

THE S.E.A.
(*The Selective Elimination Agency*)

Written by

Keith Plouffe
Kristian Michael McKenna

With creative input by
Kristian Michael Hickman

Based on,
Selective Elimination by Kristian McKenna

Zero|End
100 Rowe Road
P.O. Box 776, Skowhegan, ME 04976
207.431.6911
www.zero-end.com
email: kmckenna@zero-end.com
Writers Guild Registration Number: **VXJA5AA50889**

FADE IN:

EXT. CIVIC CENTER (BISMARCK, ND) - NIGHT

Snow flurries wisp across the front of the Civic Center.

SUPERIMPOSE: "BISMARCK, NORTH DAKOTA. PRESENT DAY."

A large military transport truck screeches to a halt and National Guard soldiers pile out.

INT. CIVIC CENTER, ENTRANCE FOYER - NIGHT

HAL and DAVID, two bodyguards in suits followed by four other suited GUARDS hustle towards the front doors. The soldiers can be seen through the glass doors running up the steps with Captain HAMILTON leading in front.

HAL
It's really going down. This is
real!

DAVID
(into head set)
Get the client out of there. Use
the back and get to check point
Bravo.

Hamilton bursts through the front door with his men close behind.

HAMILTON
We have to evacuate this building.

HAL
We're getting the governor-elect
out right now.

Hal rushes off accompanied by others.

HAMILTON
That's great for him, but I still
have a bomb and a large crowd to
worry about.

DAVID
What bomb?

INT. CIVIC CENTER/ARENA - NIGHT

Crowds cheer and balloons float in celebration as confetti flies. Governor-elect THOMAS is at a podium in front of a large banner that reads "TAKING IT ALL BACK!"

THOMAS

... and I promise you we will prevail. With our sister states, we'll secede from the Union to become the Middle States of America. No longer will Washington plunder our wealth to fund their corruption!

The crowd roars.

THOMAS (CONT'D)

The truth is here! The truth is now! The federal government has sold us out to foreign powers. They have created a ruling class of intellectual elites and driven our industries away. And I say it is time to...

CROWD

(in unison)

Take it all back!

ANGLE ON STAGE

Hal and other guards approach Thomas. Hal saddles up to Thomas and leans in close.

HAL

(whispering)

Sir, we have a rapidly deteriorating situation.

Thomas continues to smile and engage the crowd. Hal firmly grabs him by the arm.

HAL (CONT'D)

Sir, we have to leave now.

The crowd murmurs as Thomas is escorted off the stage. Hamilton replaces Thomas at the podium.

HAMILTON

Ladies and gentlemen, we're sorry for the inconvenience, please do not be alarmed. Two blocks over is a gas leak and just to be safe...

EXT. WORLD WAR MEMORIAL BUILDING/ROOFTOP - NIGHT

KORT sits crossed-legged on the roof looking across the street at the Radisson Hotel. He is encased in a black, electrified suit the texture of an amphibian that leaks a grey goo from joint-stress points. Kort's head hangs down, slack - where his face should be is an opaque rough face plate that has no features. Beside him on a tripod is KSVK 12.7 mm sniper rifle missing the optic.

INT. THOMAS'S SUV (MOVING) - NIGHT

Thomas hunches down sandwiched in the back seat by Hal and David; two other bodyguards are in the front seats.

The occupants lean left and then right as tires squeal to the gunning of the engine.

THOMAS

What the hell were soldiers doing there?

HAL

Some sort of terrorist activity. I don't know - we were only advised of a possible sniper in the...

THOMAS

What the hell's going on? I haven't even taken office yet, for Christ sakes.

David hesitates.

DAVID

We don't know... sir.

EXT. ROOFTOP - NIGHT

Kort's head snaps up. His body adapts to his surroundings by coloring himself in patterns and colors directly in behind.

EXT. STREET LEVEL BETWEEN MEMORIAL BLDG. AND RADISSON - NIGHT

The street lights lining East Broadway begin to flicker, struggling to hold a charge.

A pedestrian takes off head phones and winces. The pedestrian shakes an MP3 player with a frown and walks off.

EXT. ROOFTOP - NIGHT

INSIDE FACE PLATE - KORT'S POV

A crude old computer code scrolls up the face plate written in Russian. The outside world is blue-tinged dots and a distance meter adjusts to Kort's point of focus as he looks from the Radisson Hotel across the street to the rifle and back. Energy levels, mission time, and other data update on the edges of the face plate.

Instructions type out across the face plate:

"Eliminate Target. One Shot. No Collateral."

EXT. REAR ENTRANCE TO RADISSON HOTEL - NIGHT

Thomas's SUV screeches to a halt. Thomas scrambles out and immediately is flanked by Hal and David.

DAVID
(to guards in SUV)
Keep it running. Out in ten!

Hal, David, and Thomas are met at the entrance by GEORGE an aged hotel security guard who walks over to them with a slight limp.

GEORGE
Is everything all right?

HAL
No, keep an eye on the front entrance. We are scrambling out of here fast.

INT. RADISSON HOTEL/THOMAS'S HOTEL SUITE - NIGHT

Thomas's wife EVA and the couple's two young children SAM and BETH sit on a sofa facing a TV.

ANGLE ON TV

NEWS ANCHOR

We interrupt coverage of the gubernatorial election for this breaking news...

FRONT DOOR

Thomas rushes in followed by Hal and David.

BETH

Daddy!

Eva jumps up and runs into Thomas's arms. The children follow.

EVA

Thank God you're all right, Tom. I was so scared.

SAM

Daddy, what's happening?

THOMAS

Everything's okay. Just a precaution.

HAL

Sir, we have to get everyone to a safe location.

EXT. ROOFTOP - NIGHT

INSIDE FACE PLATE - KORT'S POV

Instructions type out across the face plate:

"Activate Diversion."

ANGLE ON KORT - ROOFTOP

Kort picks up a pen-like device from between his crossed-legs. His thumb hovers over a red button.

EXT. CIVIC CENTER/PARKING LOT - NIGHT

WIDE ON LOT

Several news teams are set up in the parking lot. A crowd is directed through and out of the parking lot by soldiers.

CLOSER ON NEWS TEAM

REPORTER and his CREW position themselves with the Civic Center in the background.

REPORTER

The governor-elect was whisked away by security while National Guard soldiers evacuated the crowd citing a nearby gas leak that can not be confirmed. The out going governor is in Washington D.C. in preparation for his new senate seat.

Three cars on the other side of the parking lot from the crowd EXPLODE.

SCREAMS from the crowd erupt and people scatter, the Reporter and Crew instinctively crouch and look behind them.

REPORTER (CONT'D)

What the...

Two nearby cars EXPLODE in unison, sending the Reporter and Crew flying backwards.

INT. THOMAS'S HOTEL SUITE - NIGHT

ANGLE ON TV

Jerky camera movements as cameraman tries to stand and keep shot on Reporter who struggles to his feet.

REPORTER (V.O.)

(breathless)

A major explosion in the downtown area...

The TV goes to static and then to an anchor person.

ANGLE ON ROOM

EVA
Tom what's going on?

BETH
(starting to cry)
Daddy, I'm scared.

Thomas picks Beth up to comfort her. Sam looks up at Thomas with sad eyes.

SAM
Is the president mad at you?

David and the two other bodyguards are pulling suitcases out of the closet and throwing clothes into them.

HAL
We have to leave - get to Minot Air Force Base. We can get a transport safely out of the state.

Thomas puts Beth down and walks over and shuts off the TV.

THOMAS
I don't know, but it does look like terrorists. Probably homegrown to be so far in country.

EVA
What are we going to do? What about the children?

Hal motions to the door.

HAL
Sir...

There is an odd pause, seconds feel like moments. Thomas POUNDS his fist on the bureau. With a clenched jaw he shakes his head.

THOMAS
No. I can't turn tail and run.

EVA
Tom!

THOMAS
And what? Desert the people after we've been attacked?

THOMAS (CONT'D)

The Governor's out of state and the
people need someone to look to.
(turning towards David)
David!

David stops packing; he has a handful of bras and panties.

THOMAS (CONT'D)

Put my wife's underwear down and
get on the phone to Channel 5 and
the radio stations. Get them to
the lobby. This is now the control
center and we're meeting these
bastards head on!

EVA

(curtly)
Talk to you?

Eva grabs Thomas by the arm and rushes him to the bathroom,
closing the door behind them.

EXT. ROOFTOP - NIGHT

Kort lies prone focusing on the Radisson Hotel across from
him.

INSIDE FACE PLATE - KORT'S POV

In a series of updated snapshots, Kort scans the hotel room
by room. A specialized visual program runs, penetrating the
concrete and identifying the colored particle images of hotel
guests; most are curious by the explosion looking out the
balcony or windows, some are talking to roommates, another
sitting up in bed watching TV, and one changing clothes.

Kort's vision zooms in on a corner room on the top floor. A
rapid BEEPING alerts as Kort focuses on Thomas's room.

Kort scans from the sitting area where Beth and Sam watch TV
with David and Hal over to the bathroom where EVA turns on
the shower.

Thomas's body is a different color and pattern of swirling
particles than previous individuals.

Instructions type out across the face plate:

"Target Acquired. Eliminate."

INT. THOMAS'S HOTEL SUITE/BATHROOM - NIGHT

ANGLE ON GLASS WALK-IN SHOWER

Eva reaches into the shower stall and turns the shower full on.

ANGLE ON KORT - ROOFTOP

Kort's demeanor changes, his head tilts.

EXT. ROOFTOP - NIGHT

INSIDE FACE PLATE - KORT'S POV

The SQUEAK of the shower knob and WHOOSH of the water are distorted and heightened.

EVA
(distorted)
Have you lost your mind?

ANGLE ON KORT

Kort's body convulses, but he manages to scramble from his prone position to sit up. Grabbing his head he lets out an EERIE SOUND.

MONTAGE - KORT'S MEMORY FLASHES

- Shower head blasting hot water.
- Steam swirling around clock shaped stained glass window in bathroom.
- FORTY-EIGHT YEAR OLD ZAHRA screaming in the shower.
- Bullet shattering ceramic tile in shower.
- Screaming Zahra's face splattered with blood.

INT. BACK OF FILIBERT'S VAN - NIGHT

FILIBERT is a 70ish male of German decent. He has an old burn scar on the side of his face.

He sits in the van filled with monitors, computers, EEG, EMG, and ECG readouts as well as a primitive fMRI readout screen. One monitor shows the thermal image that Kort is seeing.

Sitting beside Filibert is INIKO, a beautiful mid-30s Nigerian woman.

Iniko scribbles on a clipboard, scrutinizing the monitors while Filibert types on computer keys and makes notes. On the small desk ledge are a number and variety of clocks.

INIKO
(Nigerian accent)
What was that? Filibert!

Filibert looks up from his notes and quickly checks the monitors.

FILIBERT
(German accent)
What? What is what?

INIKO
Something's wrong with Kort's readings. The resonance image just lit up on area 10, 11, 28, and 35 through 37. There was a brief synchronicity from EEG feeds from the frontal and medial temporal lobes.

FILIBERT
Impossible! Must be a glitch.
Some sort of static interference.

INT. THOMAS'S HOTEL SUITE/BATHROOM - NIGHT

Eva looks at Tom with concern as steam fills up the bathroom.

EXT. ROOFTOP - NIGHT

INSIDE FACE PLATE - KORT'S POV

The particle images of Eva gesturing while Thomas stands with arms crossed.

INT. BACK OF FILIBERT'S VAN - NIGHT

Filibert frantically pounds keys and bangs on a monitor.

INIKO
Kort's malfunctioning. We have to
shut down and get him out of there.

FILIBERT
Nonsense! Iniko, run that debugger
program again. The new one - the
one from last week.

INIKO
I don't think it's the equipment.

FILIBERT
Has to be. This equipment is shit!
The only time you get those
readings... is when someone is
aware and conscious.

EXT. ROOFTOP - NIGHT

INSIDE FACE PLATE - KORT'S POV

The readings tracked and transmitted on Kort's face plate go berserk with wild fluctuations as the images of Eva and Thomas ebb and glow.

EVA
(distorted)
Tom we can't stay here. What are
you thinking? It's obvious these
people are trying to kill you.

THOMAS
(distorted)
I have a responsibility to the
people who elected me. I made a
promise, Eva.

EVA
And what about me and the children?
You made us a promise too.

Computer data runs furiously across the plate. Kort's finger eases from the trigger as we close in on his face.

MONTAGE - KORT'S MEMORY FLASHES

-- Zahra in shower sternly states, "Kort, you made me a
promise!"

-- Stained glass window in bathroom shatters.
-- Bullet shattering ceramic tile in shower.
-- Screaming Zahra's face splattered with blood.

BACK TO SCENE.

A warning types out across the face plate:

"Mission compromise."

INT. BACK OF FILIBERT'S VAN - NIGHT

Equipment power shuts down. Filibert pounds on keyboard keys.

FILIBERT
Shit, shit, shit!

COMPUTER VOICE
System rebooting.

INT. THOMAS'S HOTEL SUITE - NIGHT

EVA
This is such bullshit.

Thomas's head evaporates into a red mass that splatters against the bathroom mirror and walls and speckles Eva.

EVA (CONT'D)
(screams)
Ahhhhh!

EXT. ROOFTOP - NIGHT

INSIDE FACE PLATE - KORT'S POV

The particle image of Thomas collapses to the floor as the image of the bodyguards rush to the bathroom.

A message types out across the face plate:

"Restoration. Complete. Power Core Low."

ANGLE ON KORT

Kort stands from his prone position behind the rifle.

EXT. FRONT ENTRANCE TO RADISSON HOTEL - NIGHT

George rushes out of hotel holding his bad leg and stops in the middle of road. Street lights are flickering furiously. He stops dead in his tracks, mouth agape, and points towards Kort on the rooftop.

GEORGE

What in God's name?

EXT. ROOFTOP - NIGHT

Kort stares down at George as his suit changes back to it's original dark. A SCREECHING electronic sound is heard.

EXT. FRONT ENTRANCE TO RADISSON HOTEL - NIGHT

George clutches his chest and drops to his knees.

GEORGE

Arrgh!

Hal rushes out the balcony of the hotel room. He looks down at George who on his back in his last dying effort points to the rooftop.

EXT. FRONT ENTRANCE TO RADISSON HOTEL - NIGHT

Hal spots Kort standing from his prone position next to the rifle. Between the shadows and flickering light Hal makes out his movement. Suddenly Kort dashes from his position against the building wall, his suit changing from off-tan back to black as he hugs the wall.

HAL

Stop!

Kort turns to the sound of Hal's voice. Hal fires his pistol several times. Three rounds come out hitting the wall around Kort's face, one bullet ricochets off grazing his faceplate.

EXT. WORLD WAR MEMORIAL BUILDING/STREET LEVEL - NIGHT

Kort dashes to the other side and slides down the side of the building with his belly against the wall. His black suit has shifted colors to an off-tan, blending him into the sandy colored wall of the building. He lands hard on his feet. Street lights around him flicker madly.

EXT. FURTHER DOWN THE STREET - NIGHT

From the balcony Hal looks on and empties his gun. A bullet hits Kort's shoulder blade with a CRACKLE, twisting his body only slightly and Kort continues running - never breaking stride.

EXT. FRONT ENTRANCE TO RADISSON HOTEL - NIGHT

The street lights stop flickering to be replaced by the flashing red, white, and blue of the arriving emergency vehicles.

