

THERE IS NO JUDGEMENT DAY

Written by

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FADE IN:

INT. SURGERY ROOM - NIGHT

The head surgeon; a man and his team of one assistant; a lady, are working diligently on the naked body of a woman in the limelight on the table. The surgeon takes a tiny hammer and knocks down the bones in the nose. It's a bloody face. Neck down she's bruised and wounded.

The assistant is stitching a wound on the leg skillfully and fast.

INT. KGB HEADQUARTERS_MOSCOW - MORNING

Three officials are seated around the desk; a woman with her head and face wholly covered in bandages is facing them. The office has scanty furnishes; the table and chairs and a tiny table with one slim drawer standing naked at the back of the room.

BALK CHZOV, the man with the graying hair and moustache is the Chief of KGB; ROSPOV is head of GRU and KARPOL, a lean man with a bold head is the Nuclear Director.

Balk is sitting at the head of the table with his juniors at his side.

BALK CHZOV

You are a master, a weapon and a true comrade. You are a natural because it's an inherent thing for us to take our rivals by surprise and do to them mass destruction.

Karpol is looking hard at her; her swollen blue eyes are a slit, looking straight ahead with no definite aim at anyone.

You are our top secret; we are not going to inform the press about a new comrade. Ever heard a man shout from the rooftop when he's found gold?

His eyebrows go up questioningly.

I don't think so. It becomes his best kept secret. Bourgeois America has stepped on innocent toes while prowling this endless world; it's my duty to stop them in their tracks.

Rospev and Karpol shake their heads vehemently. Their eyes are intent on the woman.

ROSPEV

Akulina... your name is Akulina Baronova, you will retire to a dacha in Freiburg im Breisgm where you will recuperate and eventually start your new life. Welcome comrade, this is Russia.

She speaks through gritted teeth.

AKULINA

But it sounds to me as if you are putting me on remand. Have I done anything wrong?

KARPOL

Patriotism is not an overnight thing. We want you to go somewhere quiet, walk around, learn the language, see the people and the culture and warm to it...

She's shaking her head.

AKULINA

As an intelligence agent I'm used to finding myself in circumstances that I was not prepared for but I'm always ready to think on my feet and put my best feet forward.

BALK CHZOV

I understand. So, tell me, tell me what you truly want us to do for you at this moment.

AKULINA

I want you to understand that I was Americas' finest agent and I'll be surprised to see you want all that skill and sharp mind laid to rest in a dacha in the country.

Balk is concentrating, his head forward and nodding throughout.

No one wants to be rated as the third or fifth in the world, Russia deserves and can be the world's number one.

She takes her speech up another notch with enthusiasm.

Like you said, who would want to shout from the mountain when they have a best kept secret? America has secrets, I know them and maybe you too want to know what they are up to.

BALK CHZOV

Yeah, who wouldn't want to know how their brothers and sisters are doing? We have maps and other papers we found on you when we found you fainted.

She wheels her chair to the table.

LATER

A huge map covering almost the whole table is laid out; pins are piercing different points in the map. Akulina is effusively explaining, pointing on the map and circling with a pencil.

LATER

They sigh as they straighten up.

BALK CHZOV

Don't despair about getting
active again, we'll look into
it.

He goes to the table and out of the drawer picks a book.

I have a gift for you.

He walks to her side and hands her the book with a title;
SPEAKING RUSSIAN.

It has an audio CD, it's easier
that way.

AKULINA

Thank you very much. I know we
speak the same language even
without saying a word.

BALK CHZOV

Your surgeon will always be on
call just for you, if you feel
any discomfort, he is available.

They all get up and salute to her as she rises.

CORRIDOR

She walks towards the exit door with one escort in front
and the other one behind. She is limping on her left foot.

AKULINA

(To herself)

Russian roulette.

OFFICE

The three men are having a drink.

BALK CHZOV

Many defectors want to hideaway and hold on to their lives but she is just something else. Feels like I've just discovered talent.

KARPOL

I have my reservations about her. It's too early to be too trusting. Let's keep our eyes on her and be certain that this is not one of Americas' history making reconnaissance mission.

