

THE RUSH VENGEANCE

Written by

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FADE IN:

SUPER: Everything secret degenerates, even the administration of justice: nothing is safe that does not show how it can bear discussion and publicity.

SUPER: A rare opportunity to move toward an historic period of cooperation. Out of these troubled times, a new world order emerges.

SUPER: The Rothschilds can start or prevent wars. Their word could make or break empires.

SUPER: NOVEMBER 22, 1963

EXT. BRITAIN - OPEN FIELDS - NIGHT

A blanket of fog envelops the field. Not a human soul for miles. In the distance, ROTATING BLADES -- closer and closer until -- FOUR BLACK BELL UH-1 HUEYS BLAST ACROSS THE SKIES.

EXT. BLENHEIM PALACE - ROOF - NIGHT

A HUMMING SOUND in the distance catches the attention of five militia GUARDS -- it's PITCH-BLACK outside their perimeter.

EXT. BLENHEIM PALACE - BACK GATE - NIGHT

American Special Forces, BRAVO RANGERS, tediously work on a CONTROL PANEL -- red, white and blue wires visible around a dozen white wires -- a BRAVO RANGER pulls out a pair of tweezers and goes for the RED wire --

"CLACK"

-- the RANGERS prepare for the worst -- wait, wait -- NO ALARM -- a GREEN-LIGHT to invade the FORTRESS.

INT. BLENHEIM PALACE - STAIRS - NIGHT

A man in RED CLOT holds a METAL BRIEFCASE.

A second man, I will call him "DIMERIUS", in identical clot, meets the briefcase man --

FIRST FLOOR

RED CLOT MAN
(in French)
The West must deal with the
upcoming storm.

DIMERIUS
(replies in French)
I'll sacrifice my life for what I
believe.

DIMERIUS hands him a RED GOLD-PLATED BOOK.

RED CLOT MAN places the BOOK inside the METAL BRIEFCASE, an immediate chain-reaction follows around the edges. It locks itself.

RED CLOT MAN
GO!

INT. BLENHEIM PALACE - BACK DOOR - NIGHT

BRAVO RANGERS infiltrate the fortress. Armed militia SOLDIERS ambush BRAVO RANGERS. In a split second, two young RANGERS go in the K.I.A. list.

EXT. BLENHEIM PALACE - ROOF - NIGHT

The GUARDS wait... Out of nowhere -- red lasers appear on the GUARDS' heads. Simultaneous shots. American Special Forces, DELTA RANGERS, parachute on top of the DOOMED PATROL -- touch down, DELTA RANGERS clear the roof.

INT. BLENHEIM PALACE - FIRST FLOOR - NIGHT

BRAVO RANGERS shoot back, fighting for their lives.

STAIRS

DELTA RANGERS rush down to aid BRAVO RANGERS.

FIRST FLOOR

The SHOOTING intensifies, both parties take casualties.

MILITIA POST

Six militiamen shoot nonstop. DELTA RANGERS ambush them from behind.

DELTA RANGER COYOTE
CLEAR!

BRAVO RANGERS rise from their defensive post.

BRAVO RANGER LION
WE HAVE MEN DOWN!

DELTA RANGER COYOTE instructs a member of his team --

DELTA RANGER COYOTE
Go check on them, Doc.

A young RANGER goes after the wounded Soldiers.

BRAVO POST

It's too late for one of their Rangers. Doc attempts to revive the other one.

DOC
C'MON, C'MON, DON'T GIVE UP!

DELTA AND BRAVO RANGERS set up a defensible post. They see Doc perform CPR on the wounded Soldier.

The young RANGER dies in Doc's arms. A prolonged silence. DELTA RANGER COYOTE walks to Doc --

DELTA RANGER COYOTE
Let him go, Doc.

Doc gets up, sadly stares at the body.

DELTA RANGER COYOTE
You did all you can.

DOC
How many more? Look at him. He was just a kid -- A KID!

RED CLOT MAN (O.S.)
(perfect English)
I'm sorry about your friend.

BRAVO AND DELTA RANGERS simultaneously raise their M-16s at the RED CLOT MAN.

RED CLOT MAN
He died for what he believed.

DELTA RANGER COYOTE
You better start talking, old man!

RED CLOT MAN
No one can prevent the upcoming
storm.

DELTA RANGER COYOTE approaches the RED CLOT MAN, arrests him.

DELTA RANGER ALFA
Lieutenant...

DELTA RANGER ALFA sadly NODS.

DELTA RANGER COYOTE'S radio goes live --

RADIO (V.O.)
Tango-Echo -- we have needles on
the wired.

DELTA RANGER COYOTE
(replies)
Tango-Echo copy! You've a green-
light.

EXT. BLENHEIM CHURCH - NIGHT

A 1959 RED FORD THUNDERBIRD abruptly stops. DIMEROUS steps
out, METAL BRIEFCASE in hand.

INT. BLENHEIM CHURCH - NIGHT

The contrast between the old columns and gold ceiling reveals
the beauty and history of one of the oldest monuments in the
area.

DIMEROUS walks down the aisle -- stares at the cross in the
distance, places the METAL BRIEFCASE on the floor, pulls out
a strange round key --

-- places on top of the METAL BRIEFCASE, rotates left and the
edges unlock, revealing the RED GOLD-PLATED BOOK.

DIMEROUS flips pages as fast as he can. Some pages reveal
strange symbols, others highlight past worldwide events --

-- LINCOLN ASSASSINATION, WORLD WAR 1, ROSWELL, PEARL HARBOR,
suddenly stops at page 45 -- POTUS JOHN F. KENNEDY and a map
of Dallas, Texas.

EXT. BLENHEIM CHURCH - NIGHT

American Army jeeps park behind DIMEROUS' 1959 FORD THUNDERBIRD. Browning automatic rifles in hand, American Soldiers step out of the jeeps and head for the church.

INT. BLENHEIM CHURCH - CONTINUOUS

American Soldiers sight DIMEROUS behind the altar.

AMERICAN SOLDIER WOLF
(in French)
You're surrounded, turn yourself
in.

DIMEROUS
(in French)
The secret dies with me.

AMERICAN SOLDIER WOLF
We can protect you.
(authoritative)
I want HALO, NOW!

DIMEROUS
Never!

EXT. BLENHEIM CHURCH - CONTINUOUS

American Troops surround the church.

INT. BLENHEIM CHURCH - CONTINUOUS

DIMEROUS stares at the Soldiers around him --

DIMEROUS
Illumine le secret meurt avec moi.

-- pulls out a knife, stabs himself multiple times.

The Soldiers go after the dying man -- there's nothing they can do.

They search DIMEROUS --

AMERICAN SOLDIER ZULU
No sign of HALO, Lieutenant.

SOLDIER ZULU notices an ALL-SEEING EYE tattoo on DIMEROUS' right arm.

AMERICAN SOLDIER ZULU
Lieutenant, take a look.

Lieutenant Wolf walks to the body.

LIEUTENANT WOLF
My God!

LIEUTENANT WOLF takes control of the scene.

LIEUTENANT WOLF
Listen up, I want this place on
lockdown. Nobody gets in or out.
(beat)
If HALO does exist, I want to find
it.

EXT. DALLAS, TEXAS - DOWNTOWN - DAY

Thousands of U.S. CITIZENS stand beside each other.

EXT. MOTORCADE - DAY

PRESIDENT JOHN F. KENNEDY sits on the motor coach backseat,
beside his WIFE. GOVERNOR JOHN CONALLY and WIFE sit in the
front seat.

President Kennedy and Governor Conally salute the citizens.

EXT. TEXAS SCHOOLBOOK DEPOSITORY - BACK ALLEY - DAY

A police officer impacts the ground, unconscious.

JACK RUSH, 41, stands behind, sniper rifle drag bag in hand.

EXT. DOWNTOWN SIDEWALK - DAY

President Kennedy's motorcade is a few blocks away. The crowd
loves it.

INT. TEXAS SCHOOLBOOK DEPOSITORY - SIXTH-FLOOR WINDOW - DAY

Jack loads a 7.65 Mauser bolt-action equipped with a 4/18
scope, then waits.

EXT. MOTORCADE - DAY

The Police Escort turns into Dealey Plaza. President Kennedy's motor coach follows.

INT. TEXAS SCHOOLBOOK DEPOSITORY - SIXTH-FLOOR WINDOW - DAY

Jack spots the motorcade, sniper scope all over JFK.

Jack's finger, steady as a rock, inches away from trigger.

EXT. DOWNTOWN SIDEWALK - DAY

Little kids hold up U.S. flags.

INT. TEXAS SCHOOLBOOK DEPOSITORY - DAY

Jack waits, calm, determined.

FLASHBACK -- JUMBLED, STREAKY IMAGES:

Men's faces all over - airborne - a helicopter.

DISEMBODIED VOICE (V.O.)
We never failed a mission, Soldier.

END FLASHBACK

Jack blinks twice. He wants that image out of his head. He's on a mission --

INSERT: SNIPER SCOPE

President John F. Kennedy sits on the motor coach backseat.

BANG - BANG!

EXT. ELM STREET - DAY

The President's motorcade speeds away, police motorcycles block the streets five blocks down.

INT. TEXAS SCHOOLBOOK DEPOSITORY - DAY

Jack hides the 7.65 Mauser bolt-action under a pile of boxes, and walks away.

EXT. TEXAS SCHOOLBOOK DEPOSITORY - DAY

LOCKDOWN, Police Officers everywhere.

EXT. TEXAS THEATER - DAY

A nervous man heads for the main entrance, it's LEE HARVEY OSWALD.

INT. TEXAS SCHOOLBOOK DEPOSITORY - SIXTH FLOOR - DAY

Police Officers find the 7.65 Mauser under a pile of boxes.

EXT. TEXAS THEATER - DAY

Police Officers storm the main entrance.

EXT. ROAD - DAY

Jack approaches a RED FORD GALAXY parked on the side of the road.

INT. FORD GALAXY - DAY

Two men in black suits sit in front, Jack sits in the back.

A silent Jack, eyes all over the road, no signs of remorse, just sits there.

EXT. FORD GALAXY - DAY

TWO DETONATIONS.

EXT. DOWNTOWN ALLEY - DAY

A RED FORD GALAXY stops, back door opens, Jack's body tumbles out of the door.

INT. RESTAURANT - DAY

Businesspeople in suits, servers, and ordinary citizens' eyes all over a small TV SET behind the counter.

INSERT TV:

White House press room.

WHITE HOUSE SPEAKER

Good afternoon, ladies and gentlemen. Today, adversity has struck democracy and our great nation. During President John F. Kennedy's motorcade rally in Dallas, Texas, the President suffered a mortal shot to his head. The President never recovered and was pronounced dead at 2:37 PM, Central Time.

A moment of silence --

WOMAN (O.S.)

(crying)

Oh, God!

EXT. ARLINGTON CEMETERY - DAY

The HONOR GUARD folds the U.S. flag six times.

Armed Forces PALLBEARERS, the traditional gun-salute, and TAPS PLAYS.

President Kennedy's funeral, thousands of PEOPLE attend the ceremony.

BLACK SCREEN:

A TITLE fades in -- **THE RUSH VENGEANCE**

SUPER: JUNE, 2005

The head of an RPG flies across a convoy of U.S. Army RANGERS HUMVEES --

EXT. FALLUJAH, IRAQ - DAY

-- EXPLODING beside the last HUMVEE.

INT. HUMVEE - DAY

RANGER JELLY sees men on rooftops parallel to their route, RPGs in hands.

RANGER DRIVER

SIR!

RANGER JELLY
KEEP DRIVING!

EXT. ROOFTOP - DAY

A man in a SCARF fires a second RPG at the convoy.

INT. SECOND HUMVEE - DAY

Four RANGERS shoot back at rooftops. CLACK! CLACK! Outside the door.

The RPG lands two HUMVEES ahead.

RANGER TANGO
HOLY SHIT!

RANGER OSCAR
STOP!

Their HUMVEE almost crashes into the HUMVEE in front.

EXT. HUMVEE CONVOY - DAY

Complete stop. The convoy takes fire from all angles.

INT. HUMVEE - DAY

Ranger Jelly and the driver defend their post. On the backseat, a dead Ranger.

RANGER JELLY
(into radio)
WE'RE UNDER HEAVY FIRE!

CLACK-CLACK-CLACK! against the HUMVEE metal exterior.

DRIVER
SARGE, WE GOT TO GET THE FUCK OUT
OF HERE!

EXT. HUMVEE CONVOY - DAY

Jelly's Humvee trapped between five others. Bullets EXPLODE through the broken HUMVEE windows.

Jelly's HUMVEE driver gets killed.

RANGER JELLY
TUCKER!

Jelly turns around, six Rangers beside Jelly fire at the rooftops, among them Private First-Class VICTOR RUSH, 21, scared out of his wits.

RANGER TANGO
SERGEANT, WE'VE GOT TO MOVE!

Victor spots a man ready to fire an RPG at them.

VICTOR
SARGE, RPG!

RANGER JELLY
MOVE!

The Rangers run away from the HUMVEES. An RPG flies above them, and BLAM - another HUMVEE blown to pieces.

EXT. STREET - DAY

Sporadic fire away from the Rangers.

A door bursts open --

MAN (O.S.)
EVERYONE DOWN!

INT. SMALL HOUSE - DAY

A squad of U.S. Army Rangers storm their way in --

RANGER JELLY
FIND THAT MOTHERFUCKER!

A WOMAN in her late 50s barricades around her three KIDS. She's frightened, can't understand the Soldier.

The Rangers RANSACK the house.

Victor Rush stays behind, observes the RANGERS destroy the place.

RANGER JELLY
(pointing rifle at woman)
DON'T MAKE ME ASK YOU AGAIN, WHERE
THE FUCK IS HE?

The woman holds on tight to her sons --

IRAQI WOMAN
 (in Arabic)
 Please don't shoot or harm my
 children.

RANGER JELLY can't control himself. His patience through the
 roof by now.

RANGER JELLY
 I SWEAR, LADY, I'LL BLOW YOUR
 BRAINS ALL OVER THIS SHITHOLE PLACE
 YOU CALL HOME!

Everyone stares but no one acts. Victor looks around, no way
 he'll let Jelly terrify the family.

VICTOR
 Jelly, don't do it!

RANGER JELLY
 Stay out of this, Rush... the blood
 trail led us here.
 (disturbed)
 It ends right now.

Victor stands close to Jelly --

VICTOR
 Look at her, she's a mother
 protecting her family. Don't do it,
 man. She has nothing to do with the
 ambush.

RANGER JELLY
 What about Jackson, Charles, Peter,
 Tucker... These people provided
 them with one-way free tickets back
 home -- in BODY BAGS. We have
 orders to grease these terrorists.