Hal stares down the now empty street where Kort's brief image had been.

EXT. LIBERTY MEMORIAL BRIDGE (BISMARCK, ND) - NIGHT

Kort climbs over the railing and looks over his shoulder. Sirens are heard screaming confusion in the city behind him. The wound in his shoulder blade oozes a grey-goo.

INSIDE FACE PLATE - KORT'S POV

A fire blazes blocks away at the Civic Center.

A warning message types out across the face plate:

"Power Failure - Two Hours."

ANGLE ON KORT

Kort falls like a dead body silently into the icy waters below.

EXT. BANK OF MISSOURI RIVER - NIGHT

Filibert and Iniko standby the van as...

Kort pulls himself out of the river and is helped into the van by Filibert and Iniko.

EXT. AIRPORT (MANDAN, ND) - NIGHT

The van drives up to a private jet.

INT. PRIVATE JET - NIGHT

Filibert guides Kort to a coffin with thin tanks on each side of the interior. Kort sits down between the tanks in the coffin and Filibert inspects the faceplate and shoulder wound. Filibert retrieves a pair of surgical tongs and uses them to pull out a flattened bullet from his shoulder.

Iniko quickly prepares the jet for take off.

FILIBERT

That panel protected you well.
It'll have to be replaced.

Filibert lays Kort down as the jet rattles and shakes down the runway.

Filibert pulls up a piece of Kort's abdominal protective piece, fibrous connective tissue provides tension as Filibert opens up the organic outer shell. With a free hand, Filibert takes a hose from one of the tanks and plugs it into a device implanted in Kort's abdomen. Filibert does the same with a hose from the other tank. A grey-goo pumps through the tubes, cycling through Kort like a dialysis machine. Filibert closes the lid.

EXT. AIRSPACE - NIGHT

The jet flies through the dark skies.

INT. PRIVATE JET - NIGHT

Filibert joins Iniko in the cockpit.

FILIBERT

The lithium gel seems stable
enough. Those readings,
something's not right. Have to run
more tests.

INIKO
There's no turning back now. Felix
will not be pleased.

FILIBERT
(chuckling)
Felix, let me worry about Felix.

INT. HOMELAND SECURITY (WASH D.C.)/CONFERENCE ROOM - NIGHT

Half awake, ruffled OFFICIALS chatter and shift through paperwork. The Homeland Security Director GRAVEN, a sixty-year old male, enters and strolls to his seat at the head of a conference table. Official 1 hands Graven a coffee.

OFFICIAL 1
Here's yours, boss.

GRAVEN
You didn't put anything in this,
did you?

OFFICIAL 1
No, Mr. Graven, it's black as
black.

GRAVEN
Good, like God intended.
(to the rest of the group)
All right people let's lay the
cards out. And the first person to
shrug 'I don't know' to a question
gets my foot up their ass.

OFFICIAL 1
Preliminary reports link the car
bombs to devices recently used in
Baghdad and Kabul.

OFFICIAL 2
Weapon on roof is a KSVK 12.7 mm
Russian-made sniper rifle. One
spent round and the shooter walked
away. Body guard got off some
rounds. No confirmed hits as of
yet.

GRAVEN
Any surveillance tapes?

OFFICIAL 3
FBI out of Bismarck streaming us
video now, sir.

ANGLE ON WALL MONITOR

Security camera in parking lot by Memorial building.

ANGLE ON GRAVEN

GRAVEN
This by the Civic Center?

OFFICIAL 3
No, by the Radisson.

GRAVEN
Do we have anything from the Civic
Center - like who might have wired
those cars?

OFFICIAL 3
Lot cameras are mostly dummies. We
only have the news footage. But
check this out, the field agent
said something weird happens - here
comes the sequence. Watch.

ANGLE ON WALL MONITOR

Pedestrian shown walking then grabbing ear in pain. Screen
goes static.

OFFICIAL 3 (O.S.) (CONT'D)
This is seconds before the
explosion at the Civic Center. The
govern-elect is already at his
room.

Parking lot image returns to screen.

GRAVEN (O.S.)
So, just looks like a glitch.

Screen goes static again.

OFFICIAL 3 (O.S.)
This is the time of the shooting.
Now watch what happens at the
Liberty Memorial Bridge.

Image on monitor changes to screen split six ways from beginning of bridge to the middle. In sequence, each section goes static for a second and then returns as the next section goes static.

ANGLE ON GRAVEN AND STAFF

GRAVEN

Something's interfering with the images as they go by.

OFFICIAL 1

Whatever messed with the cameras also messed with the street lights and put a major hurting on the hotel security guard's pacemaker.

OFFICIAL 2

Coincidences?

Graven gives an experienced look to the group.

GRAVEN

When enough things cluster together you have a pattern - the emergence of an organizing principle.

RUNE a middle-aged male sits off to the side, chewing on an unlit pipe and looking away from all the activity.

RUNE

Sounds to me like your assassin has a mobile Tesla field.

GRAVEN

Who the hell are you?

RUNE

Rune, sir, I'm the department historian. Newly assigned. My specialty is in Cold War experimental weapons programs.

GRAVEN

All right, professor, you have my attention.

Rune turns his head towards Graven and pulls the pipe out of his mouth.

RUNE

Back in the 50's NATO funded experiments to make an ultimate soldier; I'm not talking new training methods. I mean genetic engineering, robotics, particle-displacement scopes, nanotechnology, and organically enhanced body armor. Energy surges often caused disruptions in nearby electronics - just like that.

Rune points to the screen.

OFFICIAL 1

Come on, Graven, are you seriously listening to this bullshit? Half of that didn't even exist back then.

RUNE

You'd be surprised what there was back then - crude maybe - but it all started long before you came about.

OFFICIAL 2

All of this is irrelevant. We got Middle East explosive devices, a Russian rifle, and a political target - it's Al-Qaeda. Case closed.

OFFICIAL 3

That doesn't explain these images or how the shooter saw through a concrete wall to shoot the governor elect without a scope from 200 feet away. And why him? He planned to destabilize the union - that's what Al-Qaeda wants.

GRAVEN

Okay, everyone just settle down.
(to Rune)
Who's working on this with NATO?

EXT. SOMEWHERE IN RURAL PENNSYLVANIA - DAY (DAWN)

SUPERIMPOSE: "RURAL PENNSYLVANIA"

HIGH WIDE ANGLE

An abandoned steel mill rises from the wooded grounds like a Gothic fortress, surrounded on three sides by a lake. A lone road is the only access to the mill. A van drives across the bridge.

ANGLE ON ROAD

The van jostles down the poorly maintained bridge-road past a posted sign that says:

"Condemned Facility. Keep Out."

RUNE (V.O.)

No one's working on it; This type of program was not feasible at the time and the bureaucracy shut the experiments down.

EXT. ABANDONED STEEL MILL - DAY (DAWN)

The van parks by a doorway. Filibert and Iniko exit the vehicle and open the back doors of the van to reveal Kort's coffin.

RUNE (V.O.)

The program was cancelled in '59 after some preliminary tests with soldiers in the Legion. No one knows why the plug was pulled.

INT. ABANDONED STEEL MILL/VAT ROOM - DAY

The room contains a cooper vat filled with luminous gray goo and a rusty hand-operated chair attached to it. The chair is made to be straddled and lean the belly on a metal plate. Monitors fill the room to track EEG, EMG, ECG and fMRI readings.

Filibert and Iniko help a weak Kort to the chair and strap him in.

RUNE (V.O.)

There are no NATO records. A lot of documents... vanished.

Filibert peels away Kort's face plate to reveal a gory tangle of orb-less eye sockets, raw muscle, and electric leads protruding from the skinless face with two nasal holes. Kort's mouth is fused together.

GRAVEN (V.O.)

Sounds like you know a lot about nothing and have even less to back it up.

INIKO

He's lost a lot of support fluid. This suit leaks too much.

FILIBERT

Revolutions are sloppy. We'll make adjustments.

INT. ABANDONED STEEL MILL/SPIDER ROOM - DAY

Wearing a biohazard suit, Filibert opens a large steel door revealing a room thick with spider webs. He presses a large red button on the wall that sends out a high pitch SIREN.

Bizarre, genetically altered spiders scatter away from the noise. Some riding their retracting silk high into the rafters and others entering web-lairs and closing trap doors behind them. Corpses of drifters and the homeless sucked dry of all moisture litter the room.

Filibert steps in and with what looks like an industrial sized egg beater, he starts to harvest some of the ultra-strong web.

RUNE (V.O.)

I do know the scientist who headed the program - a Dr. Filibert Austerlitz. Brilliant German scientist raised in America after World War II.

INT. ABANDONED STEEL MILL/KILN ROOM - DAY

Filbert scrapes the webbing into a shoulder-plate mold and places in into a pottery kiln.

RUNE (V.O.)

His goal was to create a small group of soldiers with enhanced abilities and a single-mindedness.

RUNE(CONT'D)

Connected only to each other, no distractions like family or career. No fears of death or emotion.

INT. ABANDONED STEEL MILL/VAT ROOM - DAY

Filibert and Iniko carefully peel off the damaged, translucent shoulder piece from Kort, the organic fibers adhered to the piece strains against the tearing. They replace the old shoulder piece with the new one.

RUNE (V.O.)

They would be the perfect surgical strike team able to selectively eliminate political targets. But after the project was cancelled, he left NATO and returned to America.

Filibert pulls a lever and Kort is lowered face and chest first into the grey goo.

FILIBERT

Gute nacht, schlaf gut, Kort.

GRAVEN (V.O.)

Okay, so where is this Dr. Austerlitz?

RUNE (V.O.)

He's been missing for years. He had faculty positions at Columbia and MIT, but shortly after his brother was murdered he vanished along with millions of dollars in grant money.

Filibert turns on a small 1960's style transistor radio. A pop song from the 1950's plays.

Iniko turns out the lights as she and Filibert leave the tank room.

INT. HOMELAND SECURITY (WASH D.C.)/CONFERENCE ROOM - DAY

GRAVEN

Someone's been working on something. We need more information on this project.

Staff members CLICK away on laptops or punch in phone numbers to make calls.

RUNE

I believe the head of R&D at NATO should know more.

GRAVEN

All right people keep crunching the data. I'm going to brief the president and then I'm going to NATO headquarters in Belgium for a face to face chat.

OFFICIAL 1

That's a little out of your jurisdiction, don't you think, sir?

GRAVEN

Someone just came into my backyard and copped an elected official on my watch. Son, my jurisdiction is anywhere I go. If the son-of-a-bitch was on Mars I'd go there.

INT. ABANDONED STEEL MILL/VAT ROOM - DAY

The vat room is dark save for the monitors and the dial of the transistor radio.

RADIO DJ (V.O.)

Tonight on Rockin'-the-Oldies we celebrate the King's early years when cool was cool and the power of E could heal the world.

Static overtakes the radio and readings on Kort's monitors register heightened activity. And then over the radio...

ZAHRA (V.O.)

(French accent, straining thru the static)

Kort. Kort. Kort. Hear me, my love. It's Zahra. Don't do these things. Kort!

Kort jerks sending a splash of vat liquid over the rim.

BEGIN FLASHBACK:

INT. ZAHRA'S APARTMENT (NEW YORK CITY, 1961) - NIGHT

SUPERIMPOSE: "NEW YORK CITY. 1961."

A TWENTY-ONE YEAR OLD Kort, a handsome athletic Russian, rummages through the refrigerator in the small shabby apartment as a NINETEEN YEAR OLD Zahra, a beautiful dark Moroccan with piercing green eyes, lies on the floor surrounded by stacks of books. She punches in equations on a calculator and writes in a notebook.

A hard rain pelts the window as lightening flashes and rumbling thunder are met with the flickering of the apartment lights.

KORT

(Russian accent)

Come Zahra, let's go out before the whole city loses power.

ZAHRA

(French accent)

Kort, please, I have to study for my exams. Your brother was kind enough to take me under his wing, but if I don't pass I can't work in his lab.

Kort lies down by Zahra and flips through some books.

KORT

Don't worry about Filibert and his exams. He's just playing with you - he knows how brilliant you are.

ZAHRA

Maybe, but I don't want to disappoint him. He's been like a father to me.

KORT

Don't say that...

Kort nuzzles Zahra's neck.

KORT (CONT'D)

I don't want you as a niece.

Zahra giggles and pushes Kort aside.

ZAHRA

You two aren't real brothers.

KORT

I was young and had no family, I met Filibert in the orphanage. He was a strong and smart person. I felt a real bond with him. I had no last name, I chose to bond with him. He made me feel like I belonged.

Zahra strokes his head.

KORT (CONT'D)

And now that I'm out of the Foreign Legion.

ZAHRA

Don't be sad. I'm sorry your regiment was disbanded, but I'm glad you all stood up to de Gaulle.

KORT

I couldn't see having my comrades die, just to have the government give in to those terrorists. I don't like being a bargaining chip.

ZAHRA

Well, you belong to me now, so get use to that.

Kort jumps up and pulls Zahra up by her arms. He places her into a dancing embrace.

ZAHRA (CONT'D)

(laughing)

What are you doing, you crazy Russian?

KORT

Come on, Zahra. I don't want to be cooped up. There's an Elvis double feature playing at the cinema. Let me teach you some American culture.

ZAHRA

Kort...

KORT

(singing)

Love me tender, love me true, all my dreams fulfilled.

Kort and Zahra kiss.

END FLASHBACK.

Kort thrashes violently in the vat as the monitor readings go haywire and the radio SQUELCHES. Sparks explode from the monitors and the equipment blacks out.

Everything is quite again. Kort lies motionless in the vat, the darkness penetrated by the eerie glow of the radio from which Elvis is heard singing "Love Me Tender".

INT. ABANDONED STEEL MILL/MAKE SHIFT BEDROOM - DAY

The windowless room is lit by candles scattered around the room converted into Filibert and Iniko's bedroom. Across from the foot of the bed is a long dresser filled with clocks.

Filibert sits on the end of the bed wearing a robe and staring at the clocks. He reaches over, takes a clock, winds it, adjusts the time, and replaces the clock only to pick up the next clock and continue the ritual.

Iniko has saddled up behind Filibert; with a sheet wrapped around her naked body, she strokes his face and arms. One of her exposed arms reveals a large burn scar from her elbow to her shoulder.

FILIBERT

If Kort knew, do you think he would forgive me?

INIKO

He's your brother. What else could he do?

FILIBERT

He could remember and blame me, that's what else. I only did what needed to be done.

INIKO

The nano-implants will control his declarative memory; his procedural memory will dominate.

FILIBERT

It wont hold. The brain is resourceful; it will find a way to rewire around the implants.

INIKO

For now we must continue the plan.
It was his plan too, wasn't it?

FILIBERT

Was it? I'm not so sure anymore.
It started so simply - make the
perfect team of soldiers to stop
despots and dictators from crushing
their people and threatening the
world.

INIKO

You're feeling guilty?

Filibert shrugs.

FILIBERT

He was just a convenient test of
Kort's ability. Bad luck on his
part. What lies before us I'm
afraid will be darker.

INIKO

What is it? What have you not told
me?

Filibert smiles and gives Iniko a kiss on her forehead.

FILIBERT

I'm just tired and not making
sense. I only want what's been
taken from me. You know that. But
you're right, meine liebchen, for
now we must continue.