BALK CHZOV

As I get older, the more I get brusque and live fearlessly. I am prepared to handle whatever comes my way. If we trust her, then she will trust us. The turnaround of circumstances in life depends on how you first approach them, your attitude and the words you speak. Bottom line is that, you lead your life and direct it with your words and attitude.

He gets up and walks around the big massive table. He stands at the window and looks out. From the window sill he picks his sterling gold binoculars for more vision.

The two comrades pick up their hats, salute and walk out.

CZECH

INT. OFFICE - NIGHT

She's still in her bandages sitting in front of a big monitor; two men are sitting on the desk besides her. Two more are sitting at the door with papers on the lap.

Encrypted messages flood the screen.

AKULINA

They are talking about the submarines. They are commanding them to turn back fast and be in the secure American waters.

The man sitting next to her DARKSCHWITSCH shrugs.

ALEXENDER

That's not so important. I want something that will help me get some sleep tonight.

AKULINA

I'm going piece by piece translating it to you, what's your problem?

ALEXANDER

My problem is that I'm talking to a defector I can't trust.

AKULINA

They know about the tunnel, the underground tunnel that you thought would stop them from picking the waves and radar frequencies. They now know everything you know.

It goes on into the night with Akulina talking and Alexander leaning into her, all ears.

EXT. IN FRONT OF A HOUSE _FREIBURG IM BREISGM - SUNSET

The car comes to a halt, Akulina gets out, takes a moment to gaze at a medium sized red brick house in the outskirts of the village. The fence with wooden poles is sagging and swallowed by the overgrown grass that spreads into the forest. She has a beautiful floral scarf veiling the bandages.

The driver slowly releases clutch and the car starts rolling down the road quietly. She looks over her shoulder and watches as it disappears, nonchalantly.

It's heading towards a lively space with lots of people, kids and houses. Between her house and the rest of the village is overgrown grass and shrubs.

She takes the first step towards the house with vigilance.

INT. KITCHEN - EVENING

There are fruits, vegetables, and cooked fish on a plate. Dishes have been done, she touches a dish cloth; it's wet.

BEDROOM

It looks dim and old. She sneezes. Cobwebs are marred in the corners. She opens the closet; just a few neat packed peasant clothes. She picks out some items; a long check skirt, a cream white blouse and a head scarf and changes into them. Her sneezing continues.

Immediately she puts her head on the pillow, she closes her eyes.

EXT. STREAM - DAWN

A woman is bent washing her face and legs in the running water. She straightens up to show off her pale face and blonde hair. She has a basket on the bank with fish that's jumpy. It's Akulina; without the bandages

She wades through the water naked and bathes in the river.

LATER

She carries her basket while she walks around the forest, a fold in the front of her dress and filling it with flowers. The mushrooms, she drops them in the basket.

INT. KITCHEN - SUNRISE

She cooks and sits down and eats at the table with proper table etiquette.

EXT. VERANDAH - DAY

She has turned the old kettles and basins into flower pots. She's now moving them up and about to make a colorful display of the flowers. She sweeps the patio.

INT. BEDROOM - AFTERNOON

On the bed is a collection of nondescript metal pieces of jewelry. She picks up a heart shaped necklace; the bottom of the heart is longer and sharp.

She practices a stabbing motion on an invisible attacker in front. She puts on the ring; the design is of a star, a star that's dangerously sharp. She puts it on the mid of her index finger, sneezing ensues; she puts it to her neck and imitates cutting her throat.

LATER - AFTERNOON

She is sleeping.

EXT. FOREST_ VALE - DARK

A body is uncontrollably speeding, rolling down a STEEP slope into a vale. Water splashes as the body lands at the bottom, coming to a halt. The jet black hair is covering the face.

Around the vale, in the woods, eyes of an animal light up, within some distance, another set of eyes light up and the ears stand. Three wolves come out of the woods and jog down towards the body.

INT. BEDROOM - AFTERNOON

She fights out of her sleep. Blood trickles out of her nose.