VICTOR
 An old woman and three kids,
 terrorists? C'mon, used your head.

Jelly's eyes all over Victor, then turns and without mercy --

BANG!

-- shoots the old woman. The kids go frantic.

VICTOR
 YOU BASTARD!

UH-OH, Victor's ANGER and FRUSTRATION find a new target.

TANGO RANGER
 (holding Victor)
 Easy, Private!

The kids won't stop crying.

OSCAR RANGER
 Get them out of here.

YANKEE RANGER grabs the kids.

TANGO and OSCAR RANGERS restrain Victor.

RANGER JELLY
 (into Victor's face)
 Go ahead, take your best shot.

VICTOR
 YOU WON'T GET AWAY WITH THIS!

RANGER JELLY
 I'M THE LAW IN HERE; MY SQUAD, MY
 LAW.

Victor softens, still held by TANGO and OSCAR RANGERS.

VICTOR
 No law goes above murder.

RANGER JELLY
 Take a good look around you, we're
 in fucking Iraq. Nobody gives a
 fuck what you or the entire world
 thinks. What's the matter with you?
 We almost got killed out there, and
 now you're protecting these pigs.
 (beat)
 Let's clear the house and get out
 of here.

VICTOR
 I swear to God, you'll pay for
 this.

YANKEE and TANGO RANGERS set Victor free.

The RANGERS leave, except for Victor. He stays, guilt all
 over him.

Victor kneels next to the Iraqi woman's dead body --

VICTOR
 I'm sorry. It's a crazy war, which
 I would never understand.

YANKEE RANGER watches by the door, unseen by Victor.

Victor's face fills with anger and hatred.

EXT. IRAQ - AMERICAN ARMY BASE - DAY

Two BLACK HAWK helicopters land on the South Ramp.

Victor's unit jumps out, tired, some of the Rangers carry the bodies of their colleagues. A determined Victor heads for base headquarters.

Jelly and Oscar Rangers keep an eye on Victor.

OSCAR RANGER
This guy is no Ranger.

INT. HEADQUARTERS - DAY

CAPTAIN WILL HARRIS, mid-60s, in command of the 20th Armored Brigade, sits behind his desktop --

"SLAM"

-- the door opens. Victor walks in --

CAPTAIN HARRIS
Soldier, how dare you walk into
this office unannounced?

VICTOR
Captain, we need to talk!

CAPTAIN HARRIS
Where's your salute, Soldier?

Victor drops his combat equipment, and salutes.

VICTOR
I didn't come here to kill innocent
women and leave children
motherless.

CAPTAIN HARRIS
Calm down, Soldier.

VICTOR
How do you want me to calm down
when every single day I go out in
the battlefield and see the
atrocities we're doing to the
innocent people of this country?

Captain Harris gets up, walks around --

CAPTAIN HARRIS

Why you defend those people? They killed five of your Ranger friends, and almost killed you.

VICTOR

We murdered an innocent woman in front of her children.

CAPTAIN HARRIS

You have to understand. We live in a world that's run by rules. If we don't follow them, we'll have chaos, anarchy.

VICTOR

I've followed these rules for the last year. We break them every fucking day.

CAPTAIN HARRIS

Soldier, you're out of line, remember you're addressing your commanding officer.

VICTOR

Did you order the murder of that woman?

CAPTAIN HARRIS

You're dismissed.

VICTOR

I believe I deserve an answer, Sir!

CAPTAIN HARRIS

I said, you're dismissed.

Victor just stands there, still as a rock. Eyes over Harris' shoulders, then --

VICTOR

YES, SIR!

-- sarcastically salutes Harris, and walks away.

CAPTAIN HARRIS

RUSH!

EXT. IRAQ - AMERICAN ARMY BASE - DAY

Victor walks with his combat equipment in hand, straight for his barracks.

MALE (O.S.)

Rush!

An American soldier in his late 40s, bad vibes all over him -- I'll call him DARK ANGEL -- approaches.

DARK ANGEL

How did it go in there?

Victor never stops.

VICTOR

I just can't do it anymore. We're fighting a war blindfolded. I'm supposed to protect freedom and dispose of those who oppose liberty and respect for human life. When I see American soldiers killing innocent women and children, you begin to question who's the real enemy.

DARK ANGEL

I know how you feel. They feed us all this bullshit about peace. How can they do that when we're the portal of death? C'mon, let's go and get a couple of beers.

VICTOR

I have a lot in my head right now.

DARK ANGEL

Rush, I know you had a rough day. Just a couple of beers, on me.

DARK ANGEL catches Victor's attention.

INT. MILITARY BAR - AFTERNOON

American soldiers enjoy their free time, drinks, cigarettes.

Victor and Dark Angel sit.

DARK ANGEL

Look around you, each one of them protected by the walls of military life.

(MORE)

DARK ANGEL (CONT'D)

They don't have a FUCKING clue of what's out there, the real meaning of their presence here.

VICTOR

We're fighting for freedom, democracy.

DARK ANGEL passes a beer to Victor.

DARK ANGEL

On man! You remind me of myself when I first got here, I was so naive, clueless.

VICTOR

(drinking)

I don't see an end to this war. No future for these people, no future for us.

DARK ANGEL

How about if I tell you it will get worse? As long we have people that don't give a DAMN about civilian lives, we would never experience democracy at its fullest.

VICTOR

I don't follow.

DARK ANGEL

Freedom to choose who we can marry, too. Which school to attend. How many dogs and cats are we allowed to have in our own home.

Victor drinks and listens.

DARK ANGEL

Do you think you can walk around your neighborhood without anyone keeping an eye on you? They have cameras installed outside your mailbox, inside your house. They know when you go to bed, what time you wake up every day. All they want is to hurt what you love the most, your loved ones, your very own freedom.

VICTOR

How did you got involved in all this?

DARK ANGEL

My job, our job -- capture and bring those people to justice, our justice, the justice of the innocent man.

Victor drinks his beer.

DARK ANGEL

What's the most powerful part in your body - the brain, right? The ability to think, create situations with a limited amount of information.

(beat)

We specialize in Utilitarianism, that power, think before it happens. Once you learn how to control your emotions, fears, you enter a different stage in your soul, no one can stop you. That's when you enter my world, a secret world, the world of secret societies.

VICTOR

They're just a myth.

AMERICAN SOLDIER

I'm here.

DARK ANGEL flashes a tattoo on his left arm -- Victor immediately recognizes the image -- the ALL-SEEING EYE.

DARK ANGEL

We have many branches of our organization. I want you to join me and my brothers to bring stability between governments around the world.

A long pause -- DARK ANGEL gains Victor's complete trust.

VICTOR

Continue, please.

DARK ANGEL

That poor woman died in vain. We can't let these people get away with murder.

Three MPS walk in, eyes all over the bar -- DARK ANGEL can't take his eyes away from them.

VICTOR

Let's say you're the real deal,
what do I gain from all of it?

DARK ANGEL

Let's go outside and I'll show you
what it's all about.

EXT. MILITARY BAR - AFTERNOON

American Soldiers surround the body of a man with his hands
tied up and a gag on his mouth.

Victor and Dark Angel cut between the soldiers. Victor's eyes
widen, the dead body belongs to JILL.

DARK ANGEL stares at Victor --

DARK ANGEL

Rush, you can follow me, or stay
behind and be part of a decaying
system.

DARK ANGEL walks away. Victor stares at Jill's body, then at
DARK ANGEL -- Victor follows Dark Angel.

DARK ANGEL

You did the right choice. You'll be
no longer part of this army. You'll
be above it.

EXT. BLENHEIM CHURCH - DAY

Dozens of people exit the last mass service.

INT. BLENHEIM CHURCH - DAY

Victor sits on the back seat.

PRIEST (O.S.)

(in French)

For those who might perish.

A PRIEST in his late 60s sits next to Victor.

VICTOR

(in French)

Your knowledge will expand my
vision on what I'm capable of
accomplishing.

The Priest grabs a METAL BRIEFCASE from underneath his seat. For the first time in almost forty years we know the location of HALO, the most sacred book for the ILLUMINATI!

The powerful secret society -- THE ILLUMINATI -- trapped Victor in their CLAWS.

PRIEST

It's no longer safe in here. You must guard it with your life.

Victor doesn't even look at the Priest. He just stares straight forward.

VICTOR

Why is it so important?

PRIEST

Our entire chapter's deepest secrets, day by day, imprinted inside. Past, present and future revelations.

The Priest's right hand goes around his neck, grabs a necklace with the round key we saw earlier.

Victor places the key on the round holes on top the briefcase, rotates left, and the edges unlock. Inside, HALO, more than two hundred pages thick. Victor flips --

-- page after page, pictures and newspapers highlights of President Kennedy's assassination, other pages reveal the death of Princess Diana, terrorist attack of 9-11, Area 51, U.S. moon landing --

-- Victor closes HALO.

VICTOR

I don't think I can do this.

Priest flashes the ALL-SEEING EYE tattoo on the right arm.

PRIEST

Rush, don't run away from your destiny.

Victor stares at the tattoo -- no turning back.

VICTOR

I won't.

SUPER: PRESENT DAY

EXT. IRAQ BAGHDAD - STREET - DAY

A black 2002 FORD EXPLORER parks. Old cars nearby, desolation, ruins, buildings down to their foundations.

Four American Military HUMVEES patrol the streets.

A man I'll name GERONIMO steps out of the EXPLORER, a black head scarf and black robe cover his ethnicity.

GERONIMO blends in with the people.

Two American BLACK HAWK HELICOPTERS fly above. GERONIMO'S eyes follow the helicopters, then stare around to see more American troops arriving.

Those eyes have seen it all -- terror -- death -- mediocrity.

EXT. IRAQI - PARLIAMENT BUILDING - DAY

Two American Military CONTRACTORS head down the main stairs. Tight security everywhere, American Soldiers guard the perimeter.

Two American Soldiers approach them.

AMERICAN SOLDIER

We have a security breach, we need
to go right away.

Both Contractors board a black civilian HUMVEE.

EXT. BAGHDAD - STREET - DAY

GERONIMO stands at an intersection, waiting, vigilant. Nobody pays attention at him.

EXT. BAGHDAD - STREET - DAY

American Soldiers surround GERONIMO'S Ford Explorer.

AMERICAN SOLDIER

It's empty.

AMERICAN SOLDIER #2

Keep hunting!

EXT. BAGHDAD - STREET - DAY

GERONIMO surveys the streets. His IRAQI DISGUISE works to perfection. No one spots him, especially the American Soldiers nearby.

GERONIMO'S EARLINK (V.O.)
(in French)
The convoy left five minutes ago.

GERONIMO
(in French)
Roger that!

EXT. BAGHDAD - STREET - DAY

CONVOY LOCATION

Three blocks away from GERONIMO'S location, three civilian HUMVEES, one carries the Contractors, the other two decoys. Two American ARMY HUMVEES escort the convoy.

Iraqi citizens stare as the convoy passes by.

EXT. BAGHDAD - STREET - DAY

AMBUSH ROAD

GERONIMO walks away from the parked Ford Explorer and American Soldiers.

CONVOY LOCATION

Approaches fast from the west.

INT. CONTRACTORS' HUMVEE - BACKSEAT - DAY

An AMERICAN SERGEANT sits with the Contractors.

BILL
Sergeant, I heard about those barbecues you Rangers put at the base.

AMERICAN SERGEANT
I beg your pardon, Sir, but my mind is far away from ribs and hotdogs right now.

BILL
What's troubling you, son?

AMERICAN SERGEANT
DEATH, STARVATION, SICKNESS, no
hope in the air. That's what
troubles me, Sir!

The driver HITS the brakes.

DRIVER
Where's my checkpoint?

Everyone stares at the road ahead.

AMERICAN SERGEANT
(into radio)
ALFA-WHISKEY -- ECHO-LIMA at
checkpoint BRAVO.

ALFA-WHISKEY (O.S.)
ECHO-LIMA, you do not show on GPS.

Bill stares out the window -- one American Soldier steps out
of the leading HUMVEE and walks at the Contractors' HUMVEE.

The American Soldier taps on the HUMVEE back window -- the
window rolls down --

LEADING HUMVEE SOLDIER
Sergeant, we've a faulty navigation
system.

AMERICAN SERGEANT
Private, get back into your vehicle
and stay put, ROMEO-HOTEL will
clear the road for us.

LEADING HUMVEE SOLDIER
Eye, Sergeant!

The Private walks back to the leading HUMVEE.

INT. BLACK HAWK HELICOPTER - COCKPIT - DAY

Both pilots circle above the HUMVEE CONVOY -- marking on
their maps and notebooks the coordinates and vehicles on the
road.

PILOT
ECHO-LIMA -- BRAVO-KILO. Your
coordinates show a deviation of
twenty degrees north.
(MORE)

PILOT (CONT'D)
 Can't tell from up here any
 credible threats. There's people
 all around your location.

INT. CONTRACTORS' HUMVEE - BACKSEAT - DAY

The American Sergeant stares at the BLACK HAWK HELICOPTER
 above him --

AMERICAN SERGEANT
 BRAVO-KILO, ECHO-LIMA, copy.

BILL
 Can't stay here, Sergeant, we're
 SITTING DUCKS.

AMERICAN SERGEANT
 You're right!
 (into radio)
 SIERRA FIVE, keep moving, and don't
 stop for anything.

SIERRA FIVE RADIO (O.S.)
 Roger that!

EXT. ROAD - DAY

The CONVOY rolls down.

EXT. STREET - DAY

AMBUSH LOCATION

GERONIMO grabs a small box with a trigger switch inside.
 Opens the safety lock and waits.

GERONIMO'S EARLINK (V.O.)
 Twenty seconds.

GERONIMO stops, turns around, stares at the Ford Explorer.

GERONIMO
 There's too many friendlies in the
 area.

The convoy turns same intersection where GERONIMO stood a few
 minutes ago.

GERONIMO EARLINK (V.O.)
 Do it, now!

GERONIMO walks away from the convoy, then--

EXT. STREET - DAY

BOOM!

-- a BALL OF FIRE envelops the CONVOY.

A BLOCK AWAY

GERONIMO stares at the FLAMING INFERNO ahead, and drops the detonator box.

GERONIMO EARLINK (V.O.)
Get out of there!

GERONIMO detaches his earlink, throws it to the ground and steps on it.

GERONIMO
I won't do it anymore. The lies
stop right now.

GERONIMO removes the head scarf -- to reveal a stronger, built VICTOR RUSH. Victor walks to the American Soldiers in the distance, with both hands in the air.

EXT. EXPLOSION SITE - DAY

Chaos, black smoke rises fast. Iraqi citizens run away. A squad of American soldiers guard the scene.

