

EXT. DULLES FREEWAY - DAY

Jonas, Freddie, and Nora 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 coming 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

*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.

(MORE)

GUARD (CONT'D)

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

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 - DAY

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.