say
hello...

EXT. CENTRAL COMMAND - BACK LOT - SAME

Cable extends a microphone to Ava, who is struggling in
the greasy arms of Raul. Helen stands behind them.

AVA
Jonas...

INT. CENTRAL COMMAND - HALLWAY - SAME

WALTERS
Ava.

EXT. CENTRAL COMMAND - BACK LOT - SAME

AVA
Don't come, Jonas! Get out--

Raul covers up her mouth. Cable speaks into the mic.

CABLE
Two minutes, Jonas. Bring the
schematics. Or she dies.

INT. CENTRAL COMMAND - HALLWAY - SAME

Silence again in the hallway. Harry's face falls.

FREDDIE
What do we do?

NORA
We can't just leave her here...

WALTERS
We must. We don't have a choice.

NORA

Mr Walters, no! She's your wife!

WALTERS

I know she is. But she knows what she's doing, and she's right. We can't let them get the schematics. We can't let them win.

Jonas spins around to face them.

JONAS

There's a van in a compound around the side. Get in it and go.

NORA

(panicked)

Wait, where are you going? You're not going out there, are you?

JONAS

I'll be okay. I promise. But just in case something happens...

Jonas KISSES Nora on the lips. Freddie and Walters deliberately look away, pretending to be distracted.

Jonas tears off down the hall and out of sight.

Walters leads Freddie and Nora in the other direction.

WALTERS

Come on.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Cable slips on the Virtual LCD Vision Goggles and picks up the remote control for the mini-Conquest prototype.

CABLE

Everything's under control now, children.

Cable turns around, and standing behind him, clustered in the background, are all of the C.H.Y.N.E.E.S. students.

CABLE (CONT'D)

You'll get your demonstration after all.

INT. CENTRAL COMMAND - PASSAGEWAY - MOMENTS LATER

Jonas SPRINTS down the passageway.

EXT. CENTRAL COMMAND - BACK LOT - NIGHT

Cable's WATCH ALARM sounds. He pulls out his pistol.

CABLE
(yelling)
Time's up, Jonas! You've got blood
on your hands, now!

He points the pistol at Ava's chest.

CABLE (CONT'D)
You know what, darling? It is
kind of personal.

BANG! The back door SLAMS OPEN, and Jonas runs into the back lot. Two remaining henchman train automatic weapons on him. Cable sees him, and smiles.

CABLE (CONT'D)
Well, well, well... You know how
to cut things fine, don't you.

JONAS
I'll give you the schematics, just
let her go.

CABLE
Where are they?

JONAS
Let her go first.

A beat. Tense.

CABLE
No.

A WHIRRING ROAR fills the air as the MINI-CONQUEST PROTOTYPE rises over the wall behind them. A mini-gun barrel on its underside appears to be pointing at Jonas.

Ava's face falls. Cable holds up the remote.

CABLE (CONT'D)
The schematics, if you please.
Slowly. Or I'll pull this trigger
and turn you into red mist.

Jonas pulls the GLASS PRISM from his backpack.

CABLE (CONT'D)
What about Julian?

Jonas reaches in again and pulls out A SMALL GREEN CHIP.

JONAS

Let her go, or I'll smash them.

CABLE

(to Raul)

You heard the man. Let her go.

Raul releases Ava. She steps away from him and spits in his face. Cable chuckles.

AVA

What are you laughing at, Alopecia?

Cable doesn't find that funny.

CABLE

(to Jonas)

Hand them over!

Jonas shrugs.

JONAS

Alright.

And he FLINGS the glass prism and the chip in a wide arc over RAUL'S head. Raul drops his pistol and runs to catch it. Cable stands there, gawking, unable to do anything.

Raul jumps, extending his arms as far as they'll go... and CATCHES THE PRISM. Cable turns to Jonas.

CABLE

Nice try, kid.

Ava edges towards Raul's dropped pistol.

CABLE (CONT'D)

No, no, no, I wouldn't do that, my dear.

He holds out the remote control at her. The Conquest hovers unmoving in the air, pointing its gun at Jonas' chest.

Raul picks up his pistol.

RAUL

(to Ava, snide)

So close.

He shoves her to stand with Jonas.

Helen picks up the green chip off the macadam and looks at it closely. She looks at Jonas. Jonas returns her look.

CABLE

It's the end of the road for you both.

(to Ava)

I'm sorry that you had to get involved in this, Ava. Truly.

(to Jonas)

You, not so much.

Ava grabs Jonas tight.

AVA

(to Jonas)

I'm so sorry, Jonas.

Jonas looks at Cable, strangely calm.

JONAS

(to Ava)

That's alright.

CABLE

(smiling)

Don't worry. You won't feel a thing.

Cable lifts the remote into the air and PULLS THE TRIGGER.

And the Mini-Conquest DOES NOTHING. Cable punches the trigger again. And again. And again and again. Then:

JULIAN (V.O.)

I'm sorry, manual control of Conquest Prototype is currently unavailable.

JONAS

Oh yeah, by the way, I may have slipped Julian into your UCAV when you weren't looking. And guess who I designated as the target?

He holds up his iPhone, showing a clear head-shot of CABLE -- taken in the dining hall earlier on.

P.O.V. CONQUEST TARGETING SYSTEM GRAPHIC:

Several cross-hairs scan Cable, matching his features with the iPhone photo. Text appears:

CONFIRMED. TARGET LOCK. MONITORING HOSTILE BEHAVIOR.

Conquest's small red laser beams directly on Cable's chest.