AMERICAN SOLDIER #1
Get those people out of here!

AMERICAN SOLDIER #2
Oh my God, Sarge!

Everyone turns to see Victor walking toward them.

AMERICAN SOLDIER #2
(at Victor)
STAY RIGHT THERE!

Victor stops.

AMERICAN SOLDIER #2
TURN AROUND.

American Soldiers surround Victor --

AMERICAN SOLDIER
GET DOWN ON THE FLOOR.

Victor complies.

American Soldiers surround Victor and arrest him.

BLACK SCREEN:

A massive metallic door opens to reveal --

EXT. NAPLES AIRPORT - CARGO RAMP - NIGHT

The back of a USAF C-130 HERCULES airplane.

American Soldiers escort Victor down the airplane ramp.
Victor wears an orange jumpsuit, chains around his waist, and
handcuffs.

Four INTERPOL AGENTS wait outside. FARNLEY LOG, 52, senior
agent -- DUGAN WELLS, 45, second in command -- CARLOS PEREZ,
50, representative of the Latin-American Counter-Espionage
Office, and ABEL ROSENBERG, 55, British Intelligence.

FARNLEY
Any problems?

AMERICAN SOLDIER #1
No.

Dugan and Abel gain control of Victor. Carlos stares straight
into Victor's eyes to see -- a vast emptiness.

CARLOS
Does he remember anything?

AMERICAN SOLDIER #1
We don't know. He hasn't spoken
since we got him. Sir, we need you
to sign the release papers.

Farnley signs the document.

The American Soldiers walk back inside the C-130 Hercules
Airplane. They fade away as the cargo door closes.

INT. HALLWAY - NIGHT

Victor walks, cuffed with chains down his waist, escorted by
four MPs.

INT. ROOM - NIGHT

White paint covers the walls, a one-way mirror and a small chair in the middle.

Victor and the Farnley walk in.

FARNLEY
(to Victor)
Sit down.

Farnley walks out.

INT. ONE-WAY MIRROR ROOM - NIGHT

Farnley, Carlos, Dugan, and Abel stare at Victor.

ABEL
What do you think?

CARLOS
He's thinking, planning.

ABDEL
He's a well-trained soldier, and he used to create terror.

FARNLEY
One prime minister, two Republic of Germany presidential candidates, two U.S. Senators assassinated in just two months. These people want to break our society and establish a new world order. It has to stop.

DUGAN
He's the only one alive who can put a stop to it.

FARNLEY
No, there's another one.

EXT. GENOVA NEIGHBORHOOD - AFTERNOON

A SUBURB DISTRICT - ESTABLISHING

INT. HOUSE - BEDROOM - AFTERNOON

For the moment, we think we're in a nerd's hideout -- computers, electronics, and other gadgets --

RACHEL RUIZ

mid-30s, beauty and confidence mixed with litheness --

-- rushes through the computers, deleting files, shredding documents.

Rachel opens a cabinet drawer, grabs a semiautomatic pistol. As she goes through the pile of documents, a brilliant necklace comes into view --

-- Rachel stares at it for a moment -- a deep breath, then grabs it.

EXT. GENOVA NEIGHBORHOOD - DAY

A squad of undercover and police vehicles rush their way through the quiet streets.

The convoy stops at Rachel's house.

BLACK SUITED MEN AND SWAT AGENTS jump out of their vehicles, armed to the teeth, ready to invade the house.

INT. HOUSE - BEDROOM - DAY

Rachel runs out of time, and she knows it.

DONE --

Rachel grabs a London Fog hooded raincoat, puts it on.

Rachel opens a closet door, under a pile of shoes and clothes is a false BUNKER.

HOUSE - HALLWAY

SWAT TEAM carefully moves to the only unchecked room.

RACHEL'S ROOM DOOR

The Pointer opens the door -- a second man throws in a FLASHBANG.

ROOM

The Pointer enters first --

CLOSET

Rachel replies with a round of gunshots.

BEDROOM

SWAT TEAM shoot back.

The shots end. SWAT clears the room and closet -- nothing there, just clothes and shoes torn apart.

SWAT goes through the pile of clothes. A BUNKER door comes into view.

The team communicates in French --

SWAT AGENT

Sir!

The leader glimpses the BUNKER.

SWAT LEADER

Gas her.

They throw a SMOKE GRENADE inside the hole.

BUNKER

One by one, SWAT AGENTS drop into the darkness. Gas masks cover their faces. No visibility except for their flashlights.

BUNKER - 200 YARDS AHEAD

Rachel moves like the wind, calm, all senses on high alert. She holds a backpack stuffed with weapons and deadly gadgets.

Kneels, opens her backpack, grabs an explosive device, activates it, drops it on the floor. In the distance, a wall of SMOKE approaches.

On the move again, detonator in hand -- presses the detonator and a small explosion contains the advancing smoke behind the explosion debris.

BUNKER - SWAT TEAM

The Pointer leads, flashlight OVER THEIR HEADS. The ceiling might CRACK DOWN any moment.

POINTER
Sir, did you see that?

SWAT LEADER
Yes, let's go back.

INT. RACHEL'S ROOM - AFTERNOON

The remaining agents search the room and sophisticated equipment around.

SWAT AGENT #1

Turns on one of the several computer monitors.

INSERT: PC SCREEN

* A laughing human skull.

* 10, 9, 8, 7...

SWAT AGENT #1
EVERYONE OUT!

A BLAST rips the room off its foundation. No one alive.

BUNKER - SWAT TEAM

The shock wave reaches them. Rock and dust bury them alive.

BUNKER - RACHEL'S LOCATION

Rachel trembles after the weak shock wave hit her.

On the move again, follows a path leading her to a tiny light in the distance, running out of space with every step.

EXT. VENTILATION TUNNEL EXIT - AFTERNOON

Locked with a chain.

Two gunshots, and Rachel emerges -- stares around, trees, buildings, and houses.

ILLUMINATI MAN #2
FREEZE!

ILLUMINATI MEN come from their hideouts. Nowhere to go for Rachel.

ILLUMINATI MAN #1
HANDS IN THE AIR!

Rachel stands still.

ILLUMINATI MAN #2
DROP IT!

Rachel familiarizes with her surroundings -- she knows there's no chance for a quick run, and drops her backpack. Those beautiful eyes reflect anger and rage.

ILLUMINATI MAN #1
PUT YOUR HANDS IN THE AIR!

Rachel complies.

The Illuminati Men overpower her.

Illuminati Man #2 stares at her.

ILLUMINATI MAN #2
It was only a matter of time before
you made a mistake.

Illuminati Man #2's fists hit Rachel's face.

Fire trucks head for the BLAZING INFERNO ahead.

INT. WAREHOUSE - NIGHT

Drone cans, three vehicles, and a large crane -- something hangs off it.

Armed men stare at the person there --

RACHEL

-- arms stretched to their limit -- one black eye -- blood comes out of her mouth.

ILLUMINATI MEN

Discuss what to do with her.

ILLUMINATI MAN #2
(to Rachel)
Did you want to cooperate now?

Rachel weakly lowers her head, "YES."

The crane slowly descends until Rachel's feet touch the ground.

ILLUMINATI MAN #2
You made the right decision.

Rachel briefly smiles -- then kicks the man in the stomach.

The man drops, RETALIATION follows, the MEN hit the hell out of her.

A pair of FOOTSTEPS -- CHARLIE BERG, late 50s, HANOVER for Europe Illuminati chapter.

CHARLIE
THAT'S ENOUGH. Let her loose.

The men cut the HEAVY CHAINS holding Rachel's arms.

Rachel's weak ankles can't resist the punishment and give way. Rachel hits the ground HARD.

CHARLIE
Get her up and clean it up.

The men struggle with her. Rachel is out.

INT. UNDERGROUND FACILITY - ROOM - MORNING

Painted gray, no designs, no furniture, just a medical machine and one IV line next to a small bed with Rachel on it. Straps around her legs and hands immobilized.

A WOMAN heals Rachel's wounds.

Charlie and a man in a black suit, let's call him SERIANO, stare at Rachel.

CHARLIE
(in French)
How is she doing?

WOMAN
(in French)
A few days of rest and she'll be as good as new.

CHARLIE
Good! Could you please excuse us?

WOMAN
Sure.

RACHEL
LET ME OUT!

The woman walks out.

Rachel stares at Charlie and Seriano.

CHARLIE

Rachel Ruiz, we're glad to know
you'll recover.

RACHEL

Spare the sarcasm, you almost
killed me, you son of a bitch.

SERIANO

You knew the rules, and you broke
them. It was time for you to pay
for your sins.

RACHEL

I'm not planning on coming back.

CHARLIE

You're already back.

RACHEL

I'm not the same cold-blooded
killer you met five years ago.

CHARLIE

It runs in your blood. It'll come
back.

SERIANO walks around the room, stares at Rachel -- his face
all over her --

SERIANO

It's up to you, one more mission
and you live.

SERIANO flashes a picture of the CZECH REPUBLIC PRESIDENT at
Rachel.

CHARLIE

In a week from today, President
Amir will confirm his support for
the U.S. troops fighting the war on
terror, in a rally in New York.
President Amir green-lighted the
use of military force against the
army of BRA, killing numerous
members of our BROTHERHOOD. He's
your target.

RACHEL

I won't do it!

Charlie walks around the room, and pulls a letter out of his suit.

CHARLIE

What I have in my hand authorizes me to proceed with your own death sentence. Would you like to join your mother?

RACHEL

So, it was you who killed my mother.

CHARLIE

The old woman wouldn't stop screaming.

Rachel's eyes -- pure evil -- she violently reacts -- the bed shakes --

RACHEL

I'M GONNA KILL YOU!

Charlie unfolds a shining 357 Magnum, and places it to Rachel's forehead --

CHARLIE

A simple yes or no. You decide, walk out this room, or leave with sheets all over your dead body.

Charlie finally wins over Rachel.

RACHEL

I'll do it, but if you double-cross me again, they won't have enough sniffing dogs to find your body.

CHARLIE

(smiling)

I like your attitude.

RACHEL

Charlie... I wasn't kidding about the sniffing dogs.

Charlie smiles.

EXT. BRITAIN - SECRET BUILDING - DAY

A limousine parks by the entrance.

U.S. SENATOR MICHAEL MACARY, 62, steps out.

INT. SECRET BUILDING HALLWAY - DAY

Footsteps ECHO as the U.S. SENATOR heads to a guard post.

A SECURITY GUARD stands in front of a locked door.

SECURITY GUARD
Welcome back, Senator.

The guard opens the door with a code.

INT. MEETING ROOM - DAY

The ALL-SEEING EYE insignia covers the back of the room.

People sit at a round table -- about 20 MEN.

CHARLIE
Our brother, we're glad you could
make it.

SENATOR MACARY
(sitting down)
I wish it could be under different
circumstances.

CHARLIE
For almost three hundred years, we
have recruited, trained, and
sometimes disposed of the most
skilled, fearless assassins in the
world. We have changed the course
of history numerous times. Nobody
knows about us, and they never
will. If one individual wants to
destroy the foundation on which we
live, that individual no longer
deserves our respect and
protection.

SENATOR MACARY
I recommend article 45-J, at its
fullest capacity.

ILLUMINATI MAN #4
I agree.

SENATOR MACARY
I intend to announce my candidacy
for President of the United States
in the next few weeks.

CHARLIE

It takes an assassin to catch an
assassin, right?

SENATOR MACARY

How about President Amir? He killed
my only son.

In unity, everyone raises their right hand, places their left
hand on top of the table --

EVERYONE

An illusion it will be for those
who oppose our vision. Together,
bound by blood and secrecy, death
will come to he who speaks. This is
the secret covenant by which we
shall live the rest of our present
and future lives, for this reality
will transcend many generations and
life-spans.

(beat)

AMEN!

SENATOR MACARY

You have my approval.

INT. NAPLES - HOLDING FACILITY - HOLDING CELL - AFTERNOON

Victor sits alone, motionless, eyes to the floor.

DUGAN

Hey, asshole. Are you ready to get
out of here?

Victor stares straight into Dugan's eyes.

DUGAN

Spooky!

EXT. BACK DOOR - AFTERNOON

The main door bursts open, Victor walks out, cuffed and
restraining chains down his waist, escorted by Dugan, Carlos
and Abdel.

Victor boards a black van. Dugan and Carlos sit behind with
him.

INT. BUILDING - WHITE ROOM - AFTERNOON

Rachel sits, nothing but her chair.

TWO-WAY MIRROR ROOM

Four men stare at her.

ILLUMINATI MAN #1

Did you think she might be mentally
stable enough to carry on a mission
like this?

CHARLIE

She holds our lives in her hands.

Rachel stares through the mirror.

WHITE ROOM

Charlie walks in, holding a folder, every move is cautious
and determined.

CHARLIE

(reading)

Agent Rachel Ruiz, born June 17,
1970, in the Dominican Republic.
Your father died when you were just
five years old. At the age of 18,
you joined the American Army,
pursuing a career as a doctor.
Three years after joining the
American Army, your aunt reported
you missing after you failed to
show up home from college. We all
know the rest, and that's why
you're here.

RACHEL

Why did you kill my mother?

CHARLIE

Your mother was at the wrong place
at the wrong time. We were after
you.

RACHEL

(with hatred)

You dirty scumbag.

CHARLIE

Good, let all that hate come out of you. Bring back the old, nasty killer in you.

(beat)

Kill President Amir and you live.

RACHEL

President Amir is one of the most guarded men on the face of the earth. I can't do it by myself.

CHARLIE

That's why you need to get in touch with Rush.

RACHEL

Victor Rush died five years ago.

CHARLIE

Agent Rush is alive and turned himself to the American Army. He defected from us. Punishable by death. He knows many secrets that we can't afford the world to find out. And if anyone can put this assassination plot in motion, it will be Victor Rush.

Rachel smiles --

RACHEL

Victor Rush is alive?

CHARLIE

Focus, Agent Ruiz. I wonder if your feelings for Rush could jeopardize this mission.

RACHEL

Sorry, I'm just surprised.

CHARLIE

Rush trusts you. You people have the same thoughts, same visions, know what the enemy will do before it even happens.

Rachel sits there, no sound or movement, just thinking.

RACHEL

I'll do it.

CHARLIE

Good, and after President Amir dies, I want you to get HALO away from Rush.

INT. LOCKER ROOM - NIGHT

Black laces tighten up on a pair of black boots. A combat knife is jammed into a chest holster.

Black-gloved hands load a 357 Magnum, we never get a full view of the person getting ready for war.

EXT. NAPLES ROAD - NIGHT

A black van rolls down -- no escort.

The van approaches a light, nowhere to go but left, a roadblock ahead.

No vehicle traffic around.