ANGLE ON DRESSER

Filibert's hand grasps another clock and retrieves it. The
winding of the clock is heard.

BEGIN FLASHBACK:

INT. FILIBERT'S APARTMENT (BERLIN, GERMANY, 1945) - DAY

ANGLE ON HUTCH

A SIX-YEAR OLD Filibert's hand returns a clock to a hutch.

WIDER ON ROOM

Filibert, with no burn scar on his face, stands in front of the hutch in a kitchen that opens up to a small living room.

Explosions and gun fire are heard outside in the near distance. The kitchen window looks out on a war damaged street.

SUPERIMPOSE: "BATTLE FOR BERLIN. 1945."

FILIBERT
(German, subtitled)
Momma, it is half past one.

FRAU AUSTERLITZ a mid-twenties female is in the living area of the apartment. She has one corner of a ratty sofa pulled away from the wall. The back of the sofa has been hallowed out and she is placing provisions in it.

FRAU AUSTERLITZ
(German, subtitled)
Filibert! Come away from the window.

Filibert takes the clock and walks over to Frau Austerlitz.

FILIBERT
(German, subtitled)
Momma, it is half past one.

FRAU AUSTERLITZ
(German, subtitled)
Yes, yes, my darling. Now just sit here and I will get a blanket.

Frau Austerlitz sits Filibert between the sofa and the wall. Filibert runs a hand inside the hallowed out area. She stands up as...

HELGA a 15-year old girl bursts into the apartment closing the door soundly behind her.

HELGA
(German, subtitled)
Frau! The Russians have broken through!

FRAU AUSTERLITZ
(German, subtitled)
Thank God. They will save us. The Reich has fallen.

HELGA
(German, subtitled)
No, they are destroying everything in their path. Russian soldiers just shot Frau Getman and her baby in the street. We must hide!

FRAU AUSTERLITZ
(German, subtitled)
Get in the sofa. We will pull it back on us.

The front door is kicked open and RUSSIAN SOLDIERS 1, 2, and 3 ranging in age from 17 to 20 burst in shouting.

RUSSIAN SOLDIER 1
(Russian, subtitled)
Must be a brothel. Look two German whores!

The soldiers grab the women who scream in protest. Russian Soldier 1 grabs Helga and pushes other soldiers away.

RUSSIAN SOLDIER 1 (CONT'D)
(Russian, subtitled)
You two share the sow, this piglet is mine.

Frau Austerlitz struggles as Russian Soldiers 2 and 3 force her to the ground on her back. Russian Soldier 2 punches her in the face in response to her struggles. Bleeding from her nose and mouth, Frau Austerlitz sobs.

She is held down by Russian Soldier 3 as Russian soldier 2 undoes his trousers.

HELGA
(German, subtitled)
Don't fight Frau or they will just kill us.

RUSSIAN SOLDIER 1
(Russian, subtitled)
Close your mouth!

Russian Soldier 1 grabs Helga by the hair and drags her over to the sofa. He pushes Helga to her knees and sits on the sofa reaching in his pants to take out his penis.

BEHIND THE SOFA

Filibert is still sitting between the back of the sofa and the wall. He stares out the kitchen window, the sobbing and pleading from Frau Austerlitz and Helga echo off the walls.

Outside the kitchen window is a church with a clock tower. Parts of the church have been blown away by artillery. Gun firing and in-coming ordinances are still heard outside.

LIVING ROOM

Russian Soldier 1 puts a pistol to the top of Helga's head as he pushes her head to his groin.

FABI
(Russian, subtitled)
Suck easy, piggy, piggy.

ANGLE ON FRAU AUSTERLITZ

Frau Austerlitz stares blankly at the ceiling as Russian Soldier 2 thrusts on top of her.

Russian Soldier 3 notices something behind the sofa. He moves walks over and sees Filibert sitting behind the sofa and moving his finger in a circle pointed towards the kitchen window.

RUSSIAN SOLDIER 3
(Russian, subtitled)
What is this?

Frau Austerlitz sees Russian Soldier 3 going over to Filibert.

FRAU AUSTERLITZ
(German, subtitled)
No! Stay away from my son!

Frau Austerlitz bucks and flays at Russian Soldier 2.

Russian Soldier 1 moves his pistol from the top of Helga's head and points it at Frau Austerlitz.

RUSSIAN SOLDIER 1
(Russian, subtitled)
Move out of the way.

Helga takes advantage of the distraction and bites down on Russian Soldier 1; blood gushes and Russian Soldier 1 HOWLS in pain.

Russian Solider 1's pistol discharges with a BANG, hitting Russian soldier 3 in the neck - arterial spray pumps as he collapses.

Russian Solider 1 kicks Helga away from him and he shoots her in the face.

Russian Soldier's 1 crawls over to Frau Austerlitz and Russian Soldier 2 who continue to struggle. Russian Soldier 1 grabs Frau Austerlitz hair.

RUSSIAN SOLDIER 1 (CONT'D)
(Russian, subtitled)
You die, sow!

Russian Soldier 2 gets to his feet and looks down in horror.

Frau Austerlitz is holding two grenade pins.

Russian Soldier 2 frantically searches his jacket. The grenades explode killing all three.

FILIBERT'S POV

In the silence of the room, Filibert continues to stare at the clock tower. His finger comes into view pointing to the clock tower's minute hand, which now is at the 7, and his finger circles counter-wise.

FILIBERT
(German, subtitled)
(whispering)
Go back to half past one.

END FLASHBACK.

INT. ABANDONED STEEL MILL/MAKE SHIFT BEDROOM - DAY

ANGLE ON FILIBERT'S DRESSER

All the clocks read one-thirty.

A phone is ringing.

WIDER ANGLE

Filibert is sitting on the edge of the bed staring at the clocks on the dresser.

Iniko stirs from her sleep and answers the phone.

 INIKO
 (into phone)
 Hello?

She holds out the phone to Filibert.

 INIKO (CONT'D)
 It is Felix. He is angry.

Filibert snaps out of his trance and takes the phone.

 FILIBERT
 (into phone)
 Bonjour Felix, ca va?

Filibert holds the phone away from his ear as incomprehensible ranting emits from the receiver. He puts the mouth piece close to his face.

 FILIBERT (CONT'D)
 Clam yourself, Felix. This is no
 good, you acting this way.

INT. FELIX'S NATO OFFICE - NIGHT

Felix, a male in his 50s, is a haggard-looking bureaucrat who frantically gathers documents and deletes computer files as he cradles the cordless phone.

Up against a wall is a full suit of German Gothic Cuirass armor with Tasset and holding a Medieval pole-axe.

 FELIX
 (into phone, French
 accent)
 Fuck your calm! You've ruined me.
 You hear? I'm a dead man. You
 were only suppose to show you could
 get in position not have your
 stupid puppet kill him. My God!
 An American governor? Are you
 insane?

EXT. HOMELAND SECURITY BUILDING (WASH D.C.) - DAY

Rune plugs in a DCS-1400 phone encryption device into the serial port of his cell phone. The device lights green and he dials a number.

INT. ANGAR'S NATO OFFICE - NIGHT

ANGAR a distinguished looking male in his 60s picks up his cell phone.

ANGAR
(into phone, Danish
accent)
Hallo.

INTERCUT WITH RUNE OUTSIDE HOMELAND SECURITY BUILDING.

RUNE
(into phone)
Angar, it's Rune.

ANGAR
Are we encrypted?

RUNE
Transmission is secure.

ANGAR
Is it him?

RUNE
I'm certain of it.

ANGAR
Dr. Austerlitz has finally
surfaced. It was always a matter
of time.

RUNE
We still don't know his exact
location, but at least we have a
country.

ANGAR
That damn Filibert will have
multiple sites around the world.
He's insane, but he's no fool.

ANGAR (CONT'D)

Our next step is to flush out his contact in NATO and then close in on the doctor.

A SECRETARY lays some documents in front of Angar.

RUNE

Graven was very interested in the NATO story after a little persuasion - he's planning on going to Belgium to follow up.

ANGAR

(inspecting the documents)
We are getting close. Filbert will expose himself, he has no...

Angar looks up at the secretary with grave concern. And then into the phone...

ANGAR (CONT'D)

Call me back in an hour.

INT. ABANDONED STEEL MILL/MAKE SHIFT BEDROOM - DAY

FILIBERT

(into phone)

Loyalty to who, Felix? You? NATO? Now who's insane? The founding philosophy for NATO in Europe was to keep the Russians out, the Americans in, and the German's down. Why the fuck would I be loyal to that?

Filibert hangs up the phone and turns to Iniko.

FILIBERT (CONT'D)

Call our friend in the Archeology Department. We need to send a relic to a museum in Belgium.

INT. FELIX'S NATO OFFICE - NIGHT

Felix looks at the disconnected phone with a mixture of shock and anger.

FELIX

(screaming into the phone)
You fucking bastard!

Felix slams the phone down. He pushes his chair back and gets under his desk on his hands and knees.

Felix pulls up a piece of carpet to reveal a floor safe. Working the dial he opens the safe and pulls out a laptop.

There is a knock on his office door.

Felix peers up over his desk.

Another knock.

ANGAR (O.S.)

Felix?

Felix quickly returns the laptop to the safe, closes the safe, and replaces the carpet piece - standing up just as...

Angar opens the door.

FELIX

(surprised)

Angar.

ANGAR

Working late, Felix?

FELIX

Just organizing my files.

ANGAR

Are we expecting company.

FELIX

I was going to call and inform you that-

ANGAR

-With full diplomatic support and NATO blessing. How fortunate that I'm here and I already know. Perhaps we should organize together.

Two NATO AGENTS enter the room. Felix swallows hard.

INT. ABANDONED STEEL MILL/AQUARIUM ROOM - DAY

The room is full of aquariums of various sizes teeming with marine life. Filibert is at a waist-high container that extends off an artificial rock wall. He is feeding fish to an octopus, while stroking the creature fondly.

FILIBERT
(muttering to self)
You shouldn't have left me, Zahra,
shouldn't have left the project. I
was able to follow your notes, but
something's missing. This was your
area of expertise not mine. How
could you've been so misguided?
You never gave me the chance to
explain.

Iniko silently enters the room and stands by.

FILIBERT (CONT'D)
Once you see how far I've come,
you'll join the cause again.
You'll have no choice.
(to Iniko)
Are we packed?

INIKO
The van is ready. Kort is secured
and crated.

Filibert stands.

FILIBERT
Good. Make sure you take any
sentimental trinkets.

INIKO
The plan will work Filibert.

Filibert walks away.

FILIBERT
I'm certain but we won't be coming
back here.

INIKO
Why?

Filibert turns to Iniko.

FILIBERT
There will be nothing to come back
to.

INT. GRAVEN'S SUV (MOVING) - DAY

Graven sits in the back. His cell phone rings and he
answers.

GRAVEN
(into phone)
Graven.

OFFICIAL 1 (V.O.)
Hot tip, boss. We have a fix on
Dr. Austerlitz and his hideout.

GRAVEN
Go ahead.

OFFICIAL 1 (V.O.)
It's close to a small air field.
Could be how he's getting around.

GRAVEN
I take it the tip came from the
anonymous type?

OFFICIAL 1 (V.O.)
Yeah, but what else we got?

GRAVEN
Get a team out there. And, hey -
approach with caution. I don't
like this anonymous call shit.

Graven hangs up the phone.

GRAVEN (CONT'D)
(to driver)
Take me to the helo.

INT. PASSENGER AIRPLANE/CARGO HOLD - DAY

A 4X4X4 wooden crate sits surrounded by baggage, much of
which are military duffle bags.

INSERT - WRITING ON CRATE

In English and French is stenciled "Property of Royal Belgian
Institute. Fragile. This Side Up."

INT. INSIDE KORT'S CRATE - DAY

Severe turbulence rocks the crate, Kort jerks and his chest
heaves.

INSIDE FACE PLATE - KORT'S POV

Kort's faceplate responds to the surroundings with frantic computer code and readings.

INT. PASSENGER AIRPLANE/COCKPIT - DAY

The pilots struggle to control the flashing lights and unresponsive controls. The engine whines as warning bells sound out the danger.

INT. PASSENGER AIRPLANE/CABIN - DAY

Passengers GASP shock and dismay as the plane pitches and wobbles.

Filibert and Iniko look at each other in horror.

INT. PASSENGER AIRPLANE/CARGO HOLD - DAY

The crate lid explodes into splinters as Kort bursts out of the crate. His abdomen tubes POP off with a short BLAST of grey-goo. His color changes from a deep dark black from being in the crate to the original.

The plane stops shaking - the engines return to their steady hum.

INT. PASSENGER AIRPLANE/COCKPIT - DAY

The pilots sigh relief and wipe sweat from their brow as all the controls return to normal.

INT. PASSENGER AIRPLANE/CABIN - DAY

Passengers talk excitedly as Iniko gives Filibert a look of relief. Filibert's emotion does not change.

EXT. ABANDONED STEEL MILL - DAY

Four special unit utility vans speed over the bridge towards the steel mill.

INT. PASSENGER AIRPLANE/CARGO HOLD - DAY

Kort smashes out of the rest of the crate, his head snaps around taking in his surroundings.

INT. ABANDONED STEEL MILL/VARIOUS LOCATIONS - DAY

Tactical TEAM MEMBERS and the LIEUTENANT search through the building, but find it deserted. Some boots cross over an invisible laser and begin to activate a rusty metal monolith in the back room.

INT. GRAVEN'S HELICOPTER (MOVING) - DAY

The helicopter is approaching the area of the steel mill.

GRAVEN
(into headset)
Lieutenant? Report!

INT. ABANDONED STEEL MILL/LABORATORY - DAY

LIEUTENANT
(into headset)
Someone's been working out of here
and looks like they left in a
hurry.
(to team members)
Clear the other rooms.

INT. PASSENGER AIRPLANE/CARGO HOLD - DAY

Kort runs his hands over the side aircraft's wall. The ROAR of the plane's engines become accentuated and Kort shudders violently.

INT. ABANDONED STEEL MILL/OUTSIDE SPIDER ROOM - DAY

The door to the spider room is wide open - no siren sound emits. TEAM MEMBER 1 peeks inside, but does not enter.

TEAM MEMBER 1
(calling out over his
shoulder)
Lieutenant! I got some weird shit
here!

Inside the room spiders are seen lowering themselves from the rafters.

Team Member 1 turns and looks back into the room - seeing the spiders.

TEAM MEMBER 1 (CONT'D)
Oh, fuck me!

He turns to flee the room...

TEAM MEMBER 1 (CONT'D)
Lieutenant!

A large freakish spider leaps with a SCREAM onto Team Member 1's face. A horrible CRUNCH is heard as Team Member 1 howls in pain and lets loose BURSTS of gun fire from his weapon.

INT. PASSENGER AIRPLANE/CARGO HOLD - DAY

Kort grabs his head with one hand as his other hand, plastered on the plane's wall, steadies his shaking body.

MONTAGE - KORT'S MEMORY FLASHES

- NINETEEN YEAR OLD Zahra saying, "You belong to me now."
- TWENTY-ONE YEAR OLD Kort and NINETEEN YEAR OLD Zahra kissing in the rain in New York city.
- FORTY-EIGHT YEAR OLD Zahra screaming in the shower.
- Bullet shattering ceramic tile in shower.
- FORTY-EIGHT YEAR OLD Zahra screaming in the shower, her face splattered with blood.