Cable looks as though he's about to explode. He glares uncomprehendingly at the chip in Helen's hand.

JONAS (CONT'D)

Can you hold on to that, Helen? My camera won't work without it.

A GLOCK 19 is pressed into the back of Cable's skull. On the end of it: WALTERS.

WALTERS

You're done, Cable. Tell your men to stand down.

Raul puts his weapon on the ground and backs away. The two henchmen do the same.

Cable drops the remote on the ground. Raises his good hand.

Ava crosses to Raul and ELBOWS HIM IN THE FACE. He drops.

AVA

I bet that stings, doesn't it.

Raul writhes in pain on the ground, clutching his nose.

Nora and Freddie appear from a crate behind Walters. Nora gives Jonas a wave. He shyly waves back.

LATER ON

Dozens of police cars and a few ambulances are scattered in the back lot. Black unmarked cars sit amongst them. Cops are everywhere, taking statements and notes.

The actual JULIAN CHIP and GLASS PRISM are placed into a STARK BLACK BRIEFCASE. It's loaded into an unmarked car.

AT AN AMBULANCE

Ava sits in the back, being stitched up by a paramedic.

Walters stands next to her.

AVA (CONT'D)
It's fine, really, I only need
three stitches.

WALTERS
Eight.

AVA
Four.

WALTERS
Six.

Ava smiles at him. Walters smiles back. A beat.

AVA
(to the paramedic)
Six, please.

BY AN UNMARKED CAR

Freddie, talking a mile-a-minute, is being interviewed by
a government suit taking notes.

FREDDIE
And then I was like, "don't move,
scumbag!" And I hit him over the
head with a mop handle. Then I
kicked him in the Johnson. But he
deserved it! I can't wait to tell the
Guild about that part. They're gonna be
all, OMG! And I'll be like, "Whatever. Do
it all the time." And then after that I
threw Jonas over the wall, because I'm
kind of freakishly strong -- not many
people know that -- and then I distracted
the other guys with guns for a bit -- are
you getting all this down?

BY THE CRATES

Nora and Jonas sit next to each other, away from the
chaos. Nora peels the bandage off her head.

JONAS
How's it feel?

NORA
It's okay. I'll live.

A beat. They watch the people run around them.

NORA (CONT'D)
You kind of saved the day.

JONAS
Oh, I don't know. We all did.

Nora picks up his hand and holds it in hers. A beat.

NORA
I can't believe you blew up the car...

JONAS
I know, I'm sorry!

NORA
It's okay. I forgive you. You're gonna have to work hard on my dad, though...

JONAS
Okay. I can do that.

And with that, we RISE ABOVE THE SCENE, taking in all of the activity. A line of police cars, lights flashing, drive off down the road, and into the night.

PRINCIPAL SHAW (PRE-LAP)
Jonas Bernstein!

CUT TO:

EXT. GROVE HIGH SCHOOL - GRADUATION - DAY

The Principal stands behind a podium, beaming. The crowd APPLAUDS WILDLY.

Jonas stands up from a group of graduates, all dressed in gowns, and makes his way to the outdoor stage. NORA claps and yells. FREDDIE autographs a yearbook for a PRETTY GIRL. Several other girls crowd him, waiting their turn.

PRINCIPAL SHAW
(into microphone)
As recipient of this year's esteemed academic prize, Jonas will be given the chance to meet with several national education bodies with the option of pursuing a career with one of them, if he should wish.

Jonas has reached the stage, and he looks over the crowd. His mom WAVES. He SMILES back at her.

PRINCIPAL SHAW (CONT'D)

Jonas, would you like to say something?

Jonas steps up to the microphone, accepting his small trophy as he does.

JONAS

(into microphone)

Wow! This is un-freakin-believable. Thank you.

(beat)

As for the whole career thing, well, I actually have been offered a position already... And I've decided to take it.

HARRY and AVA stand at the back of the crowd, arm-in-arm. Jonas smiles at them. Nods. Harry smiles and nods back.

JONAS (CONT'D)

(into microphone)

I could tell you where it is, but then I'd have to kill you.

The crowd LAUGHS.

EXT. GROVE HIGH SCHOOL - CAR PARK - LATER

Jonas stands next to his repaired-but-still-battered-up old Honda Civic. Freddie and Nora stand with him.

NORA

See you, Freddie. Don't spend too much time playing WoW, okay?

FREDDIE

Lady, that's like asking a fish not to swim. Or Jonas not to be weird-looking.

JONAS

Hey! Not called for.

He and Jonas hug.

FREDDIE

Bye, Jonas.

JONAS

Bye, Freddie. Don't worry. We'll see each other again. I promise.

They break the hug, and Nora and Jonas jump in the car.

FREDDIE

I can't believe you spent your Truth Camp money fixing this old piece of crap.

JONAS

Oh, I don't know. It runs better now. And it's got a couple of modifications which I like.

He pushes a BUTTON on the dash, and the engine starts.

JULIAN (V.O.)

Good morning, Jonas. Welcome back. Nora, you're looking lovely today.

FREDDIE

Is that...?

JONAS

Bye, Freddie...

NORA

Bye, Freddie!

The car pulls away from the curb.

FREDDIE (CONT'D)

Wait! Jonas! Is that Julian? In your car? Jonas! Wait! Jonas!

The Civic beeps twice and pulls into traffic. Freddie chases after it, down the street.

FREDDIE (CONT'D)

Jonas! Jonas! Come back! Jonas!

FADE TO BLACK