KITCHEN - AFTERNOON

There is a trail of blood drops on the floor. She is perusing the drawers in the kitchen.

AKULINA

Where is the phone? I'm going to die. Wait, I don't even have any phone numbers or contacts...

SITTING ROOM

There's a small TV on a brown small table, the armrests of red suede sofas are bald. She stands in the centre of the living room.

AKULINA

I know you're watching me.

She looks about.

My nose is bleeding and it won't stop.

She changes position and looks up at the corner.

I'm losing blood every second,
can you please send me my
surgeon.

She sits down and holds a long cloth to her nose; she pulls more of it to her nose when the other part soaks.

INT. SURGERY ROOM - MORNING

The surgeon Richmond Goehner is washing his hands and puts on the gloves. The assistant robes him in the green surgical uniform. A man gets up from the dim corner, he's in a suit. He whispers into Richmond's ear and they start an inaudible argument. The surgeon turns to his assistant AGLAYA.

RICHMOND

Aglaya you can go, I'll handle everything. Mr. Zubor here wants a private session.

Aglaya obliges and leaves the room. Mr. Zubor takes off his clothes and lies on the thin stretcher. Richmond covers him up to the chin with a blue sheet and puts a drip in his arm and connects the monitoring machines to his body.

(Continues)

This is the anesthesia. It lulls you to sleep until I'm done.

The fluid starts going into his veins, with the liquid in the drip half the surgeon plucks out the needle from his arm.

(Continues)

I numbed you but you can still hear me, don't you? You are one of the luckiest, just relax and don't get into a fright. It will be so fast. Many people pray for this kind of death where you get into deep sleep and pass on to the other side.

He takes out a gun from his socks, puts it to Zubor's forehead, he pauses and pulls the trigger. It's a soundless bang.

(Continues)

The bloody end.

Aglaya comes in pushing a trolley with a bucket of water, cleaning agents and a mop.

(Continues)

Incinerate him.

INT. KGB OFFICES - NIGHT

Balk Chzov is having a drink with Rospev.

BALK CHZOV

The surgeon has also got rid of Freud, the man who was financing this rebellious underground democracy coup.

ROSPEV

Those guys who have been running this night time sailing for emigrating Russians were done away with last night, together with the entire crew that boarded the ship.

BALK CHZOV

Those two just didn't know what they were talking about; I'm I the only one who knows what's good for this nation.

The door swings wide open.

Karpol steps in with a menace face.

BALK CHZOV

What do you think you are doing?

Rospev rushes to close the door behind Karpol.

KARPOL

What do you think you are doing?
What's with this massacre on our agents?

He walks around the table to face his senior. He's fuming.

People who have put their lives on the line, their families on the sidelines to protect this nation, you think that girl can replace these five people?

BALK CHZOV

Why I'm I the only one with insight? I'm sorry that the fucking agents were two faced.

KARPOL

You've forgotten about Russia...

BALK CHZOV

Don't you forget who you are addressing.

KARPOL

We have deadlines for so many developments and I don't remember you mentioning them ever since she walked in your life, it seems. If you want her to stay, she won't be good as an agent; I think that maybe you should take her as your wife.

BALK CHZOV

There is a line between our friendship and me as the head of the KGB, you take orders from me and I don't think you want to cross it that line.

Karpol backs away. He stands to attention and salutes. He walks out. Balk is taking in deep breaths, he's shaking. He takes his seat. Rospev is starry eyed.

INT. BEDROOM ROOM - NIGHT

Richmond Goehner is on one knee by the bedside bandaging Akulina's nose. A bag of his medical kit is open on the floor.

AKULINA

Are you married?

RICHMOND

We're on separation.

AKULINA

Do you have kids?

SURGEON

She's a teenager and lives...

Her lips on his lips- things heat up immediately.

He pulls away - momentarily.

SURGEON

Your nose...

AKULINA

It'll be fine.

They tear the clothes. Naked. Making passionate love.

LATER

They fall back on the bed, chests rising and falling.