INT. ABANDONED STEEL MILL/OPEN INDUSTRIAL AREA - DAY

Rapid POPPING of gun fire is heard along with YELLING and SCREAMS. Lieutenant and other Team Members tactically retreat.

LIEUTENANT
(into headset)
Everyone out!

The large, rusty metal monolith that had been inconspicuous in the background SPARKS and HUMS rapidly to life as electrical streams emit from its bulbous top.

LIEUTENANT (CONT'D)

Shit...

INT. GRAVEN'S HELICOPTER (MOVING) - DAY

Graven watches as a high powered energy wave spreads out from the steel mill in a ripple effect.

The particles of the steel mill seem to vibrate and then implode into a crater that billows a fiery cloud.

GRAVEN

(to pilot)

Get us out of here!

The pilot tries to bank hard in retreat, but the lead power wave SLAMS into the helicopter BLOWING all the circuits. The pilot uses autorotation to crash land the helicopter.

INT. PASSENGER AIRPLANE/CARGO HOLD

Kort slumps to the floor.

ZAHRA (V.O.)

Remember, my love. A soldier.

ANGLE ON KORT'S HAND

Kort's hand slide down the cargo hold door and out of sight. The lighting changes to flickering sunlight as the ROAR of the airplane engines dominate.

BEGIN FLASHBACK:

INT. DHC-4 CARIBOU TACTICAL AIRCRAFT (MOVING) - DAWN

The glow of the dawn starts to flicker on the wall of the dark transport as the rear ramp is lowered.

PULL BACK

Reveal JUMP MASTER getting into position at the rear ramp.

A NINETEEN-YEAR OLD Kort stands ready in the aircraft's hull with four other team members: JEAN, HANS, D'ARCY, and RAZO.

All wear traditional French Foreign Legion "tenue leopard" combat fatigues with parachute gear on, MAT-49 sub-machine gun slung over the shoulder, and web gear with knife and 9mm MAC 50. The men's wear their sleeves rolled up revealing strange translucent body armor covering their forearms.

SUPERIMPOSE: "ALGERIAN WAR, OPERATION ORANIE. 1959. OUTSIDE SAIDA, ALGERIA. 1ST FOREIGN LEGION PARACHUTE REGIMENT."

The aircraft starts taking small arms fire and the pilot maneuvers sharply.

Kort signals to the Jump Master and then gives a big grin and thumbs up to the other men.

JUMP MASTER
Check your equipment and approach
ramp! Go! Go! Go!

Kort and his team leap from the rear of the aircraft, pulling their chutes shortly after departure in the low altitude jump.

EXT. HILLTOP OUTSIDE SAIDA, ALGERIA - DAWN

Antiaircraft gun fire can still be heard as the transport plane's engines fade into the distance.

Kort and his team members gather up their chutes and ditch them in some brush. Their conversation is rough, but playful. It is evident they are a close knit team.

Jean and D'Arcy speak fluidly in French, the language of the French Foreign Legion; Razo does well with his French though he is Dutch, but Hans struggles with his French as he is German as does Kort who is Russian.

JEAN
(French, subtitled)
Doesn't look like anyone's happy to
see us.

HANS
(French, subtitled -
German accent)
Good! Because I'm not happy to be
here.

D'ARCY
(French, subtitled)
Where's your esprit de corps, Hans?

RAZO
(French, subtitled - Dutch
accent)
Hans' esprit de corps is back with
that fraulein he's been shtupping.

HANS
I almost had her cousin too.

With chutes stowed, the men put on their green berets and walk towards the town, making their way through a wooded area and down the hillside. H-21C helicopters are seen in the foreground firing on locations on the town's perimeter and further into the hills.

KORT
(French, subtitled -
Russian accent)
Let's get in, find the hostages,
and get out. We have one city
block were these terrorist sons-of-
bitches are holding the university
students.

JEAN
What the hell were they doing off
the coast in the first place?
Don't they know there's a war going
on?

D'ARCY
On some ocean field trip.

RAZO
They're college students, what the
hell do they know about the world?

HANS
Think they'll be any pretty girls
in the group?

KORT
Stay sharp and on mission.

D'Arcy stops and vomits.

HANS
D'Arcy?

D'ARCY
Fuck! What's that shit your
brother shot us up with this
morning, huh, Kort?

KORT
It's part of the program.

JEAN
It's got me pretty juiced up,
whatever it is, D'Arcy's just a
pussy.

D'ARCY
Yeah, it just juiced up my
breakfast.

HANS
(tapping on exposed body
armor)
Hope this stuff works. I don't
know why I ever volunteered for Dr.
Austerlitz experiments.

KORT
My brother is a great scientist.
Trust me.

RAZO
We trust you, but Filibert is a
little nuts.

EXT. URBAN STREET IN SAIDA, ALGERIA - DAWN

Kort and his team squat in an alley looking at a house across
the street. Kort points to a map of the area.

KORT
(low tone)
The best intel we have is this
location. Lets try to get some
eyes on and observe only. Hans and
Jean you're around the back.
D'Arcy set up on the corner. Razo
and I are waiting by the front.

The team members acknowledge their assignments with a nod.

Hans and Jean leave the alley and skirt a wall to circle
around the back of the building across them. They are
immediately set upon by the RAT-TAT of gun fire.

HANS
Ambush!

Hans and Jean are hit several times as they retreat back to the alley. The rest of the team provide suppressing fire to cover the retreat.

D'Arcy and Razo continue to exchange gun fire that comes from the target house.

Kort sits Hans and Jean down and examines the wounds.

JEAN
Goddamn it, Kort, they knew we were coming. Someone tipped them off.

The three work to open up Hans and Jean's shirts.

KORT
Open up.

HANS
It was Filibert, that fuck. So he could test his new equipment.

The open shirts reveal more of the odd body armor. Several of Hans and Jeans chest pieces are damaged, but there is no blood.

KORT
Looks like this held up.

D'ARCY
Their fire is shifting - they mean to flank us!

RAZO
If you have a plan, do it now!

HANS
If your brother wasn't from the Fatherland I'd kick his kraut ass.

Kort pulls on Jeans chest piece and it separates from Jean's skin, painfully tearing off like a fingernail and exposing connective fibers.

JEAN
Fuck, Kort. AHH! Leave it in place and just patch...

D'ARCY
We need to keep the fuck moving.

KORT
(to D'Arcy)
Hold them off Legionnaire!

Kort pats a pouch on Hans and Jean's web gear.

KORT (CONT'D)
Fix each other. You have 30
seconds.

Hans and Jean retrieve a brown foil package from their respective pouches and tear the pouch open. Inside are gooey bandage like materials, much like the body armor. Hans and Jean slap strips onto each other's damaged armor. The stripes seal around the mesh like material. (internally we see the molecular bonding).

INT. TERRORIST HOUSE - DAWN

Kort and his team explode through the door, catching the GROUP OF ENEMY GUERRILLA FIGHTERS off guard.

SERIES OF SHOTS - CLOSE COMBAT FIGHT

- A) Gun fire is exchanged at close quarters.
- B) Kort's team goes room to room with combination of close quarter hand, knife, and gun combat.
- C) Kort and Hans kick in a door.

INT. TERRORIST HOUSE/HOSTAGE - DAWN

The door is kicked in by Kort. STUDENTS and TEACHERS sit on floor bound and gagged. They cringe in fear to the door being kicked in, except Zahra who sits looking toward the partitioned wall. Kort fires two bullets through the wall dumping two enemy combatants.

KORT
(calling out to team
members)
Clear?

D'ARCY (O.S.)
All clear!

HANS
You are safe. We've come to rescue
you.

As Kort and Hans enter the room to start untying the hostages, a SEVENTEEN-YEAR OLD ZAHRA and his eyes lock. Kort walks through the light toward her revealing the sun in the back.

END FLASHBACK.

EXT. BRUSSELS AIRPORT/CUSTOMS CLEARING AGENT BUILDING - DAY

INSERT - FILIBERT'S WATCH

From the sun to Filibert's finger tapping on the face of his pocket watch. The watch is frozen at one-thirty.

ANGLE ON FILIBERT AND INIKO

Filibert and Iniko wait beside a utility van.

SUPERIMPOSE: "BRUSSELS NATIONAL AIRPORT, BELGIUM."

A CUSTOMS OFFICIAL comes out of the building.

CUSTOMS OFFICIAL

(French accent)

I am so sorry to inform you there has been an incident with your shipment.

FILIBERT

What's this?

CUSTOMS OFFICIAL

It appears the crate was broken into and the contents are missing. Please, come with me. I have some paperwork and we will sort this out.

FILIBERT

This is outrageous.

CUSTOMS OFFICIAL

I understand. I apologize. Please come with me.

INIKO

The professor is late for a lecture. I'm certain everything is in order.

INIKO(CONT'D)

We'll return in the morning and
file the paperwork. Yes?

Iniko heads for the driver's side of the van and Filibert
climbs into the PASSENGER side.

CUSTOMS OFFICIAL
If madam insists. It's not a wise
decision, we should really...

The van speeds off.

CUSTOMS OFFICIAL (CONT'D)
... have a way to contact you.

INT. UTILITY VAN (MOVING) - DAY

Iniko drives as Filibert makes his way to the cargo area of
the van that is equipped with monitors, computers, EEG, EMG,
and ECG readouts as well as a primitive fMRI readout screen.
Filibert turns on machines and types in codes.

INIKO
This is a fuck!

FILIBERT
Patience, mein Liebling. Focus on
the task. How much time do you
think he has?

INIKO
The standard is roughly 48 hours
without filtering the fluids. No
telling when he disconnected from
the pump.

Filibert punches on the keyboard.

FILIBERT
Lets hope we can get him on-line
and retrieve him before his power
runs out tripping the magnesium
implant.

INIKO
He'll be incinerated.

FILIBERT
Purposefully so no one will be able
to reverse-engineer my work and
find the one element they've all
been missing.
(pause)

FILIBERT(CONT'D)

Begin tracking program. Initiating mission sequence.

INT. FELIX'S NATO OFFICE - DUSK

Felix sits at his desk - a disheveled, twitching mess. His mouth is swollen and his eye blackened. Between his legs he fingers a pistol with one hand and with the other hand he drums his fingers on the small laptop on the desk.

The intercom beeps.

FELIX'S ASSISTANT (V.O.)
(female voice)
United States Director of Homeland Security here to see you, sir.

Felix suppresses a pained smirk. He presses the intercom button.

FELIX
Send him in.

Graven enters the room nodding to FELIX'S ASSISTANT, an older woman sitting at a desk in the small waiting room outside Felix's office. Graven has minor facial abrasions from the helicopter crash.

Graven closes the door and crosses over to Felix's desk, admiring the suit of armor displayed against the wall that holds a Medieval pole-axe.

FELIX (CONT'D)
Good evening Mister...

GRAVEN
Graven.

Graven gives him a curious look over his injuries.

FELIX
Auto accident.

Felix gestures to a chair in front of the desk and Graven sits in it.

Graven indicates his own facial abrasions.

GRAVEN
Helicopter crash.

FELIX
How can I assist the Director of
Homeland Security?

Graven and Felix look uneasy.

GRAVEN
I'm sure you've heard about the
assassination of one of our
governors.

FELIX
Yes. Barbaric. Rumors of course,
but I understand Al-Qaeda is
implicated. You can imagine my
surprise when rules of
international diplomatic policy
were bent - even broke - for you to
be in my office right now.

There is an odd pause.

GRAVEN
An event of this magnitude...

FELIX
(sternly)
I'm afraid I'm wasting your time.
I know nothing about these matters.

GRAVEN
You're too modest. Your name's
been tied to our investigation, a
lot. Almost spoon fed to us with a
trail of dirty corruption crumbs
leading me straight here.

FELIX
Truly.

Felix shrugs and stands to look out the window.

GRAVEN
Let's cut the shit. I'm not here
about how you've been lining your
pockets with international funds.
I'm here about Dr. Filibert
Austerlitz, a cold war project
called "19.5", and this...

Graven reaches into his jacket and pulls out a plastic baggy
containing a piece of Kort's body armor that had splintered
after being shot in ND. He tosses the baggy on the desk.

INT. NATO BUILDING/SECURITY ROOM - DUSK

SECURITY GUARDS monitor computers and close circuit TV's aimed at the surrounding grounds and various hallways and common areas in the building.

The TV screens start to flicker with static and computers turn off and on.

INT. FELIX'S NATO OFFICE - DUSK

Felix laughs nervously.

FELIX
Oh, you Americans...

Felix sees a group of NATO Agents park on the street near the building. Felix turns to Graven grabbing the laptop as he heads to the door.

FELIX (CONT'D)
You may be right after all Mr.
Graven. Come with me please.

Felix and Graven exit his office. Felix walks with a rapid pace forcing Graven to keep pace. Graven follows Felix down the hallway. The Secret Service Agents that came with Graven stand.

GRAVEN
All set, Ill be right back.

The SS Agents retake their seats.

EXT. NATO BUILDING/FRONT ENTRANCE - DUSK

Felix swiftly exits the door with Graven by his side. Felix looks over at the NATO Agents across the way and takes in a choppy breath.

They walk to Felix BMW X6 in the parking garage and enter.

INT. FELIX CAR - DUSK

Felix puts the laptop in between his legs and adjust the mirror admiring his wounds.

FELIX
You see these injuries to me.

GRAVEN
Your accident?

FELIX
This was no accident.

Graven looks uncomfortable. Moving the mirror to see the NATO Agents pull into the garage and park in the rear.

FELIX (CONT'D)
There is a black BMW monitoring us,
yes?

Graven looks over his shoulder spotting the BMW. Felix starts the car.

GRAVEN
What the hell is going on?

FELIX
That office is bugged, I need you
to get me out of the country and
protect that computer.

GRAVEN
What?!

FELIX
I will give you whatever
information you need for an
exchange, diplomatic immunity. Can
you promise me my safety?

GRAVEN
You need to relax a little bit and
think things through.

The fluorescent lights begin to flicker. Felix pulls a gun. Graven shifts as far as he can to the side of the passenger door.

GRAVEN (CONT'D)
Hey, take it easy.

FELIX
Everything starts and ends with
you. You people have no idea
what's going on - been going. You
sit on your isolated continent,
content with your third rate
culture and poking your nose in
things bigger than you.

GRAVEN

Why don't you put that gun down and dispense with the Euro-trash talk, okay? I realize this is bigger than I know. That's the only reason I'm here - to figure this thing out.

Felix gestures wildly, spit sprays from his mouth as his voice increases in volume.

FELIX

You stupid fuck! You're not here to figure anything out, don't you get it? You're here to be silenced along with me. Angar wants me to go down. Unless we leave now...

The lights to the garage go flicker out. The emergency lights come on and quickly pop out.

Through the floorboard Kort's hand breaks through snapping Felix's leg pulling his foot through the floor.

Graven reaches over trying to pull him up. He's being tugged on from underneath.

EXT. NATO BUILDING/PARKING GARAGE

Under the vehicle Kort tugs and pulls at Felix.

INT. FELIX CAR

FELIX

Please! Get me out of here!

Graven reaches his foot in the driver side to the peddles, puts the car in gear and punches the gas. The car rapidly accelerates with Kort underneath.

The NATO Agents react and try to start the vehicle. Underneath the wires have been pulled out.

Graven tries to maneuver the car in the tight space.

Felix cries in pain and grabs the wheel directing the car into a large concrete support. The air bags deploy.