INT. VAN - NIGHT

Abdel stops, contemplates his surroundings --

A window on the back of the cabin opens --

DUGAN

Why do we stop?

ABDEL

There's a roadblock ahead.

DUGAN

Keep rolling, this guy gives me the chills!

BACK OF THE VAN

Victor sits in front of Carlos and Dugan.

EXT. NAPLES ROAD - NIGHT

The van turns left, seems they turned onto a deserted road, poor lighting, makes the driving difficult.

EXT. BUILDING ROOF - NIGHT

A pair of eyes stare at the van, all we see is the figure of a person in a black ski mask and black clothes. I'll call him JASPER.

JASPER grabs a remote control detonator --

EXT. NAPLES ROAD - NIGHT

"BOOM"

-- a flaming INFERNO ahead, one city bus blown to pieces in the middle of the road.

INT. VAN - NIGHT

ABDEL
HOLY SHIT!

Abdel throws the gear in reverse -- the back window opens --

CARLOS
What the hell is going on?

Carlos stares at the destruction ahead -- HORROR wins over his face.

Abdel's foot on the gas pedal --

CARLOS
GO, GO!

EXT. AMBUSHED ROAD - NIGHT

The van BURNS RUBBER in reverse -- a second explosion behind them -- a SUDDEN STOP.

EXT. BUILDING ROOF - NIGHT

JASPER shoots a steel metal cable across --

IMPACT, the metal cable CONNECTS both buildings on an angle of 160 degrees.

INT. VAN - NIGHT

Abdel sees in the distance a human figure GLIDE down the cable.

ABDEL
 This is it --
 (opening the back window)
 Stay inside, they're coming for
 him.

ABDEL opens the door and steps out, gun in hand.

CARLOS (V.O.)
 NOOO! GET BACK INSIDE!

EXT. VAN - NIGHT

Abdel shoots a couple of rounds into the FIRE.

EXT. BUS LOCATION - NIGHT

JASPER

Hides behind a parked vehicle, loads his sniper rifle,
 searches, sees Abdel completely exposed in front of the van --

-- pulls the trigger and Abdel goes down --

-- the sniper rifle shifts to the van, he pulls the trigger
 multiple times -- BULLET HOLES all over --

-- rises up, drops the rifle, pulls the 357 MAGNUM and heads
 for the van --

-- removes the black ski mask, it's RACHEL, loads the MAGNUM,
 confident, approaches --

INT. BACK OF THE VAN - NIGHT

Dugan and Carlos watch in HORROR as Rachel heads for the van.

Victor remains silent, calm.

DUGAN
 Stay with him.

CARLOS
 I'll cover you.

DUGAN
 No, Rush must be safely transported
 to the U.S.

Dugan opens the back door, jumps out, ready to defend his
 post.

EXT. AMBUSH ROAD - NIGHT

Dugan walks around the van -- Rachel is nowhere around --

DUGAN
She's gone!

Dugan turns around -- UH-OH -- to face the barrels of a 357
MAGNUM --

INT. BACK OF THE VAN - NIGHT

"BANG"

CARLOS
DUGAN!

Victor catches Dugan's attention and wraps the chains around
Carlos' neck.

Carlos struggles for air, Victor holds tight to the chains --
grabs Carlos' neck --

"CLACK"

Carlos drops motionless at Victor's feet.

Rachel stands outside -- a surprised Victor --

VICTOR
My God, Rachel!

RACHEL
Hi, Rush.

Rachel aims a TRANQUILIZER GUN at Victor, SHOOTS -

IMPACT

Victor's eyes widen -- confusion -- everything around spins
fast, and HITS the van floor.

EXT. AMBUSH ROAD - MORNING

British police vehicles block the entire road. Investigators
take notes as they lift the bodies of the three dead agents.

EVERYONE SPEAKS FRENCH

INVESTIGATOR
Any word about Rush?

POLICE OFFICER
No, whoever did this was a
professional.

INTERPOL AGENT
My men were well trained, there's
no way only one person did this.

Farley walks in, video unit in hand.

FARLEY
The video unit on the front
dashboard recorded the entire
episode.

Farley hooks the video unit into a laptop --

BLACK-AND-WHITE VIDEO SCREEN

The gunner walks toward the van and removes the ski mask.

A clear picture of Rachel as she passes the camera, heading
for the back of the van.

FARLEY
My God! That's Rachel Ruiz.

INVESTIGATOR
Did you know her?

FARLEY
You can say that. We have a big
problem ahead of us.

A Female Agent approaches the Investigators --

FEMALE AGENT
Sir, they were spotted twenty miles
south of Y-97.

Farley takes control of the scene --

FARLEY
OK, listen up! I want a roadblock
on Y-97 South.

Farley pulls a map with a radius of one hundred miles from
its current location -- places the map on top of one of the
investigator's vehicles --

FARLEY
 (pointing at the map)
 There's only one road leading out
 of this town, I want a chopper to
 scoop the area.
 (beat)
 We'll get them.

EXT. NAPLES, ITALY - ROAD - DAY

Countryside, wide open fields, a RED SUV heads west on a two-lane road.

INT. RED SUV - DAY

Rachel is behind the wheel. Victor sits on the passenger seat. Eyes closed.

Rachel pulls a couple of photos from her purse -- stares at them -- first photo, Rachel and Victor in their U.S. Army uniforms. A second photo reveals Rachel on top of Victor as they play on a beach.

Victor wakes up -- Rachel hides the pictures.

RACHEL
 How did you feel?

Victor turns around -- SURPRISED, CONFUSED --

VICTOR
 Rachel!

RACHEL
 Victor Rush, I'm glad to see you're not dead. How could they lie to me? When they told me my fiance's patrol got caught in an ambush and no one survived, my whole world just came crashing down.

VICTOR
 It was the only way I could protect you from them.

RACHEL
 Rush, there's something I must tell you.

VICTOR
 What I have done! All those innocent civilians --

Victor turns and stares at Rachel --

VICTOR
I think I might have killed a few
children too, by mistake.

Ashamed, Victor reclines, covers his face --

VICTOR
My God!

Rachel remains silent, thinking. She wants to spell out their
new mission, but can't find the right words for it.

Rachel looks through the rear-view mirror --

RACHEL
Rush, we have company.

Victor turns back.

EXT. NAPLES, ITALY - ROAD - DAY

Rachel's SUV gains speed -- one hundred yards behind, an
unmarked black SUV follows.

INT. RACHEL'S SUV - DAY

RACHEL
You better fasten your seat belt.

Rachel hits the gas pedal.

VICTOR
Slow down, you're gonna kill us.

Rachel turns back to Victor, pure evil eyes --

RACHEL
LISTEN, ASSHOLE! If we stop, we're
dead, now jump to the back seat and
take care of it.

VICTOR
Back seat?

Rachel pulls out a gun, straight into Victor's face --

RACHEL
On the floor there's a bag, reach
inside and do what you do best,
dispose of the enemy.

VICTOR
Jesus, who are you?

RACHEL
You have no idea. Now do it!

Victor jumps into the back seat --

RACHEL
I'm not going back!

On the floor, Victor finds a bag stuffed with guns, bulletproof vests, maps, and grenades.

INT. PURSUING CAR - DAY

Driver and passenger are both undercover British police officers, SERIANO and FRANK.

OFFICER SERIANO
(into radio)
All units, suspects' vehicle
heading west on Y-97.

OFFICER FRANK
What's he doing?

SERIANO sees a high-power rifle sticking out of the back window --

"CLACK, CLACK" -- hitting the front of the car.

OFFICER SERIANO
FRANK, HOLD ON!

Bullets everywhere, it's inevitable that someone will get hurt. FRANK suffers a mortal bullet wound to his chest.

SERIANO turns to see FRANK motionless, blood all over the body.

SERIANO

pulls a gun out, lowers the window and shoots back --

-- ducks and drives at the same time, losing stability of the vehicle.

INT. RACHEL'S CAR - BACK SEAT - DAY

Victor shoots nonstop at SERIANO'S vehicle --

INT. SERIANO'S VEHICLE - DAY

SERIANO

-- suffers a clean shot above the stomach -- not dead but badly wounded --

-- stops the car. Victor's SUV far way in the distance -- grabs the radio --

SERIANO
Attention all... units...
(coughing)
Suspect heading -- your way.

INT. RACHEL'S SUV - BACK SEAT - DAY

Victor closes the window --

RACHEL
Rush, we have a problem.

Victor turns around, ahead is a ROADBLOCK.

RACHEL
What do I do?

Victor loads the rifle --

VICTOR
We can't stop now. Push it!

The ROADBLOCK closer and closer by the second.

RACHEL
Rush!

EXT. ROADBLOCK - DAY

Dozens of POLICE CRUISERS block the road. SHOTGUNS, RIFLES in hand, the OFFICERS wait.

INT. RACHEL'S SUV - DAY

Rachel's eyes all over the road.

RACHEL
DO SOMETHING!

The roadblock only a few yards away.

EXT. ROADBLOCK - DAY

The Police Officers observe the SUV.

INT. RACHEL'S SUV - DAY

Victor opens the passenger window, shoots at the roadblock.

EXT. ROADBLOCK - DAY

The Police Officers take cover -- Rachel's SUV maneuvers around -- Police Officers shoot at the SUV.

Bullet holes all over the SUV.

INT. RACHEL'S SUV - DAY

Rachel takes a deep breath. Victor turns around, after them dozens of police cruisers.

EXT. NAPLES - DISTRICT - DAY

Bumper-to-bumper traffic. A police vehicle makes its way through the traffic. Its light and sirens on.

INT. RACHEL'S SUV - DAY

VICTOR

Did you think you could outmaneuver them?

Rachel smiles, takes it like a challenge --

RACHEL

You've seen nothing yet.

Rachel turns left - ahead, vehicles everywhere --

RACHEL

Rush, hold on to something.

Rachel suddenly turns the steering wheel right -

EXT. SIDEWALK - CONTINUOUS

-- the vehicle jumps into the pedestrian turf, almost taking out a few of them, and there it goes at full speed, DESTROYING everything in its path - behind, in the distance, FLASHING LIGHTS - SIRENS.

INT. RACHEL'S SUV - CONTINUOUS

Rachel holds on tight to the steering wheel -

HUNK-HUNK!

Victor waves at the pedestrians -

VICTOR
GET OUT OF THE WAY!

RACHEL
RUSH!

Rachel HITS the brakes - Victor braces for IMPACT - ahead --

EXT. SIDEWALK - CONTINUOUS

-- a CONCRETE WALL -- the car SMASHES into a dead end.

INT. RACHEL'S SUV - CONTINUOUS

Air bags deploy, Rachel and Victor suffer minor bruises -

VICTOR
You're gonna kill us both!

Rachel opens the door and steps out to see Police Officers running after them.

EXT. NAPLES - DISTRICT - DAY

Jammed with commuters, Victor maneuvers around the streets, jumping over vehicles --

-- angry drivers step out of their vehicles, YELLING, HONKS everywhere --

-- Rachel follows not far behind, but she's not the only one -

-- Policemen join the foot pursuit.

In the background, WHISTLES and SIRENS.

A BLOCK AWAY

VICTOR

Reaches a district packed with shoppers. He sees the opportunity and hides in an alley.

A dozen Policemen pass by, no one notices him.

A female hand touches Victor's shoulder.

VICTOR

Rachel!

RACHEL

Be quiet.

THE PURSUING POLICEMEN

Search their surroundings, frustrated, they circle back.

Victor scans the area, grabs Rachel's hand --

VICTOR

Let's go.

Rachel disagrees, reclaims her hand.

RACHEL

No! We only have three days to accomplish our mission.

VICTOR

What mission? The war is over for us.

RACHEL

(whispering)
President Amir!

VICTOR

What about him?

Rachel flashes the ALL-SEEING EYE TATTOO on the back of her neck.

Victor stares at Rachel, can't believe what he just saw.

VICTOR

You're one of them.

RACHEL

Keep your voice low.

VICTOR
Are you insane, we sat with
President Amir for dinner seven
years ago.

Victor turns around, determined --

VICTOR
You're on your own, don't count on
me.

Victor leaves Rachel behind.

RACHEL
RUSH, if I don't, I'm dead.

Victor stops for a moment -- stares at the floor -- thinking,
calculating -- then walks away.

RACHEL
You'll be next.

WALKING CROWD

Gets thicker by the moment -- several shoppers.

RACHEL
(stares at her watch)
SHIT!

VICTOR

Blends in among the crowd. Always aware of the surroundings --
three police vehicles pass by him --

-- turns around to see the police vehicles stopping by
Rachel's location.

VICTOR
FUCK!

Victor runs after her.

POLICE OFFICERS

Jump out of their vehicles, going after Rachel.

Rachel spots the Policemen approaching -- walks fast, away
from them.

FRENCH OFFICER
(whistling)
STOP THAT WOMAN!

MARKET CROWD

Packed with shoppers, most with bags in hand.

Rachel maneuvers her way through them --

FRENCH OFFICER (O.S.)
DON'T MOVE!

Two Policemen FLANK Rachel.

FRENCH OFFICER
ON THE GROUND, NOW!

Rachel turns around, both hands behind her head.

Victor moves through the crowd, only a few feet away from Rachel.

The Policemen approach Rachel --

POLICE OFFICER
The other one?

RACHEL
(in French)
I don't know.

Cuffs in hand, one Officer grabs Rachel's arm -- out of nowhere Victor jumps the Officer.

The cop hits the ground -- Rachel disposes of other one.

VICTOR

Looks for a place to hide -- BINGO, he finds a restaurant across the road.

INT. RESTAURANT - DAY

VICTOR AND RACHEL

Walk in, stare around, it's safe, just customers eating, WAITRESS serving.

VICTOR
We'll be safe in here.

WAITRESS
(in French)
Can I help you?

VICTOR
(in French)
Table for two.

VICTOR AND RACHEL

Follow the waitress to the back of the restaurant.

They sit.

WAITRESS
Can I bring you something to drink?

VICTOR
I'll get coffee.

RACHEL
Me too.

WAITRESS
I'll be right back.

The waitress walks away.

Victor silently stares at Rachel.

VICTOR
I'm not going to do it.

RACHEL
Rush, do you think we're the only ones capable of carrying out a mission like this? They have sleeper cells all around the world; if we don't do it, someone else will, meaning goodbye for the both of us.

VICTOR
You're not a killer.

RACHEL
But you are. It's hard to walk away from a past like mine. It took me five years to find the real me. I want to have a family, share my happiness with them, laugh, go to the movies as a family, and I won't let anyone to take my dream away from me.

VICTOR
My God, I'm sitting next to a complete stranger.

RACHEL

We can get to know each other again.

VICTOR

That's a high price for a friendship. Kill a great man, or gain the trust of the person who broke your heart.