INT. KITCHEN - MORNING

They are eating breakfast at the table. She stares at him. His head is down, looking into his bowl of cereal.

The table hits Richmond on the chest, Akulina is flying doing a back flip. Her hands are inside the drawers.

Richmond points a shot gun at her back. Her hands roam the shelves- they are EMPTY.

RICHMOND

So yo have trust issues?

She surrenders her arms up in the air.

AKULINA

Who are you?

RICHMOND

Our most important principle in medicine is confidentiality between a doctor and his patient. If you don't trust me, you are sending a message to your brain to reject any treatment I give you.

AKULINA

You are not just an ordinary surgeon, are you?

RICHMOND

I'm an extraordinary one, yeah.

She turns around listless, he puts the gun down.

AKULINA

It isn't like me to fail a task like grabbing a knife and aiming it at someone's chest.

RICHMOND

Are you disappointed that I'm alive.

AKULINA

No, the execution was a flop. I need to get back in the game. I'm coming with you; this is my wake up moment.

EXT. MERCEDEZ BENZ ON THE ROAD - AFTERNOON

She has a photo in her hands. It's a woman who has a fierce pulchritude.

RICHMOND

(Pointing at the photo)

You were beautiful there.

AKULINA

Thanks, this face and its name
are gone, now I have new
identity.

RICHMOND

You look stubborn in that
picture; and surprisingly, you
have already marred your new
face with the same look.

AKULINA

It's in the eyes.

He takes the photo from her hands, his eyes on the road and
on the photo. He hands it back. She digs it with her eyes.

RICHMOND

I might have committed a crime
by coming with you. Were you not
supposed to wait until they
summoned you?

AKULINA

I don't mind, people in power
don't scare me. They end up
getting used to me even if they
are the Iron Curtain.

The road straddles a frosty forest. Akulina is looking out
the window with a smile.

It's beautiful.

RICHMOND

I know.

AKULINA

I used to relate Russia, the
Kremlin with to a wild..

A fluffy animal sprints across the road to the other side.

(Pointing to the
animal)

You see how wild it is? I
thought that it was dangerous
place where you have to be a
savage scavenger and fight for
your survival.

(Pause)

That hasn't changed.

RICHMOND

Those names we have nothing to
do with them, it's for people
who speak behind our back.

(A pause)

I have a positive, patriotic,
poetic book that will tame your
mind.

AKULINA

I bet you do.

INT. RICHMOND'S APARTMENT - NIGHT

LIVING ROOM

The décor is minimal, just sofas, a TV on a wooden square
stand and a medium height book shelf filled with books.
There's a small blanket on the sofas, dirty plates on the
table and shoes under the table.

Akulina is looking at the books on the shelf. She takes a
paper roll on the shelf, she opens it, its the Cyrillic
alphabet. She throws it to the sofa.

She touches the rococo book end at both ends of the shelf.
She's touching the smooth bookend lovingly; she tightens
her grip as she caresses it. The bookends moves, knocking
down the books.

She whistles as she pulls the rococo bookends and wallah,
there comes a drawer. It has compartments that hold
ammunition; guns, knives, ropes, gloves and more. She
chuffs the guns in her pants and the knife in her boots.

EXT. RAILWAY LINE - EVENING

The train is full; Richmond and the other passengers are sitting tight next to each other. He has his shopping bag on his lap.

The station is coming into view. The man seating to him gets up. A long book drops on the seat behind. Richmond's hands are on the book, the other man on the seat is picking it.

The book owner has long disappeared.

EXT. ON THE WAY - NIGHT

He pauses by the side lamp, leafs the pages, finds a paper with scribbles on it, he lights a cigar... and the paper.

It burns in his hands, burns his fingers and throws down the black ash.

LATER

Akulina is comfy on the couch reading Analytical Quantitative Chemistry. Richmond comes in the front door with shopping bags.

RICHMOND

Interesting, why are you reading that?

He walks to the kitchen.

AKULINA

When I sit still and do nothing,
I can feel my brain going empty,
and then I'll get unhappy and
angst fills in.