Kort's body is flung forward striking the wall like a limp rag doll.

Kort lies motionless. The headlights illuminate his body. Felix cries in pain. Graven pulls the bag out of his face and looks at Kort lying motionless.

GRAVEN

What in the?

Kort slowly rolls himself over.

The NATO Agents approach running on foot. One gets on his handheld.

NATO AGENT

Send assistance. Parking sub level one.

Kort gets on his feet and looks into the car.

Graven puts the car in reverse as Kort starts to trot toward them. Graven dodges the NATO Agents running in his direction. The lead NATO Agent dives out of the way as the car roars past. Kort is now in a full sprint as he makes contact with the NATO Agent and steps on his hand with the gun. The 2nd NATO Agent fires at Kort as he snaps his neck on the way by. Graven looks forward observing Kort on a dead run in his direction.

The vehicle careens into the Black BMW crushing it and into the wall and driving on top of it. Graven is hurled to the back unconscious.

Kort approaches the vehicle. Felix gargles on his own blood. Sirens are heard as Kort grabs the laptop that was flung from the vehicle and sprints off.

INT. ANGAR'S NATO OFFICE

The phone rings.

ANGAR

Angar.

Angar stands.

ANGAR (CONT'D)

Is he alright? And Felix. Hmm.

Angar pours a glass of Brandy.

ANGAR (CONT'D)
No. No. That's fine. Have Mr.
Graven escorted to the train. Send
flowers to Felix next of kin.

Angar hangs up the phone.

EXT. DIEWEG CEMETERY GROUNDS/BRUSSELS - NIGHT

Kort sits against a headstone, limp like an abandoned puppet among the neogothic tombs and statues overgrown with plants in the cemetery. The moonlight plays an eerie illumination game on Kort who has Felix's laptop laying beside him.

INSIDE FACE PLATE - KORT'S POV

A warning message types out across the face plate:

"Power Core 41%. Power Failure - 14 Hours."

"Conservation."

ANGLE ON KORT

A large statue of the Virgin Mary sits near Kort. Kort slumps and turns to look up at the statue.

MONTAGE - KORT'S MEMORY FLASHES

A resembling statue. Pulling down.

DRILL SARGEANT
Look alive! You are not common
soldiers. You are Legionaries!

LEGIONNAIRE GROUP
(in unison)
Legionaries, sir!

DRILL SARGEANT
What is your code?!

LEGIONNAIRE GROUP
Respect of traditions, devotion to
your leaders, discipline and
comradeship are your strengths,
courage and loyalty your virtues.

LEGIONNAIRE GROUP (CONT'D)

A mission is sacred, you will carry it out until the end...

CUT TO:

FILIBERT

Kort, we have to finish what we started. We need to complete the team. We need to set things right - to set things back to the start.

KORT

You're the brother I never had; the family taken from me. But that is past. Don't you see how crazy this all sounds?

FILIBERT

You promised me.

CUT TO:

ZAHRA

Kort, you must walk away from him.

KORT

He's my family. I promised him and a Legionnaire is faithful to his mission.

ZAHRA

But you made me a promise also. I am your primary mission. Aren't I?

BACK TO SCENE.

Headlights run across Kort's body. Energy surges through him and he snaps up, standing and looking about.

EXT. DIEWEG CEMETERY/ENTRANCE - NIGHT

A van slows to a halt after crossing into the cemetery. The headlights go out.

EXT. DIEWEG CEMETERY GROUNDS - NIGHT

Kort picks up the laptop and heads in the direction of the van.

EXT. DIEWEG CEMETERY/ENTRANCE - NIGHT

The side door of the van opens and Iniko steps out.

EXT. BELGIUM COUNTRYSIDE/HIGH SPEED TRAIN TRACKS - NIGHT

A high speed train painted NATO green with black trim rockets through the night. On the side of the train is printed:

"NATO MOBILE COMMAND"

INT. HIGH SPEED NATO TRAIN (MOVING) - NIGHT

Graven comes to in the NATO Communications Center.

The windows are dark tinted. The carriage is a BUZZ with activity as several NATO STAFF members talk on headsets. Technical equipment and computers line the walls.

Graven is slumped in a chair across from Angar and Rune. Graven places an ice pack on his head.

ANGAR

I'm so glad to see you are all right Mr. Graven.

GRAVEN

I wouldn't say I'm all right.

(to Rune)

Well, what a surprise. That will teach me not to take roll call.

(to Angar)

Who the hell are you?

ANGAR

Angar. I'm head of research at NATO. Rune here is my assistance. I'm sorry about the deception, but you see, we are all allies.

GRAVEN

You have a funny way of showing it.

ANGAR

I apologize, we had to take precautions - you understand.

GRAVEN

Angar, Felix mentioned your name before...

ANGAR

Yes I'm sure he did. You're lucky to be alive.

GRAVEN

Yeah, guess so, since he also told me I was being set up to be... How did he say it? Silenced. Know anything about that?

ANGAR

We recently found out Felix had been embezzling NATO funds and distributing classified research information. Highly classified information.

GRAVEN

Information I may have been getting to close to - is that it?

ANGAR

I assure you I had nothing to do with his death.

RUNE

You were merely a prodigy of circumstance at the wrong place at the wrong time.

GRAVEN

Maybe. Trust is a rare commodity. Not easy to come by.

ANGAR

Agreed.

Graven squints to see out the dark windows at the landscape zipping by.

GRAVEN

Where are we going?

RUNE

Liege - for now. Need to stay mobile until we gather more Intel.

Graven gives an understanding nod and looks around to take in the operation.

GRAVEN

What the hell was that thing?

ANGAR

I share your immediacy, I assure you. We both want an end to this barbaric activity. After all, it's not how civilized people act, now is it?

GRAVEN

No, we're usually more discrete about our killings. Or at least cover our ass with a good back story.

A female TRAIN STAFF member comes over with a beverage cart.

Rune shakes his head to decline.

ANGAR

Spoken like a true nihilist.
(to female)
Tea avec du sucre s'il vous plait.

GRAVEN

Yeah, well, I'm an American - we call it being pragmatic.
(to female)
Coffee. Black.

The Train Staff member serves the beverages.

RUNE

Dr. Austerlitz is a dangerous man. We've been trying to flush him out of hiding for years and now he appears to have taken the a preemptive stance.

GRAVEN

Great - another nut wanting world domination.

RUNE

He doesn't want world domination - that's not what he's after.

GRAVEN

Then what's his major malfunction?

GRAVEN (CONT'D)

Felix had a laptop he was very nervous about. Said it contained secrets. Talked about not going down alone.

Rune turns to Angar.

ANGAR

Where is this laptop?

GRAVEN

That thing took it, like it was some sort of objective with prejudice.

RUNE

(to Angar)

Filibert will have the laptop in his possession. There's a good chance that snake Felix will have the location of the lab on it.

GRAVEN

Lab?

ANGAR

We've been working on similar projects - soldiers with enhanced combat capabilities, but with mixed results. Now I'm afraid we maybe compromised.

GRAVEN

Ever occur to you that Austerlitz was flushing you out? Shutting down the competition?

RUNE

And he may succeed. Felix knew about the top secret research that Filibert is no doubt after.

GRAVEN

What the hell is going on here? And don't give me any bullshit. I know this is bigger than whatever that thing is that's killing people. Austerlitz booby trapped his hideout with some energy wave - watched the whole thing disintegrate.

ANGAR

Dr. Austerlitz use to work for NATO bio-engineering combat gear. When his position was terminated, he did not take it well.

RUNE

We have not had success restarting the project. His notes were incomplete. Something is missing that only he knows.

ANGAR

Looks like we need to turn north at Liege and head up to Den Haag.

GRAVEN

So that's it. You fucked him over and now he's coming for you? Betrayal is the birthplace of revenge, Angar. You should know that.

ANGAR

Indeed. And you should know betrayal is part of a cycle - without it there is no reconciliation.

Graven stares off at the floor.

ANGLE ON BEVERAGE CART WHEEL

The beverage cart wheel turns and squeaks as the Train Staff member pushes it.

GRAVEN (V.O.)

Yeah - I guess so.

BEGIN FLASHBACK:

INT. LEGIONNAIRE HEADQUARTERS/HALLWAY (ALGERIA, 1959) - DAY

ANGLE ON BEVERAGE CART WHEEL

The beverage cart wheel turns and squeaks.

WIDER ANGLE

A NINETEEN-YEAR OLD Kort pushes the beverage cart that contains bottles of liquor, ice caddy, and glasses. He is obviously juiced up from a mission.

SUPERIMPOSE: "LEGIONNAIRE HEADQUARTERS. SIDI BEL ABBÈS, ALGERIA. 1959."

Kort stops at an office door and knocks annoyingly.

KORT
Filibert! You there? Time to
celebrate, brother.

INT. FILIBERT'S OFFICE - DAY

Kort opens the door and pushes the cart into the room.

KORT
Success!...

Kort takes pause as he looks around the room with overturned furniture and reams of scattered papers. Against one wall is a large tank full of saltwater fish.

A TWENTY-YEAR OLD Filibert, with no burn scar on his face, is sitting on the floor trying to repair a broken cuckoo clock.

KORT (CONT'D)
What happened? Filibert, are you
okay?

Filibert abandons his efforts to fix the clock and looks at Kort. A slow rage begins to twist Filibert's face. Kort squats down next to Filibert.

KORT (CONT'D)
Was ist los?

FILIBERT
They're shutting me down.

KORT
The mission was a success. Your
enhancements worked great.

FILIBERT
That's the problem. De Gaulle is
handing all the data over to NATO.

KORT
That's good, right? You'll get
more funding, better equipment.

FILIBERT
No, don't you understand? The whole project is being terminated.

KORT
But it's your work.

FILIBERT
Yes, but I am German. They want to keep the Germans down - always have.

KORT
What about the team? We have all this stuff in us already.

FILIBERT
I've been ordered to deactivate the enhancements. The team is no more.

KORT
But your work...

FILIBERT
Finished. Stolen. Over.

KORT
No - not over. Don't deactivate me. I'll say that you did. You can get set up somewhere else and we can continue. This is too important.

FILIBERT
You would do that for me?

KORT
I swear to you, Filibert, I won't abandon you. We will show them.

Filibert gets up and goes over to the tank to feed the fish.

FILIBERT
I suppose I could go back to Columbia University. Continue my research there - disguised of course.

Kort gets up and rights a workbench.

KORT
And I'll join you when my enlistment is up.

KORT(CONT'D)

Think of all the lives you'll save.
Not only soldiers, but people with
damaged limbs or damaged organs.

Filibert stares into the tank - lost in the world inside.

FILIBERT

Life evolved from the sea, you
know. It is old. Life feeding off
of life - growing, changing. Full
of secrets. Keys to our very
existence. I need to learn more
about these creatures.

KORT

One of the hostages we rescued
today was a marine biologist.

Filibert turns to Kort.

A perfunctory KNOCK rattles the door and LEGION GUARD 1 and 2
enter. Legion Guard 1 is fair skinned and Legion Guard 2 is
darker complected

KORT

(French, subtitled)
What is this?

LEGION GUARD 1

(French, subtitled)
Step aside - we have orders to
escort Dr. Austerlitz off the
premises. Immediately.

Kort puts his hands palm out towards the guards indicating
compliance. He flashes the guards a disarming grin.

KORT

Of course, I understand orders.
You'll have no trouble, brothers.

Kort points to Legion Guard 2.

KORT (CONT'D)

You're from...?

LEGION GUARD 2

(French, subtitled)
Algeria.

Kort points to Legion Guard 1.

KORT

And you...?

LEGION GUARD 1
Germany.

Kort's face lights up as if meeting a kindred spirit. Kort puts his hand out to shake Legion Guard 1's hand.

KORT
Sehr gut! Sind Sie von Berlien?

Legion Guard 1 takes Kort's outstretched hand and shakes it.

LEGION GUARD 1
Nein, ich bin aus Frankfurt.

Holding tightly to Legion Guard 1's hand with his right hand, Kort snakes his left arm under and just above the guard's right elbow, executes a rear arm bar hammerlock, and slams Legion Guard 1's face down hard onto the desk.

Legion Guard 1 collapses unconscious to the ground as Legion Guard 2, taken off guard, stands stunned...

Kort whips out his 9mm MAC 50, pointing it square at Legion Guard 2's face.

KORT
(English)
A civilized Western man can't resist a handshake.

LEGION GUARD 2
(French, subtitled)
What are you doing? Are you insane? You can't do this.

KORT
(French, subtitled)
Let me tell you what I can do. My brother and I are going to walk out of here at our leisure. You can hand your weapon over or have your brains on that wall behind you.

Legion Guard 2 twitches and carefully removes his sidearm, handing it to Kort.

Kort takes the sidearm and motions to Legion Guard to stand out of the way beside the fish tank.

ANGLE ON TANK

Fish scurry about in the tank.

END FLASHBACK.

INT. ZAHRA'S LABORATORY - NIGHT

ANGLE ON TANK

Fish scurry about in the tank.

WIDER ANGLE

A large octopus moves about a large tank in the lab. A SIXTY-EIGHT YEAR OLD Zahra sits at a small desk going through paperwork.

A phone rings. She picks up.

ZAHRA
(into phone)
Zahra.

Her face betrays getting bad news.

ZAHRA (CONT'D)
So it's true, he has a working
prototype.
(pause, tears)
I have the research he wants.
He'll come for me.
(pause)
Of course we'll be on high alert.

Zahra hangs up the phone.

ZAHRA (CONT'D)
What has he done to you?

EXT. LE HASARD COAL MINE (CHERATTE, BELGIUM) - DAWN

The abandoned coal mine looks eerie in the dawning light.
The high towers look down on unkept grounds.

A van pulls up.

SUPERIMPOSE: "LE HASARD COAL MINE. CHERATTE, BELGIUM."

Filibert and Iniko exit the van. They open the side van door and retrieve Kort, guiding him to the building entrance.

INT. LE HASARD COAL MINE/OPEN AREA - DAY

The morning light streams into an open area, cutting swaths in the dim dank building. Although large transformers line several walls, a large perpetual motion machine is snapped on by Filibert and begins running power space heaters and reading lights.

Filibert stands at an old workbench, he plugs a device into Felix's laptop. Kort sits dormant off to one side as Iniko hauls in a trunk from the van.

FILIBERT

Let's get rid of any passwords.

Iniko looks on a weakening Kort with compassion in her eyes.

INIKO

Is there nothing we can do?

Filibert continues on the laptop.

FILIBERT

No. When he broke out he sealed his fate. There is no way to reenergize him.

INIKO

Then we have failed.

Filibert TYPES and CLICKS on the laptop searching through its contents.

FILIBERT

Not yet. If I can find the NATO lab I can find her. Then he will have served his purpose and kept his promise. That's what soldiers do - it's who he was.

INIKO

Seeing her again might trigger a reaction in him.

FILIBERT
Yes, I've considered that. We'll
give him a dose of propranolol for
his final mission.

INIKO
To disconnect any memory from
strong emotion.

FILIBERT
Correct... ah, here we go...

Iniko goes to Filibert and looks over his shoulder.

FILIBERT (CONT'D)
(muttering)
Contact lists... times... dates...
e-mail addresses...
(turning to Iniko)
Perhaps we should instant message
Zahra - let her know we're coming
for her.

Not getting a reaction from Iniko, Filibert returns his
attention to the computer screen.

