

INT. CAR - TRAVELING - DAY

Ava is behind the wheel. She's a mess. Cuts and bruises. A deep wound above her eye.

She looks... well, like she barely escaped an exploding building.

Her cell phone rings.

AVA

Hey you.
(listens)
I'm coming in now.

INT. THE WAREHOUSE - CENTRAL CONTROL - CONTINUOUS

The room is packed. Loud. Commotion. Something's up.

Cable is on his cell phone, in a corner, trying to find a quiet spot.

CABLE

Make it quick. We've got trouble.
(makes sure no one is
within earshot)
I love you.

INT. CAR - CONTINUOUS

Ava pauses. A bit too long.

AVA

Me too. See you soon.

She puts the cell phone away. Checks the rearview. No other cars on this stretch of road.

She tightens her seat belt. Braces herself. Takes a breath.

And CRANKS the steering wheel. Veers the car off the road, down an embankment, through a fence. She wraps the passenger side of the car around a tree.

It's a professional job. The car is totaled, but she's hardly touched.

She still has the cuts and bruises. The deep wound above her eye starting to bleed again.

Now she looks... well, like she barely survived a car accident.

INT. HELEN MCMANN'S LABORATORY - DAY

Jonas can't believe what he's hearing.

JULIAN

I am deeply sorry, Jonas. It is not in my power to help you.

JONAS

You have to. Harry said to find you. He said you'd know what to do with the schematics.

JULIAN

His judgment was incorrect.

A wave of images flash across the computer monitors. Line drawings. Computations. Schematics. The familiar design of a winged weapon.

JONAS

That's it. That's Conquest. How did you get these?

MCMANN

It's my design. I created it.
(nods toward Julian)
We created it.

JONAS

I don't understand. If you built it, why would Harry lead me here?

JULIAN

Perhaps you should ask Mr. Walters this question.

JONAS

Yeah. Right. A little late for that. I don't even know what I'm doing here.

MCMANN

Julian, did you find anything?

JULIAN

No, Helen, I did not. I have scanned police records. Fire and rescue. The local media. No reports of survivors or casualties.

MCMANN
Harry's still out there somewhere.

JULIAN
What? Harry's alive?

MCMANN
So it would seem.

JONAS
But where is he?

MCMANN
I have no idea.

JONAS
Maybe there's something in his
computer. A phone number. Or a
secret hideout.

MCMANN
Jonas, don't you think this is getting
too big for you to control?

JONAS
Julian, can you help me find Harry?

Julian doesn't respond.

MCMANN
Julian. Please respond.

JULIAN
One moment please. I have found
something. Attempting to access.

He goes quiet again. Jonas looks at the computer equipment.

JONAS
Where did you get all this stuff?

MCMANN
Here and there. I... borrowed most
of it.

JONAS
What about him? A little creepy,
isn't it?

MCMANN

I stare at a computer all day at work.

(beat)

I don't get out much.

JULIAN

Access successful.

A new image appears on the monitor. It's grainy surveillance footage. The parking lot of a convenience store. Nothing out of the ordinary.

Until a shadow appears in the sky and shoots past the camera.

MCMANN

What was that?

The image freezes. Moves in reverse. The shadow appears, backing into the frame. Julian stops it when it's centered in the monitor.

MCMANN

Oh my God.

It's the Conquest UCAV.

JONAS

That's it. That's the thing. Somebody actually built it? Julian, where did you get this footage?

JULIAN

A convenience store on Lambert Avenue.

JONAS

That's three blocks from my house.

JULIAN

Time stamp. Yesterday. Eighteen twenty hours.

JONAS

I have to find Harry.

MCMANN

Jonas, listen to me. You could run into some very dangerous people. They'll do anything to get those schematics.

JONAS

You're right. I should just walk away. Forget this whole thing. Forget about my friend. Go back to my normal life. Go back to being a normal kid. Who am I to think I'm special?

He heads for the door. McMann doesn't stop him.