RICHMOND (V.O)

Aren't you mad that I was gone
for long?

AKULINA

My oratory skills are not close to average, I can't articulate myself very well. I don't argue or shout, I just fight, and right now I think that's uncalled for.

He stands at the kitchen door.

RICHMOND

You know they know that you are here, right?

AKULINA

There's probably someone watching because after you left the phone rang like crazy, curiosity got the better of me and I answered. So I now have an address to my apartment.

RICHMOND

mmhh...!

He comes and sits on the sofa, he switches on the television. They are met with a crowd in Iran that's gone berserk, burning everything in the streets in the town. The breaking headline running across the screen at the bottom reads:

OPPOSITION IN IRAN WANTING A REVOLUTION.

AKULINA

Thanks for everything. I hope this new place one is not sequestered like the place in Freiburg im Breisgm. It felt like I was thrown in a faraway place like Taiga.

She takes the paper roll and puts on her jacket.

RICHMOND

Take care.

She waves the paper at him.

AKULINA

Thanks again.

INT. KGB OFFICES _ CONFERENCE ROOM - NIGHT

The conference room walls are steel and cylindrical. The door is shut and eleven men including Balk, Rospev and Karpol are among the crew. Four paper boards are standing in front with untidy scribbles, drawings and words on top of each other.

BALK CHZOV

So comrades, I mean we have
America in the palm of our
hands. Should it play its cards
wrong...

(He makes a fist)

We will squash it.

KARPOL

We can lie to other people not
to ourselves, we have to
painfully truthful in order for
us to correct our mistakes; the
American ballistic missile is
vicious, no one is at par with
it. I don't want to sound
dejected but what are we going
to do, start over?

Balk Chzov, hands up and down slowly, calms him down.

BALK CHZOV

No, ours will remain the same.
We are going to let them know
that we know and they will have
to dumb it. It'll take time for
them to come up with a new one.
Aren't they just hypocrites,
speaking against atomic bombs
and not walking the talk?

Everyone nods, looking impressed.

ROSPEV

We are taking advantage of the chaos going on in Iran, by the time it is calm, universally, the Soviet Union will be on top. The opposition is toppling the present Shah and we are toppling the States.

Balk Chzov points to the man in jeans and a black shirt sitting back on his chair, MARK.

BALK CHZOV

Yes, yes, that reminds me, Mark what's the plan?

Mark talks like he's tired, he rubs his face and yawns.

GEORGES

Um, we have our agents working on the ground,

(Clears his throat)

We are on the opposition side, so we are going to go over the estimated budget.

Balk hits the table with his fist; he shoots up in anger and barks

BALK

You think you are fucking talking to your kids? Are you lazy? Do you have a hangover? Because if you do, if you do my boy, I'm going to lock you up.

GEORGES

No sir, I'm fine.

BALK

Then talk with conviction, like a man with a resolution, a fighter. What we are talking about here is not your small family of three where you frightened by a budget.

He takes some air.

You should check yourself, It sounds to me you are not taking good care of your family; you must be an irresponsible father, husband. You better put your house in order because I'm going to take a peek.

(Pause)

Yes, what were you going to say?

Georges straightens up, his voice louder and sonorous. He elucidates his point in an effusive way.

GEORGES

We are going in, America is going in. they are going to stabilize and we are going to stabilize in our own interpretation. The imam has asked for more than we offered to spread a word of favor for us during the mass prayer at the mosque.

BALK

Stop talking about the budget, the finances. I want things that get done. Why do you use every chance to say something about money, what, you want a raise?

GEORGES

No sir. We are providing arms to the opposition and the oil deal will be sealed when they take the seat.

BALK

The deal is none of your business; concentrate on the subtle tactics, the finer details will be handled by the relevant authorities.

A man clears his throat and adds some, it's VALENTIN, a young man.

VALENTIN

We want those oils and we are going to brush away anything, anyone who stands in our way, besides America won't fight us on foreign soil. While the international laws and talks delay everything, we accelerate our move and make a deal.

There's a joyful ambience in the room. Tono is leaning on the table, paying his utmost attention.