FILIBERT (CONT'D)
What's this?

INSERT COMPUTER SCREEN

A search program ends listing a number of video file icons
indicating meetings of different dates.

We see the mouse pointer click to:

"RecontreAngar_11191990"

The video loads revealing a high-hidden camera angle of
twenty years younger Angar and Felix meeting in Felix's
office.

ANGAR
If a Dr. Filibert Austerlitz
contacts you, I'm to be told
immediately.

FELIX
Dr. Filibert Austerlitz?

ANGAR

He may try to reconnect for resources and access to his past research. He recently vanished from Columbia University. There were questionable deaths that occurred. He's a dangerous man.

FELIX

Of course. I'll inform you of any contact. If you have a moment, sir, I still don't understand your memo diverting research funds.

ANGAR

What's the problem?

FELIX

It's just not standard protocol. Such a large amount to this 19.5 project? No proposal, no supporting research, no names. Is NATO involved in secret projects even from itself?

ANGAR

Felix, you're the best civil servant and bureaucrat I know. A real career man. Make it happen and make it look legitimate. Understand?

Mouse pointer clicks to close file. It searches around and clicks on another file:

"RecontreFilb_12101990"

The video loads revealing a high-hidden camera angle in the back of a cab focused on a twenty years younger Filibert.

ANGLE ON FILIBERT

Filibert grins as he watches the computer screen

FILIBERT

That Felix was a slick little bastard.

INSERT COMPUTER SCREEN

FELIX (O.S.)

The accounts are all set up.

FILIBERT

Everything is untraceable?

FELIX (O.S.)

The beauty of Angar setting up
secret projects is I can siphon off
funds without raising suspicion.

FILIBERT

And put a little in your pocket
while you're at it. Is that why
you haven't turned me in?

FELIX (O.S.)

You didn't think I was doing it for
any cause did you?

FILIBERT

No. No, that's not in the nature
of creatures such as yourself.

FELIX (O.S.)

What's your cause?

FILIBERT

No cause. Just want to finish the
research I started with NATO. Has
Angar started any new projects?

FELIX (O.S.)

Nothing I know about.

Mouse pointer clicks to close file. It searches around and
clicks on another file:

"19.5_projet"

The video loads revealing a hand held camera angle of a
twenty years younger Zahra in a lab under construction. In a
glass panel a twenty years younger Felix is seen operating a
video camera.

INSERT COMPUTER SCREEN

ZAHRA

The facilities are almost completed. We are below the new Sea Life Centre Scheveningen with access to a number of universities and marine life.

FELIX (O.S.)

Why so deep?

ZAHRA

This program is operating under the radar. Obviously security issues are at hand.

FELIX (O.S.)

What will be done here?

ZAHRA

Here we will develop bio-devices that interact with the soldier increasing effectiveness and survivability. From there - who knows. I'm hoping we can develop bio-artificial limbs and organs.

ANGLE ON FILIBERT

Filibert closes the laptop lid. Looking forward he forms a plan.

FILIBERT

Den Haag.

WIDER ANGLE

Iniko is placing an EEG netting head piece.

Filibert bolts towards the tower section.

INIKO

What is it?

FILIBERT

No time to lose!

INT. LE HASARD COAL MINE/TOWER GROUND FLOOR - DAY

Filibert steps on a lift platform operated by cables. He engages a lever and the lift begins to rise.

Iniko enters as the lift rises. She looks around and heads for an old stairwell.

INIKO

Wait! What are you doing?

INT. LE HASARD COAL MINE/LIFT PLATFORM (MOVING) - DAY

FILIBERT

Kort won't last long. He must get to Den Haag.

INT. LE HASARD COAL MINE/TOWER STAIRWELL - DAY

Iniko bounds up the stairs.

INIKO

And what? Get him into a secured facility? Don't you think by now they'll be on alert? Kort doesn't have that kind of time left.

INT. LE HASARD COAL MINE/LIFT PLATFORM (MOVING) - DAY

FILIBERT

They'll have bigger problems to deal with. Kort will walk right in.

INT. LE HASARD COAL MINE/TOWER TOP FLOOR - DAY

The lift comes to a halt on the top floor.

ANGLE ON FILIBERT

FILIBERT

(to self)

And the world will never be the same.

WIDER ANGLE

A large Tesla Death Ray device sticks out the cut away ceiling of the top floor.

Iniko enters out of breath.

 INIKO
 What problems?

Iniko is taken aback at the sight of the device.

 INIKO (CONT'D)
 What's this?

 FILIBERT
 You know what it is.

 INIKO
 You never told me about this. What
 are you doing?

 FILIBERT
 (irritated)
 What needs to be done! Are you
 losing your nerve, Iniko?

Filibert storms over to a control panel, powers it on, and adjusts settings.

 INIKO
 No, doctor. It's just you always
 said we would have specific targets
 and this is mass destruction.

 FILIBERT
 At 1:40 the first domino falls and
 with it - the corporate
 governments.

 INIKO
 How does this help your research?

 FILIBERT
 You're still that naive refugee,
 aren't you? The world is bigger
 then your personal revolution. I
 need Zahra's work and as you
 indicated, they aren't going to
 just hand it over.

INIKO
There has to be a better way.

FILIBERT
She will be part of the team again
and all will be forgiven. Why can
you not see that? I worry about
you.

Iniko swallows hard.

INT. LE HASARD COAL MINE/OPEN AREA - DAY

ANGLE ON INIKO'S HANDS

Iniko struggles to control her shaking hands as she pulls a
dose of propranolol into a large syringe.

Iniko looks around - she is alone in the room with Kort.
Iniko squirts half the propranolol out of the syringe. She
walks over to a cup of water, dips in the syringe, and pulls
back the plunger, replacing the spent dose with water.

WIDER ANGLE

Iniko injects the drug into Kort's neck. Kort wears the EEG
netted head device.

INT. UTILITY VAN - DAY

Filibert activates computer software.

FILIBERT
(mumbles to self)
Sending mission directives...

INT. LE HASARD COAL MINE/OPEN AREA - DAY

ANGLE ON KORT

Kort's body tenses.

MONTAGE - KORT'S MEMORY FLASHES

The images are distant, washed out. The sound disconnected
as if emanating from far away.

-- NINETEEN YEAR OLD Zahra saying, "You belong to me now."
-- TWENTY-ONE YEAR OLD Kort and NINETEEN YEAR OLD Zahra
kissing in the rain in New York city.
-- FORTY-EIGHT YEAR OLD Zahra screaming in the shower, her
face splattered with blood.

BACK TO SCENE.

Kort's body relaxes.

WIDER ANGLE

Iniko watches Kort with a growing sadness. She looks over at
the table where Felix's laptop sits.

ANGLE ON LAPTOP

INT. UTILITY VAN - DAY

Filibert's finger hovers over a red button.

FILIBERT
I know you understand...

ANGLE ON BUTTON

Filibert's finger depresses a button causing a BUZZING.

BEGIN FLASHBACK:

EXT. KORT AND ZAHRA'S HOUSE/FRONT DOOR - DAY

ANGLE ON DOOR BELL

Filibert's finger is depressing the door bell causing a
BUZZING.

WIDER ANGLE

A FIFTY-ONE YEAR OLD Filibert, without a burn scar on face,
waits at the front door.

SUPERIMPOSE: "WEST NYACK, NEW YORK. 1990."

INT. KORT AND ZAHRA'S HOUSE/LIVING AREA - DAY

Filibert and FORTY-EIGHT YEAR OLD Zahra sit in a large sunlit living area in Kort and Zahra's West Nyack, NY home nestled in a quiet upper class neighborhood.

The silence is uncomfortable.

Filibert has not bothered taking off his jacket and sits on the edge of his chair.

ZAHRA

I don't like when you come here.

FILIBERT

Yes, you've made that quite clear.
I don't know why you think Kort
needs protection from me.

ZAHRA

Don't you?

FILIBERT

Let's keep work at work, shall we?

ZAHRA

That's what I'm trying to do. I'll
work with you, but I don't want you
here.

FILIBERT

I'm afraid this is news I must
deliver in person.

Zahra face lights up as she hears Kort come into the home.

KORT (O.S.)

Hello? Where's my beautiful wife?
Filibert, I see your car out front,
its pleasing no.

Zahra and Filibert stand as Kort enters the room.

INT. KORT AND ZAHRA'S HOUSE/LIVING AREA - DAY

Kort drops his gear as Zahra embraces him.

KORT

My little one.

ZAHRA
How did your classes go?

KORT
Good. I Got a call from Quantico
to provide ^(MORE) training to a special
unit. Seems the Middle East is
heating up.

Filibert stands silently off to the side. He spies a clock
on the wall, checks his pocket watch, and adjusts the wall
clock.

Zahra pulls back from Kort and points a warning finger at
him.

ZAHRA
Training only. No deployments.

Kort grins and gives her a thumbs up.

KORT
No deployments.
(to Filibert)
Filibert - good to see you. You
never come around anymore.

Filibert gives Zahra an uncomfortable glance.

FILIBERT
(smiling weakly)
Bravo with your successful little
training company.

Kort goes to Filibert and embraces him. Filibert's return
embrace is awkward and stiff. They separate.

FILIBERT (CONT'D)
I have news - perhaps we should
sit.

ZAHRA
Best you say what you have to say
and leave.

Zahra glares at Filibert.

KORT
I'm sorry, brother, she's just...

ZAHRA
Don't apologize for me, Kort.
(to Filibert)

ZAHRA(CONT'D)

Well? Tell him your ready to resume testing. You can't wait to get him back in the lab.

KORT
You've had a break through?

FILIBERT
Yes - but that's not why I'm here.

KORT
What is it?

Without wasting time Filibert delivers the chilling news.

FILIBERT
Hans is dead.

Kort sits down.

KORT
Cancer?

Filibert nods. Zahra goes to Kort to comfort him.

ZAHRA
Oh, Kort.

KORT
That's it then. The whole team. Razo, D'Arcy, Jean, and now Hans. All dead. All cancer. I should never have convinced them to keep the modifications and lie about being deactivated.

ZAHRA
It's not your fault.

KORT
I'm next. It's only a matter of time.

FILIBERT
I don't know what went wrong with their modifications - why it caused cancer to eat away at them. But you're different Kort.

ZAHRA
I can't bear this any longer.

KORT
How am I different?

ZAHRA

He doesn't know. He's speculating.

FILIBERT

That's not true. If you would work with me instead of avoid me at the lab.

KORT

Please you two - don't fight.

Zahra kisses Kort on the forehead.

ZAHRA

I can't hear this. I'll be in the bedroom when your done.

(to Filibert)

See your way out.

Zahra exits. Kort looks at Filibert and shrugs. Filibert sits.

KORT

I may not have cancer, but my body is failing. I can feel it.

FILIBERT

I can keep you going.

KORT

Always so optimistic. But I'm like any other man. All these years of knowledge and training - locked away in a dying body.

FILIBERT

There is so much I can do. You see, you are different. Zahra just won't accept the data.

KORT

Leave Zahra out of this.

FILIBERT

Something in your genic code accepts all modifications. You are a natural. You see? You're Nietzsche's Ubermensch. The superman. In you is the code that will allow humans to accept modification without rejection or mutation.

KORT

Then shouldn't I be at a lab for organ transplants and prosthetics?

FILIBERT

Certainly, in time. But we have to make the world ready. The world only understands power. Look what happened to our countries, to our cultures. We have to finish what we started. Set things right. Set things back to the start.

KORT

You're the brother I never had; the family taken from me. But that is the past. Don't you see how crazy this all sounds?

FILIBERT

You promised me, think of the suppressed and hurting in the world.

KORT

I never promised revenge for our hurts.

INT. KORT AND ZAHRA'S HOUSE/MASTER BATH - NIGHT

The bathroom is steamy as Zahra showers in the large glassed walk-in shower. Moonlight streams through a clock shaped, stained glass window in the dimly lit room. A naked Kort enters the bathroom.

ZAHRA

Don't let all the steam out.

Kort closes the bathroom door, he steps into the shower and embraces Zahra from behind. Over her shoulder, Zahra hands Kort an oversized sponge loffa.

ZAHRA (CONT'D)

Back please.

Kort smiles and scrubs her back

KORT

I love you, Zahra. I've loved you since the first instant I looked into your beautiful green eyes.

ZAHRA

I was tied up and frightened as I recall. Not very romantic.

Zahra turns to face Kort with a look of concern.

ZAHRA (CONT'D)

Please don't let Filibert do anything more to you. I'm afraid.

KORT

Afraid of his research? It's your research too.

ZAHRA

No, not of the research... of him. His ideas have become, well, unsound. He's becoming more angry and bitter.

KORT

Years ago I made him a promise. We had this dream of a better soldier. We hoped it would bring a faster end to a conflict. That the soldiers would not resort to looting or attacking the citizens. Just in and out. His mother...

ZAHRA

I know.

KORT

Look at me Zahra. I'm a soldier. That's all, just a plain, down-in-the-trenches soldier. It's not a job I do, it's who I am.

ZAHRA

Kort, you must walk away from him.

KORT

He's my family. I promised him and a Legionnaire is faithful to his mission.

ZAHRA

You made me a promise also. I'm your primary mission. Aren't I?

KORT

Yes, you are...

As Kort starts to respond, Zahra notices a red laser diode traveling up Kort's face to his temple.

ZAHRA

Kort!

Zahra pushes Kort backwards, his head tilts back, and the red diode slips to Kort's lower face as...

A SHOT is heard that penetrates the stain glass clock and the glass shower door before blowing off Kort's lower jaw and tearing out the upper portion of his throat.

ZAHRA (CONT'D)

Kort!

Kort is spun around from the shot and collapses on the shower floor. Zahra goes to the floor and gathers Kort up in her arms. Blood pours out of Kort as Zahra holds him against her and sobs uncontrollably.

INT. MAUSOLEUM/SLEEPY HOLLOW CEMETERY - DAY

An intimate service for Kort's cremation urn with few in attendance.

MINISTER mouths the service.

Folding chairs create a row beside each wall with space for an aisle between.

Zahra sits on one side. Filibert sits on the opposite side with an EARLY-TWENTIES Iniko.

Filibert looks across the aisle at Zahra. Zahra looks back and glares at him with tears in her eyes. Filibert averts his eyes.

INT. FILIBERT HOUSE - NIGHT

The crowd begins to thin from the reception of Kort's funeral. Zahra enters the kitchen, Filibert sits on the edge of the counter holding a glass of wine. Zahra and Filibert exchange a glance as Zahra gathers her things.

FILIBERT

He was no martyr you know.

Zahra turns taken aback by his comment.

ZAHRA

What?

Filibert walks to the stairwell.

FILIBERT

In due time, my dear, he shall bear
truth to his existence. Give
meaning to his promises.

Filibert takes a sip from his glass and staggers toward the circular stairs. Zahra gathers her things and rushes outside. She enters her car in the rain and feels around the ignition realizing that she has misplaced her keys inside.

Zahra exits the car and rushes inside. She enters the kitchen which is vacant and peers up the stairwell where Filibert had gone.

She enters the living room and notices her keys, she grabs them then notices a hidden doorway is jarred open in the wine cabinet.

Zahra pulls the creaky door open and makes her way down the steep stairwell.

INT. SECRET LAB - DAY

The stairwell is dark except for the light from the living room that cuts into the room silhouetting Zahra. Zahra makes her way down the stairs and searches for a light switch and CLICKS one on.