RACHEL

Yes!

VICTOR

You could come with me, leave the past behind us. I can help you disappear.

RACHEL

It is too late for me. I have so much blood on my hands.

VICTOR

You don't know how many times I sat alone in my bed, just thinking, why? I just wanna make a difference, I thought I was helping the weak, the innocent people of this world, but after every mission, I realized it was not worth it, nothing changed --

RACHEL

(grabs Victor's hand)

Rush, it takes time, you did good.

VICTOR

They turned me into something I was against, killing innocent people.

Rachel grabs her necklace and shows it to Victor.

RACHEL

I never forgot about you.

EXT. MARKETPLACE - DAY

POLICEMEN blend in among the crowd, flashing pictures of Victor and Rachel at citizens.

One after another, the citizens respond "NO".

INT. SEDAN - DAY

CALISTO DUMAR, 28, tracker and killer for the ILLUMINATI, drives along the same road of the restaurant, a sniper rifle in the passenger seat.

Calisto concentrates on his mission, trained to ignore any threats, the police presence not a concern.

His cellphone rings --

CALISTO
(in French)
I'm on to them.

INT. SENATOR MACARY'S OFFICE - NIGHT

Senator Macary holds the phone; not a clear face, just his mouth --

SENATOR MACARY
Remember, only the male, the female
lives for now.

CALISTO (V.O.)
I'll call you as soon I finish the
job.

SENATOR MACARY
I want him dead.

INT. RESTAURANT - VICTOR'S TABLE - DAY

VICTOR
(stares at his watch)
If we make it to Prague, I have
some people that can help us there.

RACHEL
I only trust you.

EXT. RESTAURANT - DAY

Calisto walks by, sniper bag on shoulder -- stops and looks through the window -- a clear view of Victor and Rachel.

INT. RESTAURANT - VICTOR'S TABLE - DAY

RACHEL

Rush, maybe if we give them what they want, they'll leave us alone.

VICTOR

I'm not going to give the location of HALO.

RACHEL

HALO?

VICTOR

You know exactly what I'm talking about. I can destroy them, put an end to the killings, the lies, the corruption. They won't stop, the list is endless.

MAIN ENTRANCE

Two Police Officers enter, pictures of Victor and Rachel in hand.

They flash the pictures at the staff.

One waitress points straight at the back.

VICTOR AND RACHEL'S TABLE

Both hold their menus over their faces.

The Police Officers walk at them--

POLICE OFFICER

(in French)

Excuse me, folks, can I see your I.D.'s?

No response from Rachel and Victor.

Just before the Police Officers can pull their guns --

-- Victor's menu goes down -- a hot cup of coffee follows, into the Officers' faces --

-- both Officers suffer severe burns. Rachel jumps from her seat and strikes the Officers.

EXT. RESTAURANT - DAY

Police sirens get closer and closer.

VICTOR AND RACHEL

Burst out the main door -- to see BLUE and RED flashing lights a block away.

SIDEWALK

Packed with pedestrians.

INT. BUILDING ACROSS THE STREET - TENTH FLOOR - DAY

Calisto stares out the window -- his target is out there -- SCANS, SCANS, and --

-- BINGO, spots Victor and Rachel walking side by side.

CALISTO'S FINGER

Slowly squeezes the trigger --

EXT. SIDEWALK - DAY

"BANG" -- an innocent civilian shot in the shoulder. Screams follow --

-- Victor turns around to see a man on the floor, bleeding.

INT. BUILDING ACROSS THE STREET - TENTH FLOOR - DAY

Calisto rises up, this time it's personal, pulls the trigger at the crowd, he's not taking any chances --

BLAM-BLAM-BLAM!

EXT. SIDEWALK - DAY

CHAOS, SCREAMS, people all over each other.

Victor searches for Rachel -- she hides behind a car.

BREAKING GLASS, debris everywhere.

Rachel spots Victor --

RACHEL
(to Victor)
IT'S COMING FROM THE BUILDING
ACROSS THE STREET!

VICTOR

takes a look -- he just found his next target, gets up and there he goes like a TRACK STAR --

INT. BUILDING ACROSS THE STREET - TENTH FLOOR - DAY

CALISTO

-- sees Victor running across the street -- he SHOOTS a couple of rounds, but misses him.

Drops his rifle, pulls a pistol and walks away.

STAIRS

Victor rushes his way up --

-- Calisto walks down.

EXT. SIDEWALK - DAY

RACHEL waits, no more gunshots, so she goes after Victor.

INT. POLICE CAR - DAY

Two Police Officers spot Rachel crossing the road.

POLICE OFFICER
(in French)
That's her.

EXT. ROAD - DAY

RACHEL sees the police vehicle going after her -- she's thinking fast, and leads the officers on a different path, away from the building.

INT. BUILDING ACROSS THE STREET - STAIRS - DAY

Victor keeps running up -- stops to look up, then Calisto spots him only a few floors down -- exchanges of eyes for a moment.

FIFTH FLOOR

Victor opens the door, and finds himself in a long corridor.

STAIRS

Calisto keeps going down, he knows where to stop, the fifth floor.

FIFTH FLOOR

Calisto enters, pointing his gun forward. He slowly walks, opening doors.

One, two, three doors and no signs of Victor. As he opens the fourth door, Victor comes from his hideout, unleashing an incredible amount of power against Calisto.

Calisto drops his pistol and a fight breaks out. Both hit each other with their special military training skills.

Calisto punches Victor several times, then grabs him by his neck, slowly squeezing it.

Victor struggles to keep the air coming into his lungs, as he stares at the pistol a few feet away -- running out of air, he grabs Calisto's arm, pulls him over -- Calisto lands on the floor.

Victor, out of breath, goes for the gun but Calisto tackles him -- both men land close to a large glass window, the city outside.

Calisto strikes but Victor blocks his punches -- he retaliates with deadly force.

VICTOR

Overpowers Calisto -- then throws him against the glass window. Calisto's body breaks the glass, and now he's in a free fall.

POLICE OFFICER
POLICE, FREEZE!

POLICEMEN all over the hallway -- without any hesitation, Victor jumps out the window.

EXT. ROAD - DAY

RACHEL, in horror, watches the unthinkable -- a body falling out from the building and Victor after it on a free fall.

EXT. BUILDING - DAY

FREE FALL

Victor uses Calisto as a padding.

STREET

They SMASH into a mail truck roof. Calisto didn't make it -- Victor suffers cuts and bruises all over his body.

VICTOR
AHHH! FUCK!!

Victor rolls over the mail truck roof, falling to the ground.

Victor lies there for a moment, possibly with broken bones, hard to tell because he's in SHOCK, bleeding, lots of PAIN.

Pedestrians gather around him -- a man in his late 50s kneels next to Victor --

MALE
(in French)
Don't move!

Squealing tires, a Mercedes Benz stops next to the crowd, Rachel gets out, gun in hand --

RACHEL
(in French)
STAY AWAY FROM HIM!

Rachel aims her gun at the crowd.

RACHEL
Rush, we've got to go.

MALE
Ma'am, he could have internal
bleeding --

Rachel aims the gun at the man --

RACHEL
He's coming with me!

One block away, POLICEMEN head for the scene.

Rachel grabs Victor's arm and helps him get up.

VICTOR

AHH!

Rachel struggles as she drags Victor to her car.

POLICEMEN'S LOCATION

About ten of them spot Rachel's car only a couple of yards away --

POLICE OFFICER #1

STOP THAT VEHICLE!

INT. MERCEDEZ - DAY

Rachel HITS the gas pedal, turns to see Victor beside her, blood all over his shirt --

-- Victor leans back, holds to his right-side ribs.

RACHEL

Just hang in there.

Victor cleans the blood around his lips.

VICTOR

Go, go!

Rachel's FOOT SINKS on the gas pedal.

EXT. MERCEDEZ - CONTINUED

BURNS RUBBER -- a POLICEMAN jumps in front, GUN aimed at them -- FIRES -- BULLETS CRACK the front windshield, then a larger IMPACT -- it's the POLICEMEN flying all over the car.

EXT. MARKET ROAD - DAY

Police cruisers pass the downed Officer, and the chase is on, SIRENS, RED-BLUE flashing lights.

INT. MERCEDEZ - DAY

Rachel suddenly turns right -- ahead, nowhere to go, a gas tanker blocks the road.

RACHEL -- FOOT hits the brakes -- looks back, SHIFTS GEAR -- REVERSES, there goes that FOOT again --

EXT. ROAD - DAY

The MERCEDEZ's rear end heads for a wall of POLICE VEHICLES behind -- the cops disperse - the MERCEDEZ flips 180 degrees into oncoming traffic.

INT. MERCEDEZ - DAY

Rachel is dead serious, SHIFT STICKS, eyes all over the rear-view mirror -- front windshield, ahead --

EXT. ROAD - DAY

-- SPARKS deployed. The chase intensifies, the MERCEDEZ shifts right into a POLICE CRUISER -- two more POLICE CRUISERS ride behind -- suddenly, BLAM, a shotgun BLAST from behind and the back window is gone.

INT. MERCEDEZ - DAY

RACHEL

JESUS!

Rachel's eyes all over the traffic, maneuvers around, UP ahead -- open land, THE COUNTRY LAKE BRIDGE -- Victor and Rachel exchange looks, not a word, they know what needs to happen.

EXT. ROAD - DAY

The MERCEDEZ finds its way around the only cars on the road. Behind, FIVE POLICE VEHICLES.

INT. MERCEDEZ

Victor grabs whatever he can get his hands on, unbuckles his seat-belt, grabs Rachel's hand --

VICTOR

We've seen worse!

RACHEL

Yes, we have.

EXT. COUNTRY LAKE BRIDGE - DAY

The MERCEDEZ leads a massive CARAVAN of ten POLICE VEHICLES -- veers left into a WIDE DIVIDING sign, SMASHING into it, and there it goes down the bridge on a free fall.

POLICEMEN step out of their cruisers, heading for the edge, about fifteen of them stare at the BUBBLES emerging from beneath the massive lake.

INT. LAKE - UNDERWATER

DARKNESS, CONFUSION as the MERCEDEZ plummets to the BOTTOM.

INT. MERCEDEZ - UNDERWATER

Rachel and Victor swim out through the back window.

EXT. WASHINGTON, D.C. - AIRPORT - DAY

SECRET SERVICE AGENTS surround a Boeing 757.

American and International JOURNALISTS broadcast live as the front passenger door opens and PRESIDENT AMIR, late 60s, white hair, medium build, great shape for his age, steps out of the airplane.

Government officials welcome President Amir.

Secret Service Agents on high alert.

EXT. NAPLES BUILDING - AFTERNOON

POLICEMEN everywhere -- CRIME SCENE investigators take notes - - Farley and other INTERPOL AGENTS interview potential witnesses, including members of the police force.

POLICE OFFICER

We've a positive I.D. on the suspects. Do you know them?

FARLEY

Did you have a Level Five classification?

POLICE OFFICER

Level Five for what?

FARLEY
Never mind! How about the trigger
man?

POLICE OFFICER
He's a nobody, you can call him a
drifter.

Farley walks around the trigger man's body-bag -- unzipped --

POLICE OFFICER
What are you doing?

-- Farley goes for the right arm, BINGO -- the ALL-SEEING EYE
tattoo clearly visible.

FARLEY
A drifter won't wear that kind of
tattoo.

POLICE OFFICER
How did you know?

Farley rolls his sleeve up and reveals the ALL-SEEING EYE.

FARLEY
I was one of them.

Farley closes the body bag, grabs his cell phone --

FARLEY
It's confirmed, contact the U.S.
Embassy and put all the airports on
alert.

A second agent approaches Farley.

INTERPOL AGENT
Sir, they got them!

FARLEY
Where?

INTERPOL AGENT
Driver Bridge.

Farley walks to his official vehicle.

FARLEY
I want DNA test and whatever you
can get from that body.

INVESTIGATOR AGENT
You got it!

Farley and the Interpol Agent board their official vehicle.

EXT. DRIVER RIVER - SHORE - AFTERNOON

Rachel and Victor swim ashore -- tired -- out of breath, somehow they manage to hold on to their back-packs.

Victor drops, arms and legs spread all over the muggy floor.

Rachel spits water out of her mouth, takes a deep breath -- her eyes wide open, she sees something -- RAILROAD TRACKS -- turns around, civilization, a train station.

Victor lays there, the corner of his left eye stares at Rachel.

Rachel kneels next to Victor, turns him around -- Victor doesn't look good.

Rachel opens Victor's shirt -- BRUISES, LACERATIONS all over the chest.

RACHEL

Rush, we've got to go!

Rachel helps Victor get up and walk to the train station ahead.

EXT. DRIVER RIVER - SHORE

Police boats scope the IMPACT zone -- DIVERS emerge from below the water.

BOAT

POLICEMEN patrol the area.

POLICE OFFICER

(in French)

FIND ANYTHING?

DIVER

(in French)

NO BODIES!

POLICE OFFICER

(into radio)

We've located the car, no bodies inside.

EXT. DRIVER RIVER - BRIDGE - DAY

Police have closed the bridge. Farley listens over the radio.

FARLEY

I want a thorough search of that
lake, if those bodies are out
there, I want to find them.

EXT. NAPLES - MOUNTAIN RANGE - AFTERNOON

RAILROAD TRACKS, A TRAIN - ESTABLISHING

INT. TRAIN - AFTERNOON

Divided into small passenger, crew, and sitting cabins.

VICTOR'S CABIN

Victor lies on a small bed.

RACHEL (O.S.)

I'm so sorry, I don't want to see
you get hurt anymore.

Rachel cleans Victor's face with a wet towel --

VICTOR

Last time you called me by my name
was the night before we shipped for
Iraq.

RACHEL

How did you feel?

Victor slowly moves his body, the pain remains but not as
strong as before.

VICTOR

I think I'll live. How about you?

RACHEL

I've been better.

Rachel approaches Victor -- her eyes hypnotize Victor --

VICTOR

Rachel, what are you doing?

Rachel throws her arms around Victor's neck --

RACHEL
Falling in love with you, again!

Rachel kisses him -- Victor hesitates for a moment, but he's no match for Rachel's charm.

EXT. NEPAL - MOUNTAIN RANGE - NIGHT

We follow the train around mountainous terrain.

EXT. VIRGINIA - THE PENTAGON - DAY

A BEAUTIFUL FALL DAY - ESTABLISHING

INT. THE PENTAGON - HALLWAY - DAY

A U.S. Army GENERAL debriefs a member of the NATIONAL SECURITY TEAM.

U.S. GENERAL
We have confirmed at least one potential threat against President Amir's life.

NATIONAL SECURITY MALE
President Amir made a lot of enemies the minute he green-lit the landing of our troops in his country.