BALK CHZOV

Tono did you do your assignment?

TONO

Sir yes sir, we have gathered about nine Americans in jail.

BALK CHZOV

Yes, that's a reasonable number worthy of an exchange.

INT. PRISON CELL - NIGHT

An iron bar gate, inside a prison guard with an AK47 walks up and down the short prison ally. There's an iron gate on his side, a man in civil clothes, a tourist is standing at the gate holding the bars. At his feet are trays of food.

Four men and a woman are seating on the slim bench. The man sitting next to her takes off his jacket and puts it on her.

Clink! Another guard unlocks the outside Iron gate. He pushes in a trolley with a tray of food. The guard in the prison ally points the gun at the man holding the bars.

GUARD

Back away.

The man sits on the bench. The incoming guard pushes the food under the gate.

The guard bringing the food goes away. The tourist springs to the gate and shakes at it, roaring.

TOURIST

Why am I here? I'm just a tourist, I did nothing.

FOOD GUARD (O.S)

Don't worry this is a museum, an unforgettable memory, right?

TOURIST

Well I'm entitled to a lawyer. I want to get out of here and I'll never come here. If you let me go, I won't tell anyone about this please.

FOOD GUARD (V.O)

Can someone please give the poor guy a hand job at least?

There's a bang and click sound of a gate locking.

INT. PRISON INTERROGATION ROOM - SAME TIME

A man is aggressively convulses as the soviet soldiers water board him in a dim, small room.

EXT. IN FRONT OF APARTMENTS - NIGHT

The opposite side of the road is busy with coffee shops, pubs and a line of shops. People are out in heavy jackets having a good time in the snowing weather.

INT. APARTMENT - NIGHT

Akulina is walking up the stairs. There is noise from behind the doors she's passing on the first floor.

INT. AKULINA'S APARTMENT - NIGHT

It looks cold, a tiny kitchen, a tiny bathroom and a living room with a settee and an old rug on the floor. The Cyrillic alphabet is hanging on the wall.

LIVING ROOM

She undresses, leaving her bra and panties on. She takes a bow and with the horse stance, she practices the kung fu moves until sweat drops from her face.

INT. GADGET STORE - NIGHT

A Chinese man has put an assortment of gadgets on the counter. Akulina is going through them.

CHINESE MAN

I have a special expensive camera that I don't show to everyone, but you, I can show you. You seem to know a lot about these things.

He disappears to the backroom and comes back with a small box. She opens it and looks it all over.

Its size makes it undetectable to the ordinary person unless you know what you are looking for.

AKULINA

Do you mind me engaging you for some private work that I want you to stay tight lipped about?

He gives her a vehement nod.

CHINESE MAN

I think I like you.

AKULINA

Like a daughter?

He shrugs.

EXT. FOREST - NIGHT

In the dense forest, up the snow dunes, down in the slopes of the snow dunes, an army of soldiers are at work carrying heavy huge pipes. An atomic bomb is being set up.

In a minute everyone backs away, standing behind a tall, erect man, KLIKOWICZ who flaunts his position in his thousand badges and an aura of an authoritarian.

A truck with furnishes of computer screens, wires and monitors is parking among the crowd. The men in the truck are busy with the computers.

KLIKOWICZ

Vlamiir what are you waiting for?

In a moment, the atomic bomb escapes with ground shaking pressure and catapults into the sky. All the heads are looking up.

A bright light, an earth tremor where they are standing... they look at the explosion as it forms a high light in the sky far away.

A man from the truck shouts: 17 seconds 60kilometres.

KLIKOWICZ

Incredible.

Backtracking up and down the slopes...

High up a pine tree with a face in a mask, Akulina sighs, takes down the binoculars and comes down the tree.

She ski's away.

EXT. ON THE ROAD - DAYLIGHT

Akulina is on the motorbike, touring the town. She takes a turn and another unplanned turn till she arrives in the shanty part of the town. Houses are made with planks and any kind of wood.