MCMANN

Be careful out there, kid.

INT. THE WAREHOUSE - HOLDING CELL - DAY

Raul lies on the cot. Kicked back, his hands behind his head, like he's at the beach.

Cable enters and sends the guard away.

CABLE

Our timetable just got moved up.

RAUL

Sounds like you're in quite a pickle.

CABLE

I want your reconnaissance report. Everything you got on Walters.

RAUL

Wish I could help. Memory is a bit fuzzy. Happens when I get slapped around.

CABLE

What do you want?

RAUL

Money is nice.

CABLE

No more games.

Raul gets up off the cot. Approaches Cable. A smug look on his face now that he holds some measure of power.

RAUL

There was a kid. Spent a lot of time with Walters. Brought his friends around sometimes. They were all there yesterday.

CABLE
Who were these kids? Do you have names?

RAUL
Man, I must really be a bad shot. I didn't get anybody?

CABLE
Anyone else Walters had contact with?

Raul doesn't answer at first. A smile tugs at his lips. Like an 8-year old trying to keep a secret.

RAUL
Nope. No one else.

Cable opens the cell door.

CABLE
Find those kids.

EXT. SIDEWALK - AFTERNOON

Freddie is walking and texting. Almost runs head on into Nora.

NORA
Did you get him yet?

FREDDIE
No, I've left like a million messages.

NORA
Think they got him?

FREDDIE
Well, now I do! What do you...

Nora grabs his arm and yanks him toward one of the houses lining the street.

FREDDIE
Hey!

Nora ducks behind a shed. Pulls Freddie down with here.

NORA
Look.

A black sedan rolls slowly by. Stops for a second, then continues on.

FREDDIE

What are we gonna do?

NORA

I have no idea.

EXT. JONAS' HOUSE - NIGHT

Jonas is crouched in the bushes. The house is dark. His mom working late again.

Parked across the street is a black SUV with tinted windows.

Jonas creeps toward the back of the house. Peeks inside a window. It's dark. Looks clear. He opens the back door and slips inside.

INT. JONAS' BEDROOM - NIGHT

Jonas keeps the light off. He grabs a backpack. Shoves some clothes in it. His camera, binoculars, and spy gadgets.

He flips open his phone. It reads: YOU HAVE 17 NEW MESSAGES.

He punches a button.

JONAS

Hey, it's me. No. Shut up. Listen, I'm fine. Remember that place we played as kids? The Sarlacc Pit from Return of the Jedi?

(beat)

No, don't say it. Just go there. Meet me in fifteen.

He opens a drawer. Lift a stack of paper. Stuffed underneath is the gun from Walters' basement.

Jonas thinks about it, then decides to leave it.

He grabs Walters' computer and heads toward the door. He stops.

Goes back to the desk and grabs the gun. Shoves it in his backpack.

INT. THE WAREHOUSE - CONFERENCE ROOM - NIGHT

Cable is sitting at the table. His Aide next to him. Several other MILITARY MEN in the other chairs.

The door opens and Ava enters. Cable rushes to her.

Her forehead is bandaged and her wounds cleaned up.

CABLE
You shouldn't be here. We got this.
You need rest.

AVA
I'm fine.

Cable guides her to the table. To a chair next to his.

AVA
What's our status?

CABLE
We'll get started when we're all
here.

The door opens and Helen McMann enters.

CABLE
Speak of the devil.

McMann takes a chair as far from Cable as she can find.

MCMANN
Sorry I'm late. Traffic.

CABLE
First to kill the rumors. Yes, we
had an unauthorized test of the
Conquest system.

MCMANN
That's it then. We pull the plug.

CABLE
No.

AVA
Cable, maybe it's time we took a
different approach.

CABLE
We tried subtle. They didn't hear
our whispers. Now we go loud. We
scream at the top of our lungs.
It's the only way they'll listen.

Ava doesn't look convinced. She steals a glance at McMann.
See's the same expression mirrored in those eyes.