The light that comes on is inside a large glass enclosure that takes up half a wall. The glass enclosure has artificial, bare tree-like structures and is thick with spider-webs. A variety of spiders roam around - some of unusual size and appearance.

Zahra CLICKS another adjacent switch and this time a large aquarium tank full of eels lights up.

Zahra CLICKS another switch and this time a large aquarium tank full of octopuses lights up.

A fourth switch CLICKS and a light emanates from behind a partitioned area. Zahra steadies herself and walks towards the partition.

ZAHRA'S POV - MOVING
(MORE)

Zahra walks towards the partition and as she rounds the partition she sees...

A five-foot clear cylinder with bubbling liquid and inside the clear vat floats Kort's head minus his bottom jaw and flesh from the cheekbones down. Eyeballs hang loose from their sockets. Kort's spine hangs swaying in the liquid - still attached to the back of the skull. Wires float about connected to the spine like artificial nerves. Attached to two sets of wire bundles are two arms with twitching fingers.

Zahra stares aghast.

ZAHRA
(hoarse with fear)
Kort... no...

Filibert staggers down the stairs and engages Zahra.

FILIBERT (O.S.)
You should have just gone home and
accepted my analysis of Kort's
existence.

Zahra turns around to see Filibert standing at the bottom holding the door framing.

ZAHRA
What have you done?

Filibert circles in towards Zahra who skirts the wall.

FILIBERT
He made a promise. He's just
keeping his promise.

ZAHRA
You're insane.

FILIBERT
Insane? Have you seen the news
lately? Corporate countries
profiting off the collective
misery. Politicians and
bureaucrats choking us to death
with rules and laws that protect
only their bank accounts.

FILIBERT(CONT'D)

Holding out olive branches to our enemies when the clear course of action is extermination. I'm insane? No, my poor Zahra, I am quite clear.

ZAHRA

I won't let you get away with this.

FILIBERT

Please. Understand. Kort's death was not my doing. His life will be examined for years to come. Come back to the project.

Zahra maneuvers beside a long lab table full of tubes, Bunsen burners, and beakers of various sizes and contents entwined around a tall scaffold like an overgrown lattice.

ZAHRA

(crying)

This is not what Kort wanted and you know it! You betrayed him, you.. you monster!

Filibert reaches out to Zahra and moves towards her.

FILIBERT

Zahra, please...

ZAHRA

Stay away from me!

KORT'S POV IN VAT

Through the curvature of the glass and the distortion of bubbling liquid, Zahra is seen grabbing a beaker and hurling it at Filibert.

ANGLE ON FILIBERT

The beaker hits Filibert on the side of his head - the glass smashing into pieces and the liquid bubbles his flesh.

Filibert drops to the ground SCREAMING and fights to remove his evening coat, using it in a desperate attempt to dab the burning liquid from his face.

Zahra runs past him towards the door.

Iniko rushes in from the hallway, blocking Zahra's escape.

ZAHRA (CONT'D)
Get the fuck out of my way!

INIKO
You must understand.

ZAHRA
Understand? You were my friend,
you're just as crazy as he is!

INIKO
You don't know what an opportunity
Kort has provided.

ZAHRA
(enraged)
Kort is not an opportunity! He's
my husband!

Zahra kicks Iniko hard below a kneecap. Iniko buckles over in pain and Zahra grabs the back of her head and arm flings Iniko into the table full of lab equipment.

Iniko smashes into the table and falls back onto the floor by a still struggling Filibert. The rack of equipment comes crashing down on them.

Filibert and Iniko SCREAM as a liquid bubbles and fuses the skin of their upper arms together. Filibert pushes Iniko away from him, their merging flesh separating in bloody strings of burned skin.

Zahra grabs the door handle to slam the door shut as she escapes. She looks back to see...

Kort dangling in the tube.

INT. ZAHRA'S CAR (MOVING) - DAY

Zahra cries as she speeds down the road.

EXT. RAILWAY CROSSING - DAY

Rail guards come down as warning lights flash.

INT. ZAHRA'S CAR (MOVING) - DAY

Zahra looks behind her for a dangerously long time. She turns forward and GASPS as she slams on the breaks.

EXT. RAILWAY CROSSING - DAY

Zahra's car power slides to a halt up against the rail guards.

INT. ZAHRA'S CAR - DAY

Zahra catches her breaths as she looks at the train speed by.

EXT. RAILWAY CROSSING - DAY

ANGLE ON TRAIN

The train speeds by.

END FLASHBACK.

EXT. HIGH SPEED TRAIN TRACKS/NETHERLANDS COUNTRYSIDE - DAY

ANGLE ON NATO TRAIN

The NATO high speed train races...

WIDER ANGLE

Through the countryside heading northeast.

EXT. AIRSPACE - DAY

A private jet flies through the grey skies.

INT. PRIVATE JET (MOVING) - DAY

Iniko pilots the private jet with Filibert sitting next to her.

FILIBERT

It's time.

Filibert unbuckles and exits his seat - heading towards the rear of the jet.

FILIBERT (CONT'D)

Have you prepared the propranolol?

INIKO

Yes, doctor, it's in the bag.

Filibert retrieves a capped syringe from a black bag. He moves towards Kort who sits dormant on the floor.

Filibert sits on a nearby seat and looks kindly down at Kort.

FILIBERT

Kort. My brother. Is there enough left of you to understand what I must do? I - we - must take back the work we started.

Kort's faceless countenance stares blankly in silent judgement.

FILIBERT (CONT'D)

I ask you to do this one last thing; the most difficult thing. And then I release you from your promise. You will rest with honor as a soldier should.

Filibert uncaps the needle and points the syringe towards Kort's neck.

FILIBERT (CONT'D)

Bring her to me, brother. She betrayed us both, but if you bring her to me - we can make it right again.

The syringe closes in on Kort's neck, then suddenly...

... Kort snatches Filibert's hand containing the syringe and holds the hand fast.

The two brothers stare at each other as the jet hums.

FILIBERT (CONT'D)

You must do this. You must bring her to me. This drug will help stave off any hesitation.

The tension continues a beat.

FILIBERT (CONT'D)

Remember your promise.

Kort releases Filibert's hand. Kort's arm drops like dead weight beside him.

Filibert injects the drug into Kort's neck. Kort spasms.

ANGLE ON KORT

Kort's body tenses as his black outer layer changes color: red, blue, dark purple, and flashes of green.

EXT. YMCA PLAYGROUND (BRONX, NEW YORK, 1946) - DAY

SUPERIMPOSE: "EUROPEAN ORPHANS' REFUGEE CAMP. BRONX, NY. 1946."

A large church clock rings half past one. Refuge children play on the worn equipment behind the formally abandoned YMCA building that is under some repairs to house the children.

A SEVEN-YEAR OLD Filibert, with no burn scar on his face, sits off from the other children drawing on the blacktop with chalk. He is surrounded by drawings of clocks all pointing to one-thirty.

BULLY comes up to Filibert with several other rough looking boys.

BULLY

(Russian, subtitled)

Hey Nazi, why you drawing clocks?
Are you cuckoo? All Germans like
cuckoo clocks, huh?

The other boys laugh. The Bully pushes Filibert over and grabs the chalk out of his hand. Filibert does not resist. Instead, he sits back up and traces the ground with his finger.

BULLY (CONT'D)

(Russian, subtitled)

Oh, you want me to take your finger
too, huh? Maybe I'll just step on
you and break your Nazi hands.

Coming up from behind is the 6-YEAR OLD Kort. He is big for his age with a contagious grin that is out of place for the circumstances. He squares up to Bully.

KORT

(broken English)

Speak English. We American's now,
it good to practice the English.

BULLY

(Russian, subtitled)

Shut your mouth, traitor. I am Russian. I will not learn English. When they teach us I think only of killing Nazis and this Nazi is going to pay for what he did.

KORT

(Russian, subtitled)

Leave him alone. He lost his parents just like the rest of us. We are all in the same situation or have you not noticed.

Bully jabs at Kort's chest with his finger.

BULLY

(Russian, subtitled)

After I beat the Nazi, I'll beat you for being a traitor.

Without batting an eye, Kort cuffs Bully across the nose, blood issues forth and Bully howls covering his face.

MS. MCGHEE an early twenties orphanage worker wades into the group of boys and tries to look at Bully's injury.

MS. MCGHEE

What happened here?

BULLY

(Russian, subtitled)

(crying and angry)

I will kill you traitor. You understand?

MS. MCGHEE

What is going on? Are you boys fighting?

KORT

(broken English)

Excuse for me, miss. We play tag he run away and fall down.

MS. MCGHEE

(to bully)

Oh you poor dear. Come inside and we'll fix you up.

Ms. McGhee drags Bully into the building as Kort gives Ms. McGhee a thumbs up. Then Kort turns and addresses the other boys.

KORT
(Russian, subtitled)
Don't be stupid like him. You are
in America now. Learn English and
maybe an American family will take
you in.

Kort fakes as if he is going to charge the group of boys. They flinch back and Kort lets out a full laugh.

KORT (CONT'D)
(broken English)
Speak English brothers. Please,
sir, where is the bus station? May
I use the toilet? Thank you for
the ice cream.

The boys wave Kort off and disperse. Kort picks up the piece of chalk that Bully dropped and holds it out to Filibert.

KORT (CONT'D)
You can not speak?

FILIBERT
I can speak English. Ich spreche
Deutsch. Je parle francais.

Kort laughs and Filibert accepts the chalk from his hand.

KORT
You are smart. Smart people in
America are rich you know.

Filibert starts writing on the ground with the chalk:

"5 = 1 X 2 X 3 X 4 X 5 = 120"

KORT (CONT'D)
What is this?

FILIBERT
It is a game. You see? You try.

Filibert writes:

"6 ="

Filibert hands the chalk to Kort. Kort squats down and scratches his head.

KORT

Ah, I see.

Kort writes:

"1 X 2 X 3 X 4 X 5 X 6 = 720"

INT. YMCA/CLASSROOM - DAY

Long tables serve as desks for the children in the piecemeal class room. Ms. McGhee and female ASSISTANT settle the children in as SUPERINTENDENT for the orphanage walks in with MR. DAVIES and MR. GLEASON.

SUPERINTENDENT

Ms. McGhee, these gentlemen are graduate students from Columbia University. May I introduce Mr. Davis and Mr. Gleason. Gentlemen, Ms. McGhee.

MS. MCGHEE

What may we do for you gentlemen?

MR. DAVIES

We are just here to observe and get an idea for the intelligence of the orphans. If you don't mind we would like to give aptitude test, it may better help place them in homes.

SUPERINTENDENT

Anything to help these poor souls. I'll leave you to it, if you'll excuse me.

MR. GLEASON

Thank you, Superintendent.

Superintendent leaves the room.

ASSISTANT

Ms. McGhee, two boys are missing.

MS. MCGHEE
I'll check the yard, if you would
hand out the booklets.

MR. DAVIES
Might I accompany you, Ms. McGhee?

EXT. YMCA PLAYGROUND - DAY

FILIBERT
Now do it in your head.

Filibert writes:

"11 ="

Filibert closes his eyes, his head moving in little circles.
Opening his eyes he writes:

"39916800"

KORT
(with a smirk)
Your putting me on.

Filibert begins to write out the equation with the chalk
calling out his bluff.

Ms. McGhee and Mr. Davies enter the playground.

MS. MCGHEE
Boys, it's time to come in.

Mr. Davies approaches the boys and examines the large amount
of mathematical writing at Filibert's and Kort's feet. He
watches Filibert complete the last.

MR. DAVIES
I have to call my professor.

END FLASHBACK.

Kort's body relaxes and returns to black.

WIDER ANGLE

Filibert looks at Kort. Filibert's eyes well up, but no
tears are spilled. He suddenly looks very old, haggard, and
defeated.

EXT. ROTTERDAM THE HAGUE AIRPORT/RUNWAY - DAY

Private jet lands.

INT. PRIVATE JET/COCKPIT (MOVING) - DAY

Iniko taxis the jet onto tarmac.

SUPERIMPOSE: "ROTTERDAM THE HAGUE AIRPORT."

INT. ROTTERDAM THE HAGUE AIRPORT/TRANSIT HALL - DAY

Iniko huddles close to a pay phone - receiver to her face, shielding herself from the day-to-day foot traffic of the terminal. She takes a breath and dials.

INT. SEA LIFE CENTRE (THE HAGUE)/MAIN ENTRANCE - DAY

Zahra looks out the closed glass entrance doors.

SUPERIMPOSE: "SEA LIFE CENTRE, THE HAGUE."

Her face reveals a deep sadness as she watches...

EXT. SEA LIFE CENTRE/FRONT

A bus full of CHILDREN is parked near the Sea Life Centre building that is surrounded by tactical vehicles and patrolling NATO SECURITY. A female TEACHER argues with a NATO SECURITY 1 in front of the bus.

TEACHER

(Dutch, subtitled)

We made reservations for the school group months ago.

NATO SECURITY 1

(Dutch, subtitled)

I am sorry, ma'am, but the aquarium is closed. Can you not see we have a security situation?

INT. SEA LIFE CENTRE/MAIN ENTRANCE - DAY

Zahra's is exiting the facility for the day. She is paged to the security desk for a phone call nearly making it out of the building she gives an annoyed look and heads back to the security desk. The desk clerk hands her the phone.

ZAHRA

Hello.

There is no answer.

ZAHRA (CONT'D)

Who is this?

INIKO

Please don't hang up.

Zahra stands mouth agape.

ZAHRA

How did you get this number? How did you find me?

Zahra listens intently. Suddenly her eyes grow wide with fear and she looks back out the front entrance.

ZAHRA (CONT'D)

This can't be. No!

EXT. SEA LIFE CENTRE/FRONT - DAY

Zahra runs out of the building as she tries to dial her cell phone. She calls out to the NATO Security 1 talking to Teacher.

ZAHRA

(French, subtitled)

Officer! Get those children inside now!

The children cheer rushing into the building, Zahra looks to the sky as she puts the cell phone to her face.

INT. HIGH SPEED NATO TRAIN (MOVING) - DAY

A NATO Staff member touches his head set and turns to Rune in earnest.

NATO STAFF
It's Zahra.

INT. ROTTERDAM THE HAGUE AIRPORT/TRANSIT HALL - DAY

Iniko still has a grip on the now hung up phone receiver.
She looks blank - dead inside.

She turns with a STARTLE to see...

Filibert standing behind her.

FILIBERT
Is everything all right, liebchen?

INIKO
Yes, doctor. Transportation to the
boat is arranged.

Filibert looks at the phone and then at Iniko.

FILIBERT
Good.

Filibert softly brushes the side of Iniko's face with the
back of his fingertips.

FILIBERT (CONT'D)
Your betrayal is too late. I'm
setting everything back to the
start.

EXT. PEACE PALACE (THE HAGUE) - DAY

The Neo-Renaissance styled building sits quietly in the cold
early afternoon light.

SUPERIMPOSE: "PEACE PALACE, THE HAGUE. HOME OF THE UN
INTERNATIONAL COURT OF JUSTICE."

ANGLE ON CLOCK TOWER

The clock reads 1:15.

INT. HIGH SPEED NATO TRAIN (MOVING) - DAY

NATO Staff members scurry about in a flurry of activity.

Rune talks frantically into a phone.