U.S. GENERAL
President Amir is strongly allied in the war against terrorism. What does the President think about all this?

NATIONAL SECURITY MALE
The President wants to show the world that the UNITED STATES will keep fighting for its beliefs, FREEDOM, DEMOCRACY, even if they need to deal with DOMESTIC threats.
(beat)
The U.S.'s entire resources will go to those who fight to keep our streets safe.

INT. WASHINGTON, D.C. AIRPORT HANGAR - NIGHT

Farley steps out of a parked jet.

FBI AGENTS wait outside.

FBI AGENT

Mr. Farley, I'm Special Agent
DAMMAR, and this is my partner,
Special Agent LOCKHART.

They all shake hands.

FARLEY

Gentlemen, we're running out of
time -- let's go, I'll debrief you
on the car.

INT. FBI SUV - DAY

Farley exchanges files with the agents.

FARLEY

We know someone inside the U.S.
government provides funding for the
illegal military operations around
the world.

FBI AGENT DAMMAR

Only the President can authorize
the deployment of our troops.

FARLEY

These people, whoever they are,
don't follow the government rules.
All they want is to destroy the
foundations of a free world.

FBI AGENT LOCKHART

We're implementing all the
resources of the FBI to protect all
the government officials attending
next week's rally.

FARLEY

I'd like to see the location of the
rally.

EXT. MANHATTAN PARK - DAY

Farley, Dammar and Lockhart stand in front of a massive
stage. Workers finish the last touches -- DECORATIONS --
WIRES -- PAINTING.

Farley stares around at a couple of visible buildings not far
from their location, points at them --

FARLEY

Did you see those? Anyone can take
a clean shot from up there.

FBI AGENT DAMMAR

Agent Farley, I know your
frustration, I know how it feels to
lose someone from your own team,
whatever they can think, we've
thousands of people thinking ahead
of them.

FARLEY

I hope so!

INT. TRAIN - VICTOR'S CABIN - NIGHT

An eerie silence, as Rachel buttons her shirt. Victor sits on
the bed, without a shirt, revealing bandages around his
stomach.

RACHEL

Would you like something to eat?
I'm starving.

VICTOR

No.

Rachel opens the door -- turns around --

RACHEL

Victor, I wasn't faking.

VICTOR

I know.

Rachel walks out and closes the door.

HALLWAY

Rachel heads for the front compartment --

MAN (O.S.)

(in French)

Excuse me, madam.

Rachel turns around to see a STAFF MEMBER.

RACHEL

(in French)

The restaurant.

STAFF MEMBER

Sorry, madam. We've an unscheduled stop ahead.

RACHEL

Any reason for the stop?

The Staff Man stares at Rachel, his eyes spell lies --

STAFF MEMBER

No reason at all!

Rachel immediately reads the man's mind.

RACHEL

I'm gonna go back to my cabin, maybe I'll get something later.

Staff Man's eyes all over Rachel -- he pulls a cellphone --

STAFF MEMBER

We've a positive I.D.

RACHEL'S CABIN

Victor washes his face, takes a deep breath, stares at himself at the mirror --

VICTOR

Hold it together, you pussy! Did you love her? She'll break your heart again.

RACHEL (O.S.)

VICTOR!

Victor turns around to see Rachel packing.

VICTOR

What's wrong?

RACHEL

We blew it!

INT. HELICOPTER - NIGHT

British Intelligence TACTICAL ASSAULT UNIT load their rifles.

COCKPIT

Both pilots' heads covered with infrared vision devices.

PILOT
FIVE MINUTES!

INT. TRAIN - NIGHT

Victor and Rachel walk out of their cabin, holding small backpacks.

Rachel goes for the emergency brakes --

RACHEL
Hold on!

Victor holds on to a pipe on the ceiling.

VICTOR
Do it!

Rachel pulls the level down.

EXT. TRAIN - NIGHT

The train comes to a complete stop in the middle of a small town surrounded by a forest.

The back door opens and Victor and Rachel jump out.

INT. HELICOPTER - COCKPIT - NIGHT

The pilot flips switches --

PILOT
One minute!

CABIN

Everyone activates their night vision goggles.

EXT. SKY - NIGHT

The helicopter approaches at fast speed.

INT. HELICOPTER - COCKPIT - NIGHT

Both pilots stare in the distance at the train --

PILOT
Sir, we've got a problem!

The STRIKE TEAM LEADER walks behind the pilots to see a motionless train ahead.

EXT. FOREST - NIGHT

Rachel and Victor move away from the train, nothing but trees around them.

Victor stops --

VICTOR
Listen!

Rachel stops, silence all around them. In the distance, ROTATING BLADES.

VICTOR
We've got to go.

INT. HELICOPTER - COCKPIT - NIGHT

The pilot communicates with his agent inside the train.

PILOT
Rocky, do you copy?

INT. TRAIN - NIGHT

The CREW MAN lies on the floor -- a walkie-talkie nearby --

PILOT (O.S.)
(through walkie-talkie)
Rocky, do you copy?

Rocky regains consciousness -- grabs the walkie-talkie --

ROCKY
They got away.

Rocky gets up with a strong headache and goes for Rachel's cabin.

OPENS IT

To see no one inside.

EXT. TREE LINE - NIGHT

RACHEL AND VICTOR

Move through the heavily wooded area - searchlights all over them.

RACHEL
Now what?

VICTOR
Keep walking.

INT. HELICOPTER - NIGHT

The TACTICAL TEAM SNIPER points his rifle at the forest below.

TACTICAL MAN
I don't see them.

TACTICAL PILOT
There!

The TACTICAL MAN shoots a couple of rounds.

EXT. SKY ABOVE FOREST - NIGHT

A black NORFOLK helicopter appears behind the TACTICAL chopper.

The side door opens. A man fires an RPG at the TACTICAL helicopter, blowing it out of the sky.

EXT. TREE LINE - NIGHT

VICTOR AND RACHEL

Hide behind some of the tallest trees. Daylight for a moment, a ball of fire plummets to the ground in the distance.

The NORFOLK helicopter circles above them.

VICTOR
(pointing away)
Did you see that fence?

RACHEL
Yes.

VICTOR
When I give you the sign, run for it.

Rachel NODS, takes a deep breath.

Victor waits for the right moment.

Searchlights closer --

VICTOR

On three. One, two, three.

Victor jumps into the open -- Rachel runs away.

INT. NORFOLK HELICOPTER - NIGHT

A man spots Rachel running, and holds the shot.

EXT. TREE LINE - NIGHT

Rachel looks like a professional track runner, fast, determined.

VICTOR'S LOCATION

Victor is way behind Rachel.

INT. NORFOLK HELICOPTER - NIGHT

The Pilot turns around.

PILOT

I lost them.

EXT. TREE LINE - NIGHT

FENCE LINE

Rachel reaches her rendezvous point, looks around for Victor.

RACHEL

Damn it!

FOREST PATH

VICTOR

follows it, leading him to the --

FENCE LINE

Rachel jumps from the back --

RACHEL
Where were you?

Victor hugs Rachel.

VICTOR
I'm glad to see you unharmed.

RACHEL
I'm fine.

Victor opens his backpack, reaches deep inside, then pulls out a small box --

VICTOR
Here!

RACHEL
(curious)
What?

VICTOR
This is why they're after us. The key and location of the HALO. As soon as we land in New York we'll contact the FBI, and we'll disappear.

Rachel grabs the key, glances at a small document.

RACHEL
Rush, I can't believe you held out on this to me.

VICTOR
You called me Rush.

Rachel turns around, reading the document --

RACHEL
Yes, I did. I think we should do exactly as they said.

Rachel turns BACK, gun in hand, and shoots Victor twice in the chest.

Victor drops, motionless.

Rachel walks to Victor's body, stares at it --

RACHEL
Like you said it before, it's hard to get out.

Rachel pulls the trigger one more time at Victor's chest.

Victor's body lies, not breathing.

Rachel walks away, gun in hand -- pulls a secondary cell phone from her bag --

RACHEL
(into cell phone)
Sir, mission accomplished. New
York, Basilical Church, behind the
Nazareth birth display.

INT. OFFICE - DAY

SENATOR MACARY

sits behind his desk, cigar in hand.

Closes a folder labeled "EYES ONLY: RUSH FILES", stamps "CASE CLOSED" on the cover.

Gets up, cigar in mouth, walks to his office window.

WINDOW VIEW

The Statue of Liberty.

EXT. TREE LINE - NIGHT

A couple of miles from the murder scene, Rachel reaches her rendezvous point.

The NORFOLK helicopter waits.

INT. NORFOLK HELICOPTER - NIGHT

Rachel sits on the back seat.

CHARLIE
Good job, Agent Ruiz.

RACHEL
It was my job. You said it
yourself, it's hard to get out.

CHARLIE
We have a jet waiting at the
airport.

EXT. TREE LINE - NIGHT

The NORFOLK helicopter takes off.

Fog develops around the lower areas.

FADE TO:

EXT. TREE LINE - MORNING

A SHOTGUN BLAST in the distance, birds fly away above.

DEEP IN THE TREES

Two kids, BILLY and TROY, hold hunting rifles -- explore their surroundings, looking for their next prey.

BILLY

Over there!

Troy raises his shotgun -- BLASTS one round into the sky.

BILLY

You missed.

TROY

I think I hit it.

They go to investigate.

TWENTY YARDS AWAY

BILLY

TROY!

Troy runs after Billy. He sees Billy kneel down, staring at something.

TROY

Did we get it?

Billy turns around -- scared -- worried.

TROY

What is it?

Troy walks to Billy and sees Victor's body.

BILLY

I think he's dead.

TROY
 (scared)
 Oh man, let's get out of here.

Billy checks Victor's vitals.

BILLY
 He's breathing. We have to help
 him.

TROY
 That's a bad idea.

BILLY
 What if it were you?

Troy feels bad, kneels next to Billy --

TROY
 What can we do?

BILLY
 Magi will know. Go get the car.

INT. NEW YORK - BASILICA CHURCH - DAY

Senator MaCary stands in front of the NAZARETH BIRTH DISPLAY,
 then goes over, searching around, and finds the --

METAL BRIEFCASE

-- grabs it, and leaves.

INT. MAGI'S HOUSE - NIGHT

Lights at their lowest -- one small bed, a few chairs.

The door opens and a woman in her late 40s enters, holding a
 cup of hot water. It's MAGI.

Victor lies on the small bed -- no shirt, revealing two
 patches around his chest.

Magi cleans Victor's face.

BILLY (O.S.)
 How is he?

MAGI
 He'll be fine. His bulletproof vest
 saved his life.

Magi stares at Victor --

MAGI
Who are you?

Billy stands next to the bed.

BILLY
He seems like a nice guy.

MAGI
Yes, he does. C'mon, let him rest.

Magi throws an arm around Billy's shoulder, turns the lights off.

INT. MAGI'S HOUSE - LIVING ROOM

Cartoon voices coming from the TV.

Magi sits with her three-year-old DAUGHTER in front of a TV.

Victor laughs in the background.

MAGI
(turning around)
Oh, I see my son's clothes fit you well.

Victor sits next to them -- the frightened daughter moves away from him.

VICTOR
I'm not here to harm you.

The kid loosens a bit -- offers Victor a cookie.

VICTOR
(grateful)
Thank you.

MAGI
Who are you?

VICTOR
My name is Victor Rush. I worked for the American intelligence before I was betrayed.

MAGI
And that's why Billy found you in the forest.

VICTOR

Yes. I would like to thank him for saving my life.

MAGI

He's gone to school. Anything we can do to help you?

VICTOR

I really appreciate everything you have done for me, but I need to get to New York as soon as possible.

Magi walks to a small kitchen --

MAGI

Would you like some coffee?

Victor goes after her --

VICTOR

No, thank you. I really need your help. If I don't get out of here I'm endangering you and your entire family.

MAGI

I can't help you, but I know someone who can. He's our priest, with a lot of connections around these parts.

Magi opens the cabinet -- gets a paper out --

MAGI

This is the address. If you follow the path for five minutes, it will take you straight to it.

EXT. CORNFIELD PATH - DAY

Victor follows a dirt road, reads the address, looks around -- a white cross above the field catches his attention.

INT. CHURCH

Small. Catholic artifacts surround most of the church.

Victor stares at the Christian cross behind the altar.

A SHOTGUN LOADS BEHIND HIM.

MAN (O.S.)
Don't move!

Victor remains still --

VICTOR
Listen, I don't want any trouble.

MAN (O.S.)
You walked to the wrong place?

Victor turns around and sees Father Riley's shotgun on his face.

VICTOR
Father Riley?

RILEY, late 50s, wears a cloth. Shotgun to Victor's face.

RILEY
Yes, and who are you?

VICTOR
Magi sent me. I'm Victor Rush.

RILEY
Magi, you should have said that in the first place.

Riley lowers the shotgun.

RILEY
C'mon, son, this way.

Victor follows Riley behind the altar.

INT. CHURCH - ROOM

Religious artifacts on top of a cabinet, one small bed and a chair.

Victor sits on the chair. Riley goes through his cabinet.

VICTOR
Do you live here?

RILEY
For the last five years.

Riley sits on his bed, holding an airplane ticket and passports.

RILEY
I need a photo.

Riley gets a camera out--

RILEY
Smile.

Riley takes a photo of Victor.

RILEY
Just give me a few minutes, and
I'll have your passport ready.

VICTOR
Who are you?

RILEY
Just a priest trying to make a
living.

VICTOR
I don't have any money on me.

RILEY
Son, in this life nothing is for
free, except the gift of life.

VICTOR
How much?

RILEY
A thousand bucks. For that price,
I'll provide safe passage for you
to the airport, passport, and an
airplane ticket to New York.

VICTOR
A thousand bucks, where's your
Christian spirit?

RILEY
Son, this world is run by God and
his disciples. If you don't follow
the rules you'll have a wasted
soul.

VICTOR
How is your soul?

Riley walks around, searching in his cabinet, throws some
papers at Victor.

RILEY
Here, God speaks. C'mon, before it
gets dark.

EXT. CHURCH - TENT GARAGE - AFTERNOON

Set up at the back of the church, three old trucks parked
side by side.

A prideful Riley walks around a couple of 1972 Ford trucks.

RILEY
A gift from my father.

Riley jumps inside the blue one -- turns the engine -- sounds
brand new.

RILEY
Let's go.

INT. TRUCK

Smells, beer cans cover the floor.

RILEY
Don't let appearances fool you.

VICTOR
Smells like dead rat in here.

Riley pulls a gun out of the glove compartment.

VICTOR
Something tells me you're more than
a priest.

RILEY
(holding gun)
Relax, it's always wise to prepare
for the unexpected.

EXT. CHURCH - AFTERNOON

The blue truck rolls out.

EXT. DIRT ROAD - AFTERNOON

The blue truck drives on a narrow path. Rocks and dirt cover
the road.

INT. BLUE TRUCK

Riley drives. Victor sits beside him.

RILEY
You seem a confused man.

VICTOR
I always thought my life had a
purpose, but now hate overruns me.

RILEY
My son, just make sure you follow
what's in your heart. Don't let
anger, hate take over your soul.

Victor and Riley jump in their seats, the road gets bumpier
by the minute.

VICTOR
It's too late for me.

RILEY
So, they won already.

VICTOR
(looks around)
Where are we?

Riley hits the brakes -- his eyes reflect fear -- glances at
the glove compartment --

RILEY
Take the gun out.

EXT. DIRT ROAD - AFTERNOON

Two trucks with four armed MEN block the road.

INT. BLUE TRUCK

Riley remains calm -- grabs his Bible out of the glove
compartment --

RILEY
Stay inside. I know these people.
They're smugglers.

VICTOR
So, let's get out of here.

RILEY
I'll be right back.

Riley steps out.

VICTOR
Shit!

Victor loads the gun and waits.

EXT. DIRT ROAD - AFTERNOON

Riley approaches the men.

Armed to the teeth, rusty looks.

ARMED MAN #1
Father Riley, what a surprise.

RILEY
God bless you.

The other three men walk around Riley.

ARMED MAN #1
I'm still waiting for the money you
owe me.

INT. BLUE TRUCK

Victor observes, vigilant.

EXT. DIRT ROAD - AFTERNOON

ARMED MAN #1
Who's inside the truck?

RILEY
My nephew.

One man loads his rifle and aims it at the blue truck.

ARMED MAN #2
Maybe he can pay us.

INT. BLUE TRUCK

Victor remains silent.

EXT. DIRT ROAD

ARMED MAN #1
One last chance, I want my money.

RILEY
You'll have it tomorrow.

ARMED MAN #1
Wrong answer.

Armed Man shoots Riley on the stomach. Riley hits the ground.

Armed Man #2 shoots at the blue truck.

INT. BLUE TRUCK

VICTOR ducks, broken glass rains all over him. He raises his gun and shoots back, hitting the armed man.

The other two men shoot back at the truck. Victor shoots back, opens the passenger door and jumps out.

EXT. DIRT ROAD

Victor hides behind the blue truck, shoots back, killing both men.

Victor goes after Riley.

Riley lies, coughing and bleeding. Victor holds Riley's head.

VICTOR
Is there a hospital nearby?

RILEY
(weak)
Don't bother, my son, it's my time to go.

VICTOR
I can't let that happen.

RILEY
Just go, you have a mission to complete.

Riley dies in Victor's hands.

Victor lowers Riley's head, then walks to the blue truck.

INT. BLUE TRUCK

Victor backs up, leaving all four bodies behind.

He stares at his airplane ticket on the passenger seat --
grabs the ticket --

INSERT: AIRLINE TICKET

* Flight 20, Lufthansa, New York - JFK, departing at 7 PM.

EXT. NEW YORK CITY - DAY

A white BLANKET over the city, the morning after a snowstorm.

EXT. LAW OFFICE BUILDING - DAY

A black HONDA ODYSSEY parks, both doors open, and FBI AGENTS
DAMMART and LOCKHART step out. Farley follows.

EXT. LAW OFFICE BUILDING - CONTINUOUS

LISA COLD, 55, walks out, she's a business woman heading home
after a busy day at work.

FBI AGENT DAMMART

Mrs. Cold, can we have a word with
you?

Mrs. Cold ignores them --

The FBI AGENTS go after her.

MRS. COLD

You're invading my space.

FBI AGENT LOCKHART

We just want to ask you a few
questions.

Farley blocks Mrs. Cold's path.

MRS. COLD

Do you know who you're talking to?
I'm Judge Smith, court secretary.

FARLEY

We're the FBI, and we have news
about your son, Evelyn Rush. That's
your real name, isn't it?

It is as if a bucket of cold water strikes Mrs. Cold.

MRS. COLD
My name is Linda Cold, and I don't
have a son.

Mrs. Cold walks between the agents.

The agents keep an eye on her as she walks away --

FBI AGENT #1
He's alive, and he's coming back
for you.

MRS. COLD
Taxi!

A cab parks by her, Mrs. Cold gets in the back and leaves.

INT. MRS. COLD'S APARTMENT

Darkness, the door opens. A hand turns on the light switch.

MRS. COLD enters, throws her coat on top of the kitchen
counter, grabs a photo of Victor in his late teens.

LISA
I miss you so much.

Walks straight for the answering machine next to her coat,
hits play --

MALE VOICE RECORDING
Lisa, I miss being with you, please
call me as soon you get this
message. I love you!

-- grabs a frozen dinner, throws it in the microwave, turns
the answering machine off, then walks to the living room --
turns the lights on and --

VICTOR sits on a chair by the window.

Lisa drops her cup of coffee, scared.

LISA
Who are you?

VICTOR
I'm your son.

LISA
No, you're not.

Lisa grabs a gun from a nearby drawer, aims it --

LISA
It's fair to warn you. I'm a
federal agent, and you're
trespassing into my apartment.
Whoever you are, I give you five
seconds to walk out that door.

VICTOR
I don't want to scare you.

Lisa's hands shake momentarily, emotional.

LISA
It can't be. I buried you and your
father. You're not real.

Victor slowly walks to her --

VICTOR
I'm unarmed, please don't shoot. I
know I don't deserve your trust.
I'll do my best to earn it in the
next few seconds.

Victor's right hand goes for the gun barrel and grabs it --

VICTOR
You made the right choice.

An emotional Lisa hugs him very tight.

LISA
I can't believe it.

EXT. MRS. COLD'S APARTMENT BUILDING - AFTERNOON

FARLEY AND BOTH FBI AGENTS

Wait by their official vehicle -- eyes on Lisa's apartment.

INT. MRS. COLD'S APARTMENT - AFTERNOON

Lisa goes around, cleaning the mess from the night before,
wine glasses, encyclopedias cover the couch, cigarette butts.

LISA
Sorry for the mess.

Victor walks around --

VICTOR
I'm afraid I don't have that much
time.

Lisa stops, books in hand --

LISA
They know you're here.

VICTOR
Mother, I did so much harm to so
many innocent people. Now, I'm back
to save a man's life.

Lisa walks to the window, Farley and the FBI Agents fifty
floors below.

EXT. MRS. COLD'S APARTMENT BUILDING - SAME

Farley exchanges looks with Lisa.

FARLEY
He's in the apartment.

FBI AGENT DUMMAR
(into radio)
All units to 236 West 45th Street.

Farley and the FBI Agents head inside.

INT. MRS. COLD'S APARTMENT - DAY

LISA
They're coming for you.

VICTOR
I have to go.

Victor goes for a kiss. Lisa closes her eyes -- EMOTIONS
running deep inside.

VICTOR
I'll be back, Mother, I swear, I'll
be back.

Victor leaves the apartment.

Lisa breaks into tears.

INT. MRS. COLD'S APARTMENT BUILDING - FLOOR 50 HALLWAY - DAY

Victor waits for the elevator door to open.

INT. ELEVATOR - AFTERNOON

Farley and the FBI Agents head for floor 20.

INT. HALLWAY - AFTERNOON

Victor impatiently waits -- looks at his watch -- decides to go to the stairs.

STAIRWAY DOOR

Victor's hand inches away from the doorknob --

"DING!"

The elevator door opens -- Victor peeks at it to see FARLEY stepping out.

BY ELEVATOR

Farley FREEZES for a moment, unfolds his MAGNUM --

FARLEY
RUSH, FREEZE!

FBI AGENT LOCKHART
FBI!

INT. STAIRS

Victor jams the door with a tool, and descends fast.

INT. APARTMENT BUILDING - FLOOR 50 - AFTERNOON

The FBI Agents head back for the elevator.

The elevator indicates 48, 49, 50 -- "DING!"

EXT. APARTMENT BUILDING - DAY

The FBI Agents walk out, scan the streets ahead -- it's New York City rush hour.

More FBI vehicles arrive at the building.

INT. MRS. COLD'S APARTMENT - AFTERNOON

Three FBI Agents search the apartment. Mrs. Cold answers questions from two other agents.

FARLEY

Mrs. Cold, I know how difficult this must be for you, seeing the past coming back at you.

MRS. COLD

He's the only family I have left.

FBI AGENT DUMMAR

Did he mention why he come back?

LISA

We briefly talked. Something about saving the life of a great man.

Uh-oh, exchanges between the FBI agents; not the answer they were expecting.

FARLEY

A name, address, date, time.

MRS. COLD

Nothing like that. What kind of trouble is he into?

FBI AGENT DUMMAR

Your son is the subject of a massive, worldwide hunt.

MRS. COLD

Why?

FBI AGENT LOCKHART

Victor Rush works for an organization of contract killers, more like a secret society. Which one is anyone's guess, you name it, MASONS, ILLUMINATI, SKULL AND BONES.

MRS. COLD

I think the FBI must leap back into the future and take a reality pill. In the twenty-first century, we care more about real threats to our nation than ancient history.

FBI AGENT LOCKHART
They're real and we think your son
is back to carry out an
assassination mission here in town.

Lisa covers her mouth, in shock.

FBI AGENT DUMMAR
I'm sorry you had to find out this
way.

LISA
You have to help him, there's still
good in him.

FBI AGENT LOCKHART
We'll do our best.

EXT. JFK AIRPORT - CARGO RAMP - DAY

AIR FORCE OFFICERS, SECRET SERVICE AGENTS, POLICE, REPORTERS.

POTUS and President Amir step out of Air Force One.

EXT. LONG ISLAND, NY - OPEN RALLY STAGE - DAY

Crowd of over a thousand, everyone waits for President Amir.

SECRET SERVICE AGENTS blend in.

CHECKPOINT

Citizens go through X-ray machines. Bomb-sniffing dog
searches the premises.

EXT. ROOF OF BUILDING ACROSS THE STREET - DAY

Two POLICE SNIPERS set up their rifles.

POLICE SNIPER #1
(into radio)
Station four, clear!

ANOTHER AREA OF THE ROOF

POLICE SNIPER #2
Station five, clear!

EXT. OPEN RALLY STAGE - AFTERNOON

20 GOVERNMENT OFFICIALS sit in chairs on stage.

A Secret Service Agent scans the area with binoculars.

SECRET SERVICE AGENT COMLINK (V.O.)
Five minutes.

INT. BUILDING - TENTH FLOOR - DAY

A Secret Service Agent's eyes widen. Rachel strangles him.

The Agent drops dead next to a sniper rifle. Rachel grabs the sniper rifle, loads it and walks to the window.

OUTSIDE WINDOW

The stage with all the government officials on it.

Rachel loads the rifle, points it at the stage, and waits.

EXT. NEW YORK STREET - DAY

POTUS' motor coach escorted by NYPD motorcade.

EXT. OPEN RALLY - DAY

TV crews broadcast live. NYPD helicopters circle above.

INT. BUILDING - TENTH FLOOR - AFTERNOON

Rachel observes the platform through the sniper scope.

A GUN loads behind her.

MALE VOICE (O.S.)
Step away from the rifle.

Rachel drops the sniper rifle.

MALE VOICE (O.S.)
Slowly walk away from the window
with both hands in the air.

Rachel follows the instructions.

MALE VOICE (O.S.)
Turn around.

Rachel turns around --

RACHEL

Rush!

VICTOR

You left me for dead. I should put a bullet in that pretty face of yours, but I'm not going to. Now let's go.

Rachel lowers her arms, confident, she knows Victor won't pull the trigger on her.

RACHEL

I have to finish my mission.

VICTOR

You're already free. The mission is over... you hear me, OVER!

Victor lowers his gun, and without any hesitation Rachel's right fist hits Victor's right cheek.

Victor hits the ground hard. Rachel goes for Victor's gun a few yards away. Victor gets up and tackles Rachel.

Rachel and Victor land only a few feet from each other. Both of them get up, implementing their own fighting techniques.

For a moment, they hit each other with all their liveness, but there's a problem; none of the punches hit their target. They're so good at what they do that every punch is blocked.

The fight intensifies. Fatigue overtakes Rachel, and Victor takes advantage of it.

Victor delivers a lethal kick into Rachel's stomach. She's thrown several feet, landing hard on the concrete floor.

Victor takes a deep breath and goes for the gun.

Rachel stares from the floor, in pain.

Victor walks around Rachel, aiming the gun at her. Every step with caution.

VICTOR

You know I don't want to kill you.

Rachel lays down on one knee.

RACHEL

It's either you or me.

VICTOR
DAMN IT, RACHEL!

A frustrated Victor walks around her, lowering his guard.

VICTOR
Tell me, from the bottom of your
heart, that you want to kill that
innocent man.

RACHEL
Since the first day, the moment we
sat with President Amir, his fate
was sealed. Amir's army killed my
family. After that day, I found a
real brotherhood inside our
society. Many brothers gave their
lives to save mine. If I have to
die for what my brothers believe,
I'll do it.

VICTOR
All I ask is just for one name.

RACHEL
U.S. Senator Douglas McCary.

RACHEL gets up in rage --

-- Victor turns around and shoots.

EXT. OPEN RALLY STAGE - DAY

A GUNSHOT ECHOES.

Everyone panics, they disperse. Secret Service Agents scan
their surroundings after hearing the shot.

SECRET SERVICE AGENT
We have a Code 98.

POP-POP! Two men on the stage suffer multiple bullet hits.

Bullets rain all over the stage.

CHAOS, everyone hits the floor.

INT. BUILDING ACROSS THE STREET - DAY

Victor stares out the window, sees the chaos unfolding on
stage.

Rachel lies on the floor, holding her left leg.

RACHEL
 (smiling)
 You really thought that I would be
 the only one?

ONE FLOOR ABOVE

A MAN with an ALL-SEEING EYE TATTOO shoots a few rounds out
 the window.

MALE VOICE (O.S.)
 DROP IT!

The Man drops the rifle.

MALE VOICE (O.S.)
 ON THE GROUND, NOW. HANDS BEHIND
 YOUR BACK.

The Man follows instructions.

Police officers everywhere.

RACHEL'S FLOOR

The Police storm the room. They search --

POLICE OFFICER
 Clear!

An Officer notices a large amount of blood on the floor.

EXT. BUILDING - DAY

Police sirens. Victor holds Rachel as they walk around the
 building. Rachel limps, holding tight to her bullet wound.

RACHEL
 Rush, let me go.

VICTOR
 You need help.

They stop. Victor distances himself from Rachel.