RUNE
Scramble F-16 fighters from Kleine
Brogel Air Base.

Graven and Angar take in the commotion.

ANGAR
Is this really capable?

Graven points to his wounds.

GRAVEN
I've seen what capable is.

RUNE
(calling out to Angar)
Contact in 15 minutes.

ANGAR
Ten minutes to spare.

INT. LE HASARD COAL MINE/TOWER - DAY

The Death Ray is shaking, sending out strong harmonics and crackling with electricity.

EXT. KLEINE BROGEL AIR BASE (NETHERLANDS)/RUNWAY - DAY

Two F-16 fighter jets SCREAM off the runway and into the air.

INT. LE HASARD COAL MINE/TOWER - DAY

The activity from the Death Ray amps up.

ANGLE ON CONTROL PANEL

The digital read out shows

"1:40"

The digital read out flickers wildly and resets to read...

"1:30"

INT. SEA LIFE CENTRE/ELEVATORS - DAY

Zahra supervises the Children getting into the elevator. She tries to remain calm.

TEACHER
(Dutch, subtitled)
Come along - we don't want to miss
feeding time.

EXT. AIRSPACE - DAY

The two F-16 fighters race through the sky.

EXT. BOAT DOCK - DAY

Filibert and Iniko board a fishing trawler.

EXT. HIGH SPEED TRAIN TRACKS/OUTSIDE THE HAGUE - DAY

The NATO high speed train races towards The Hague, which is seen in the near distance.

SUPERIMPOSE: "THE HAGUE, NETHERLANDS."

EXT. LE HASARD COAL MINE - DAY

The ceiling of the tower is blown off as the building shakes and trembles.

EXT. BIRD'S EYE VIEW ABOVE THE HAGUE - DAY

Vibrations, harmonics, and flashes of light ripple the view of the city from the stratosphere.

EXT. AIRSPACE - DAY

The two F-16 fighters race through the sky.

EXT. PEACE PALACE - DAY

The building begins to vibrate as...

ANGLE OF CLOCK TOWER

The clock hand minute hand moves to 1:30.

EXT. AIRSPACE/ABOVE LE HASARD COAL MINE - DAY

The two F-16 fighters fire missiles.

EXT. PEACE PALACE - DAY

The building flies apart.

EXT. BIRD'S EYE VIEW ABOVE THE HAGUE - DAY

Concentric circles of energy spread out from the Peace Palace with one edge of the wave moving towards the ocean.

EXT. LE HASARD COAL MINE - DAY

The building explodes from the missile hits.

EXT. SEA LIFE CENTRE - DAY

The wave hits the building and levels it.

EXT. HIGH SPEED TRAIN TRACKS/THE HAGUE - DAY

Train tracks are torn apart by the wave, moving toward the oncoming NATO Train SCREECHES to stop.

EXT. HIGH SPEED NATO TRAIN (MOVING) - DAY

Occupants are tossed about from the sudden attempt to stop.

RUNE

Hang on!

EXT. HIGH SPEED TRAIN TRACKS/THE HAGUE - DAY

The end of the wave hits the NATO train derailing it - the wave recedes.

EXT. BIRD'S EYE VIEW ABOVE THE HAGUE - DAY

The energy wave recedes leaving billowing smoke and destruction of a 250 meter radius from the Peace Palace.

INT. FISHING TRAWLER/CABIN AREA (MOVING) - DAY

Filibert and Iniko sit in the small cabin of the rocking trawler. They stare silently at each other as the CAPTIAN maneuvers the boat up the coast line.

The Captian leans forward not believing his eyes.

EXT. NORTH SEA/COAST OF NEHTERLANS - DAY

In the distance of the winter day a column of smoke pours up from a point on the coast - flashes of lightening spark and a low RUMBLE reverberates.

INT. FISHING TRAWLER/CABIN AREA (MOVING) - DAY

The Captain points out the cabin window.

CAPTIAN
(Dutch accent)
Did you see that? Over there?

Neither Filibert of Iniko respond. Filibert pulls out a pistol from his coat.

The Captain turns to Filibert...

CAPTIAN (CONT'D)
Something terrible is happening.
We must turn back.

And sees the pistol Filibert is pointing at him.

FILIBERT
We'll turn back when I say.

ANGLE ON CAPTAIN

Captain turns back to the helm. Strapped onto the console in front of him is the Emergency Position Indicating Radio Beacon. The Captain glances over his shoulder...

ANGLE ON FILIBERT AND INIKO

Filibert and Iniko sit staring silently at each other. The pistol is laying in Filibert's lap.

ANGLE ON CAPTAIN

Captain discreetly activates the Emergency Position Indicating Radio Beacon, giving the ship an open microphone.

ANGLE ON FILIBERT AND INIKO

Iniko looks away from Filibert in shame.

FILIBERT (CONT'D)
Betrayal is never rewarded.

INIKO
Neither is cruelty.

FILIBERT
We both know that's not true.

EXT. THE HAGUE - DAY

Devastation. Billowing clouds glow orange-red and angry with repeated lightning strikes from the over-charged atmosphere. A flurry of whit phosphorus ash falls over the rumble.

A strong wind blows dust and debris - out of the toxic environment strides Kort.

INSIDE FACE PLATE - KORT'S POV

Data is gathered as Kort surveys the landscape. Kort scans onto the twisted metal of a school bus and the remains of the Sea Centre.

Beyond the leveled Sea Centre building is a series of iron air vents poking up from the ground like mushrooms.

A warning message types out across the face plate:

"Power Core 3%. Power Failure - 1 Hour."

EXT. HIGH SPEED TRAIN TRACKS/THE HAGUE - DAY

NATO staff members, Graven, Angar, and Rune crawl and climb their way out of the derailed NATO train, coughing and sputtering noxious air.

Rune and Graven support Angar as they walk away from the wreck and the city.

RUNE

Everyone move out. We need to get
as far from the site as we can.

INT. SECRET NATO LAB/BOILER ROOM - DAY

Kort kicks through a steel grate and enters the room through the air duct.

INT. AIR DUCT - DAY

Kort moves down the air duct, his body conforming to twists and turns.

INT. SECRET NATO LAB/CORRIDOR - DAY

Kort punches through a steel grate covering the air vent and enters the room.

NATO SECURITY 2, 3, and 4 advance with caution down the corridor with FN-P90's at the ready.

A silent red alarm light rotates in the corridor lit only by emergency wall unit lightning.

The team come upon an open heavy metal doorway that appears to have been ripped and twist open.

NATO Security 2 gives his team members hand signals and the team set up to tactically enter the room.

An EERIE sound followed by THUMPS and THUNKS is heard.

NATO Security 2 talks quietly into his head piece.

NATO SECURITY 2

(French, subtitled)

Team 2. Are you in the west
corridor? Team 2? Respond.

All the NATO Security grab their head pieces in pain as a high SQUELCH shatters the silence.

NATO Security 2 looks down the red rotating light bathed hallway and response to a darting shadow.

NATO SECURITY 2 (CONT'D)
Team 2 - identify!

Kort sprints out of the dim and hurls himself at the group of NATO Security.

INT. SECRET NATO LAB/POOL ROOM - DAY

Kort and the NATO Security unit CRASH and tumble into the emergency lighting lit pool room. Large pulleys hang loosely from the ceiling from thick rope as other nautical equipment and gear lay scattered about.

Inside the room, flush with the floor, is a large pool, which is the entrance to the aquarium tank one floor below. Spooky lighting glows and waivers from somewhere deep in the pool.

SERIES OF SHOTS - CLOSE COMBAT FIGHT

- A) The NATO Security struggle with a weakened Kort.
- B) Kort is shot close range and takes gun to return fire.
- C) NATO Security 3 jumps on Kort's back and plunges a knife in Kort's sternum. Kort hurls him off his back.
- D) NATO Security 4 takes a dangling pulley and swings it at Kort. The pulley catches Kort in the head. As Kort stumbles back, he grabs NATO Security 3 and they both plunge into the pool.

INT. SECRET NATO LAB/AQUARIUM ROOM - DAY

Zahra, Teacher, and Children are milling about the aquarium room. One wall is - from top to bottom - the front of a water-filled tank with water glowing from hidden emergency lights.

The group is startled by two bodies plunging into the tank. The Children SCREAM as the long tentacles of a giant octopus dart out from the unlit water and pull NATO Security 3 back into the darkness.

ZAHRA looks at Teacher and points to the exit.

ZAHRA
Vite! Vite!

As the Teacher herds the CRYING Children out of the room,
Zahra hits the intercom button on the wall.

ZAHRA (CONT'D)
(French, subtitled)
Containment Team to Aquarium Room!

INT. SECRET NATO LAB/AQUARIUM TANK - DAY

Kort floats suspended in the murky glowing waters. He pulls
the knife from his chest sending grey goo oozing out and into
the waters.

INSIDE FACE PLATE - KORT'S POV

His particle vision shows a large glob, being underwater is
interfering with his vision. Kort turns to the tanks glass
front and see Zahra looking at him.

INT. AQUARIUM ROOM - DAY

Zahra looks at Kort.

ZAHRA
(softly)
Kort...

INT. AQUARIUM TANK - DAY

INSIDE FACE PLATE - KORT'S POV

Kort's field of vision swings 180 degree from looking out of
the tank at Zahra to behind him as...

A giant octopus grabs Kort, slamming him to the glass.

INSERT KORT'S ABDOMEN

The octopus's beak CRUNCHES into Kort's abdomen causing grey
goo to gush.

WIDER ANGLE

Kort rears back, trying to push the octopus off him, but the creature's grip is too strong.

Suddenly a large electrical charge BURSTS from Kort.

INT. AQUARIUM ROOM - DAY

The glass of the tank explodes sending Kort and the now fried octopus flying into the room followed by a rush of water emptying form the tank.

Zahra is knocked over by the gush of water. She slips and slides to her feet to...

See Kort staring at her, crouched and ready to spring. The protective plates around his abdomen are torn away as well as chunks missing from the octopus's former grip on him.

ZAHRA

Kort. Do you remember, my love?
It's Zahra. See me.

CONTAINMENT TEAM rushes into the room with FN-FS2000 rifles drawn, Zahra gives them a hand signal to standby.

ZAHRA (CONT'D)

See me.

INSIDE FACE PLATE - KORT'S POV

Data inputs go berserk - Kort's visual screen flickers and statics, struggling to stay active and tuned.

Kort flops to the ground lying on his back and begins convulsing.

MONTAGE - KORT'S MEMORY FLASHES

-- NINETEEN YEAR OLD Zahra saying, "You belong to me now."

-- TWENTY-ONE YEAR OLD Kort and NINETEEN YEAR OLD Zahra kissing in the rain in New York city.

-- FORTY-EIGHT YEAR OLD Zahra in the shower saying, "I love you, Kort."

BACK TO SCENE.

ANGLE ON ZAHRA

Zahra rushes to his side and grabs his hand.

ZAHRA

Kort... I'm sorry I left you there,
Kort. I'm so sorry you had to live
this hell. Forgive me, my love. I
can make it right. I can set it
back to the start, back to what you
wanted.

INSIDE FACE PLATE - KORT'S POV

A warning message types out across the face plate:

"Total Power Failure. Self Destruct Sequence Initiating."

ANGLE ON KORT

Kort straightens up, hangs his head, and shows his palms.
His body turns a sad blue.

WIDER ANGLE

Zahra looks away in anguish.

ZAHRA (CONT'D)

Take him.

Zahra releases her grip. The Containment Team moves in and
carries Kort away.

EXT. FISHING TRAWLER/OFF THE COAST OF THE HAGUE - DAY

The boat rocks in the cold North Sea as the destroyed portion
of The Hague smolders and flashes.

Three NATO patrol boats converge on the trawler.

INT. FISHING TRAWLER/CABIN AREA - DAY

Filibert and Iniko sit silently as NATO OFFICER is heard
calling to the ship over a loud speaker.

NATO OFFICER (O.S.)
(Dutch, subtitled)
Come aft with you hands up and
prepare to be boarded!

The Captain cautiously walks past Filibert and Iniko and exits the cabin.

INIKO
It's over. Kort's has failed.
He's not bringing Zahra. People
killed for nothing.

INT. ZAHRA'S LABORATORY - DAY

Zahra is in surgical gown surrounded by SURGICAL ASSISTANTS. Kort is strapped to an operating table. He is shaking and oozing.

FILIBERT (V.O.)
Nothing's ever over - it just
mutates and survives.

INSIDE FACE PLATE - KORT'S POV

Kort looks up at Zahra.

ANGLE ON KORT'S BODY

Zahra takes a scalpel and cuts Kort from the sternum down. Surgical Assistants help clamp open the skin flaps as Zahra reaches in and reaches the magnesium self-destruct unit. As she pulls the ball out, his body dies and a trigger to activate the device reacts with a puff of smoke from his abdomen.

INT. FISHING TRAWLER/CABIN AREA - DAY

INIKO
You'll have to face this world
alone. Face what you did.

Iniko gently takes the pistol from Filibert's lap.

Filibert looks over to the console at a nautical clock. It reads 2:30.

MONTAGE - FILIBERT'S MEMORY FLASHES

-- Frau Austerlitz and Helga lay dead along with Russian soldiers in Berlin apartment.

-- SIX-YEAR OLD Filibert finger pointing to clock tower.

BACK TO SCENE.

ANGLE ON FILIBERT'S FINGER

Filibert's finger points to the clock and starts small, counter-clock wise circular motions.

FILIBERT
I always have.

A gun SHOT.

WIDER SHOT

Iniko lies dead. Filibert stares at the clock as NATO TROOPS are seen through the windows boarding the rocking boat.

INT. AMSTERDAM CAFE - DAY

Graven and Angar sit drinking tea and coffee. Graven's left arm is in a sling and Angar wears a neck brace. News media in the background spins the destruction of Den Haag.

GRAVEN
So what happens now?

INT. ZARHA'S LABORATORY - DAY

Kort's brain is placed in a vat.

ANGAR (V.O.)
Our research will continue. Now
that we have the final piece...

Kort's spine is laid into a shallow pan full of liquid. A LABORATORY ASSISTANT withdraws fluid from the spine with a syringe.

ANGAR (V.O.) (CONT'D)
...we can move forward. Kort's
biology was the missing key to
creating modification acceptance.

GRAVEN (V.O.)
More killing machines.

INT. ZARHA'S LABORATORY/HER OFFICE - DAY

Zahra writes out complex formulas on a large white board.

ANGAR (V.O.)
Better specialized soldiers for
special needs. And progress in
organ transplants and prosthetics.
You don't think Zahra would stay on
just to create assassins, do you?

INT. AMSTERDAM CAFE - DAY

A WAITRESS approaches the table.

WAITRESS
(Dutch accent)
Anything else?

GRAVEN
Yeah, how's the apple pie here?

WAITRESS
Is good.

Graven nods and points questionably to Angar who shakes his
head. The waitress leaves.

INT. ZAHRA'S LABORATORY - DAY

The vat containing Kort's brain is set on a base labeled:
"KORT"

ANGAR (V.O.)
The world is a messy complex place,
my friend. It's security has
always fallen on the few to do what
needs done.

PAN FROM KORT'S BRAIN

Moving from Kort's brain reveals four larger vats where subjects in various stages of assembly float in liquid, breathing through masks attached to their faces. Each vat is labeled with a name:

"JEAN" "HANS" "D'ARCY" "RAZO"

FADE OUT.

THE END