VICTOR
 Rachel, come with me.

Rachel stares at Victor, turns around, and walks away. Rachel limps as she leaves Victor behind.

VICTOR
GO AHEAD, I'LL FINISH THE JOB
MYSELF. I DON'T NEED YOU!

An angry Victor walks away.

INT. DRUGSTORE - DAY

Rachel breaks in. She's weak, losing a considerable amount of blood. Hard for her to keep her balance.

Grabs a few items from the aisle, then goes for the restroom.

A female CLERK stares at Rachel as she passes by the counter.

CLERK
Hey, you have to pay for that.

Rachel stops, turns around, facing the clerk -- those evil eyes come back --

-- the clerk backs up.

Rachel heads for the restroom.

RESTROOM

Rachel lays down against the wall, opens a package of gauze with her one free hand and mouth. The other hand holds her wounded leg tightly.

LOTS OF PAIN, she goes for a pair of tweezers and digs for the bullet -- CRINGES as the bullet emerges from the skin.

Police sirens wail outside.

Rachel pours some alcohol into her wound -- INCREDIBLE AMOUNT OF PAIN -- she bandages it with gauze and tapes it.

CLERK (O.S.)
She went back there, Officer.

VENDOR AREA

Two NYPD Officers follow the blood trail.

RESTROOM

Lights out -- one Officer turns the light on, sees a substantial amount of blood on the floor.

The Officers venture deeper inside, guns lowered as they search --

SLAM!

The door closes on the them.

VENDOR AREA

Rachel limps, holding her bad leg as she walks to the exit.

The Clerk stares as Rachel as she walks by. Rachel looks like hell, hyperventilating, short of breath.

EXT. DRUGSTORE - DAY

Rachel stands there, scans the area, sirens in the distance, helicopters above.

Rachel limps away from the drugstore, suddenly drops to the sidewalk.

Farley's SUV parks by Rachel and goes after her.

INT. CELL - DAY

Rachel vomits over the sink.

FEMALE GUARD (O.S.)
How did you feel, honey?

Rachel turns around, sickness all over her face --

RACHEL
Must have been those pastries I ate
the other day.

A FEMALE GUARD in her late 40s stands outside.

FEMALE GUARD
It's time, get dressed.

INT. INTERROGATION ROOM - DAY

Farley sits alone behind a table. A yellow envelope on top of the table.

Three female guards escort Rachel into the room.

FARLEY
Please, take a seat.
(at guards)
Could you excuse us?

The guards leave.

Rachel and Farley sit face to face.

FARLEY
Rachel Ruiz, how's prison life?
Cold walls, lonely nights, vicious
criminals, and all they want to do
is rape you, kill you.

RACHEL
I have seen worse.

FARLEY
You have, haven't you.

RACHEL
What are you doing here?

FARLEY
We need your help!

Farley passes the yellow envelope to Rachel.

FARLEY
You must have a thousand reasons to
walk out of this room right now,
but inside there's only one reason
why you shouldn't.

Rachel's hand slowly goes for the envelope --

FARLEY
Before you open it, I want you to
listen very carefully to what I'm
about to offer you.

Rachel's hand moves away from the envelope.

FARLEY
I know you were just following
orders.
(MORE)

FARLEY (CONT'D)
I want you to join my team and help
me catch the man behind the
killings.

RACHEL
What about the past?

Farley gets up, turns away from Rachel.

Rachel opens the yellow envelope. Inside -- sonogram results.

FARLEY
(head down)
That innocent creature is not
responsible for the errors we
adults commit.

Farley turns around --

FARLEY
You're one month pregnant.

Rachel smiles, tears fall, she finally breaks down.

RACHEL
Oh, my God, I can't believe it! I'm
gonna be a mother.

Rachel gets up without thinking twice --

RACHEL
U.S. Senator Douglas MaCary. He's
the one you want.

FARLEY
Are you sure?

Rachel takes a deep breath.

RACHEL
Yes!

FARLEY
Good! You're coming with me.

EXT. WASHINGTON PARK - MORNING

Fresh snow covers the area. Donald MaCary jogs, escorted by
two GUARDS behind him.

MaCary looks at his watch, he's making great time. Ahead, a
black Town Car waits for him.

Macary's WIFE and six-year-old DAUGHTER wait by the car.

MacCary finishes his jog.

DAUGHTER

Hi, Daddy.

MacCary grabs his daughter and kisses her.

SENATOR MACARY

Hi, Mushkin.

DAUGHTER

I can't wait until we get to the cabin.

WIFE

Doug, we have to go if we want to make it before it gets dark.

INT. SENATOR'S CAR - CONTINUOUS

Senator MacCary sits in the back with his family.

McCary's Wife searches for a signal on her cell phone.

WIFE

I'm not getting anything.

EXT. SNOWY MOUNTAIN ROAD - NIGHT

A black Town Car heads uphill on a desolated road.

Night vision goggles follow the Town Car.

The tip of a sniper rifle visible through the goggles.

EXT. SNOWY MOUNTAIN ROAD - NIGHT

Town Car's front tire is blown to pieces.

The car stumbles up the icy road. BLAM -- against the trees.

SILENCE, wind blows, coldness.

INT. TOWN CAR

In the front seat, Agents lie unconscious.

BACK SEAT

Senator McCary, wife and daughter suffer minor concussions.

Lights approach from behind.

EXT. SNOWY ROAD - NIGHT

A pair of black boots step out the car, crushing the snow.

Footsteps head toward the TOWN CAR. The driver of the car wears white camouflage winter clothes -- opens the TOWN CAR back door -- grabs the SENATOR --

VICTOR
You're coming with me.

INT. TOWN CAR - CONTINUOUS

DAUGHTER
Please don't hurt my dad.

The injured driver goes for his gun, too slow for Victor.

GUNSHOT --

Blood splatters all over the front seat.

Mother and daughter panic.

Victor holds Senator McCary at gunpoint---

SENATOR MCCARY
Please don't hurt my family.

VICTOR
Where's HALO?

SENATOR MCCARY
I don't know what you are talking about.

Victor shoots McCary on the right leg.

Senator McCary drops in pain.

WIFE
MICHAEL!

DAUGHTER
DADDY!

Victor points his gun at the wife, hesitates for a moment---

-- MaCary holds his leg --

SENATOR MACARY
Please don't hurt them. It's on the
trunk.

Victor grabs MaCary at gunpoint and walks him to the trunk --

VICTOR
Open it!

Senator MaCary opens the trunk and grabs a METAL BRIEFCASE.

VICTOR
Let's go!

Victor walks MaCary to his car --

VICTOR
Drive.

Senator MaCary struggles to get in the car.

INT. TOWN CAR - NIGHT

The Wife and Daughter recover from their wounds.

WIFE
Sweetheart, stay down.

Macary's Wife goes for the driver's cell phone. Disgusted by the blood, she reaches for it on the front seat. A strong signal, she dials and gets a dial tone.

INT. VICTOR'S CAR

Senator MaCary is at the wheel, with a gun to the back of his head.

SENATOR MACARY
Rush, don't do anything I'll
regret.

Victor hands the Senator a paper with an address.

VICTOR
Let's go there.

SENATOR MACARY
Rush, don't do this.

VICTOR
Shut up and drive!

Senator MaCary activates a small tracking device on his wrist watch.

EXT. TOWN CAR - NIGHT

RED-BLUE flashing emergency lights. Paramedics aid MaCary's Wife and Daughter. POLICEMEN collect evidence from the car.

WIFE
I'm afraid for my husband's life.

DETECTIVE
Are you positive about Rush?

WIFE
Yes. The way he killed that agent.
I never seen anything like that
before.

DETECTIVE
We'll get him.

DETECTIVE DOUNG approaches --

DETECTIVE DOUNG
We have a positive feedback of his
location.

WIFE
Please, help him.

INT. HELICOPTER - NIGHT

Farley sits on the back with FBI Agents Dummar and Lockhart. Rachel accompanies them.

PILOT (O.S.)
Sir, five miles north.

Farley and the FBI Agents load their guns. Rachel stares at them.

RACHEL
You're gonna kill him.

FARLEY
If he refuses to surrender, we'll
have no other choice.

RACHEL

Let me talk to him. We don't need more violence.

FBI AGENT LOCKHART

Negative, you would stay in the chopper.

INT. SKY CABIN

A wooden, comfortable shack, fully furnished, a fireplace, deer hunting artifacts around the walls, and one amazing view of the mountains outside through a back window.

Senator MaCary enters at gunpoint, bleeding. Victor stands behind.

VICTOR

(in control)

Walk to the center of the room.

Senator MaCary limps.

Victor surveys his surroundings.

SENATOR MACARY

Rush, killing me won't stop anything.

VICTOR

Shut up. Sit in that chair.

Senator MaCary sits, almost in chock.

VICTOR

Now you're going to tell me everything.

SENATOR MACARY

You can blame your grandfather, the second he failed to accomplish his mission, your family's destiny was sealed.

VICTOR

(surprised)

My grandfather?

SENATOR MCCARY

He failed the most important mission at the time; locally, LEE HARVEY OSWALD finished what your coward grandfather couldn't.

Victor is in chock --

VICTOR
You're lying.

SENATOR MCCARY
You saw yourself, it's all inside
HALO.

Victor opens the METAL BRIEFCASE. It's empty.

VICTOR
My grandfather loved his country.
You're lying, LYING!

Victor aims his MAGNUM at MaCary's face --

VICTOR
Where's HALO?

MaCary remains quiet.

VICTOR
TELL ME!

SENATOR MACARY
Fuck you, Rush!

Victor's fist heads straight for MaCary's face -- PLAM!
MaCary hits the ground.

Farley and the FBI Agents storm the room.

FARLEY
DROP IT, RUSH!

Victor grabs MaCary as a human shield.

VICTOR
I'll kill him.

RED-BLUE flashing lights illuminate the cabin.

RACHEL (O.S.)
Victor, it's over, don't go like
this. You're surrounded.

Rachel walks in.

FARLEY
Damn it, Rachel, I told you to stay
in the chopper!

FBI AGENT LOCKHART
Sir, she's the only one who can
help us.

Victor stares around.

RACHEL
Rush, you have to let the past go.

VICTOR
Stay away. I can't trust you
anymore.

MaCary runs out of air, almost strangled by Victor.

RACHEL
You're surrounded. They'll kill
you, don't go like this.

INT. HELICOPTER

A clear view of the cabin below, surrounded by police cars.

INT. CABIN

Victor drags MaCary to the back of the living room, behind
them nothing but darkness through the glass window.

Victor runs out of options, more POLICEMEN around him.

SENATOR MACARY
There's no way out, surrender and
I'll spare your life.

RACHEL
Victor, I'm pregnant.

Victor's face stone cold, his gun slowly comes down, walks
back -- Senator MaCary ducks -- BLAM-BLAM-BLAM -- every
single law enforcement officer fires.

Multiple impacts on the chest, and Victor falls back,
breaking the glass window.

Rachel runs after Victor, stares out, snow, darkness, no
signs of Victor.

Farley and the Officers observe out the broken window.

POLICE OFFICER
(into radio)
Suspect has been shot.

EXT. CABIN - NIGHT

POLICEMEN search the premises. Not an easy task with all the fresh snow on the ground.

POLICEMAN (O.S.)
I GOT SOMETHING!

POLICEMEN run after the voice, flashlight bouncing around as they reach an officer holding a bulletproof vest with bullets attach to it.

CLACK -- behind them, flashlights and guns turn to see a DEER a few yards behind.

INT. CABIN

A policeman throws the bulletproof vest on the floor.

MaCary walks to the window -- stares at the dark mountains outside.

SENATOR MCCARY
You win this time, Rush.

SHOTGUN loads behind MaCary --

FARLEY
Senator MaCary, you're under
arrest.

Police surround the Senator.

MaCary turns around to see 357 MAGNUMS and SHOTGUNS aiming at him.

SENATOR MCCARY
What are you people doing? The guy
you're looking for is out there.
I'm a U.S. Senator.

Rachel holds HALO in her hands --

RACHEL
You're a traitor.

SENATOR MCCARY
Where did you get that?

POLICEMAN
PUT YOUR HANDS IN THE AIR.

MaCary complies, Police Officers arrest him.

EXT. CABIN - NIGHT

A Police Officer escorts MaCary to a patrol car.

His wife and daughter watch in HORROR the unfolding scene.

WIFE

Michael, talk to me.

DAUGHTER

Daddy!

MaCary ignores them.

Wife and daughter hug each other. MaCary never turns back as he's loaded into a police cruiser.

Rachel follows behind, handcuffed, Policemen all over her.

INT. POLICE CRUISER - NIGHT

Two Policemen ride on the front, Rachel sits on the back.

One Policeman turns around, handcuff key in hand.

POLICEMAN

Agent Ruiz, you're free to go.

The Passenger Policeman stares at the driver.

PASSENGER POLICEMAN

What are you doing?

The Driver shoots the Passenger Policeman, turns around and smiles.

POLICEMAN

You have a ten minute window, make it count.

The Policeman flashes his ALL-SEEING EYE tattoo on the back of his neck -- opens the door and jumps out.

Rachel jumps in the front seat and takes control of the CRUISER.

SUPER: SEVERAL WEEKS LATER

INT. INTERPOL OFFICE - DAY

Farley sits behind his desk, on top is a stack of folders. Only one specific folder catches his attention, opens it -- Victor and Rachel's photos and case information.

Farley stamps the file as UNSOLVED. Closes the folder, a second stamp follows it: TOP SECRET.

Farley grabs the folder, walks to a safe, opens it, grabs HALO, places the folder inside, closes and throws it back into the safe.

A FEMALE AGENT enters.

FEMALE AGENT

Sir, the results came back negative.
No traces or fingerprints.

FARLEY

Thank you.

FEMALE AGENT

You still think it's them, don't
you?

FARLEY

No, Victor Rush and Rachel Ruiz are
dead. Case closed.

FEMALE AGENT

OK.

The Female Agent leaves.

Farley goes for a secret drawer behind a wall painting, opens it, and pulls out a cell phone.

FARLEY

Where are you?

EXT. AIRPORT RAMP - AFTERNOON

A male hand holds a cell phone close to his ear. Not a clear view of the identity of the man.

MAN

Miami International Airport.
Farley, my wife and I will protect
him.

The male turns around, dark shades, clean haircut, clear earpiece, black suit. It's Victor Rush.

AIR FORCE ONE parks behind. The main door opens, Secret Service Agents step out, among them Rachel Ruiz. Both of them now Secret Service Agents.

INT. INTERPOL OFFICE

Farley hangs up. Heads straight for a mirror, rolls his shirt up, revealing an ALL-SEEING EYE tattoo imprinted on his back.

FADE OUT.