She's driving slowly watching the people sitting in front of the houses drinking in the morning. A kid is jumping over the back of a kid chair, she trips and her head bumps the surface of a rock.

Akulina abruptly turns her motorbike around.

She picks up the little girl, the mother bursts through the door, grabbing the child from her. Akulina dashes to the neighboring house, with a truck parking in front. She bangs on the door, a man comes out.

ON THE ROAD

Akulina is driving into the busy town, the truck is following her. She parks in front of Richmond's practice. They all get in.

LATER

She comes out, walks to the opposite side of the road and sits down on the pavement.

Later the mother walks out holding the girl in her arms, a bandage around the little girl's head. The neighbor drives away with them.

Akulina watches a tall man with a luxurious coat and a hat walk in the practice.

After a long time Richmond and Aglaya come out, locking the doors.

EXT. ROADSIDE - AFTERNOON

Richmond is walking besides the road from his office.

He goes on outside town.

EXT. VOLGA RIVER - SAME TIME

A boat passes by. It's quiet around. He's looking into the water.

He peels off his clothes, his shoes and watch. He removes the swimming eye goggles with a torch in front. He fits them on.

In his underwear he approaches the water... slowly he goes in until it covers his head and he disappears.

UNDERWATER

He looking about, he swims to the crowding aquatic shrubs. In the middles he removes a black box. It's rectangle 12 inch box. He swims to the back with it.

EXT. VOL MAXIMUM PRISON - AFTERNOON

Akulina and a man with a strong physique, KUMON, walk into the penitentiary towards the watch towers.

WATCH TOWER

They walk up the stairs and reach the top. The guard is holding an AK47, looking down at the prisoners having a recreational time.

KUMON

(To the guard)

Let us relieve you for some minutes. Go down and have some water.

The guard gleefully hands over his gun.

Kumon scans the playground with the objective lens. He hands it over to her.

She's looking; the prisoners are seated in groups. One guy with bleached hair is standing in front of his gang singing. A pair of muscular guys is lifting weights.

The others are spread out or sitting along the fence. The nerds are reading and reciting poems from books, she spots two who are sitting pretty tight and quiet.

KUMON

Do you see any that you like?

The cross hairs aim on the guy who's reciting a poem.

Take him out.

She quickly changes her target and focuses on two guys who are poking and pushing each other around; starting a fight. She aims at the burly strong one.

The bullet goes flying and blows off his head.

_panic... the prisoners run WILD around.

Use this chance to pick someone
randomly and hit him on the
back.

Her forehead is wreathing in sweat.

In the confusion of the prisoner who are going in all direction, She spots a guy with a glittering metal protruding from his fingertips under his oversized jersey going towards..

A bullet on the back brings him to his knees. He sags and falls face down.

Good, you're a good student...but
learn to act with speed don't
think too much.

All the prisoners are lying prostrate on the ground.

They walk down the watch tower and head to their car.

INT. RESTURANT - NIGHT

She's having dinner alone.

EXT. SIDEWALK - NIGHT

She walks up towards Richmond's office. Opens the back window and drops in.

INT. RICHMOND'S OFFICE - NIGHT

She walks in to the surgery room. She switches on her torch. She spots a dustbin in the corner. She opens it.

A hat... she picks it... the whole man who came into the office in the morning is in the dustbin, dead.

INT. CAFÉ - MORNING

Akulina enters. The café is full and buzzing. Two waiters are running around with trays.

The men are holding up newspapers at every table. She stands at the door and watches the whole scene.

A man gets up, picks up his briefcase, he nods to her as they go past each other. The waiters pick the empty cups and saucers for an exchange at the counter for tea filled cups.

People are filling out leaving the table and empty cups. She picks up a newspaper on the table.

MARCO comes to her side to take her order.

WAITER

What can I get for you Ms?

AKULINA

Black coffee with no milk, no sugar, very strong.

The coffee arrives in a wink. She hands him 10 Rubbles.

A lone sitter in the front table gets up.

Her eyes follow him. As he passes a man sitting near the door, he drops an envelope onto his lap. The sitter covers it with his coat.

He walks out goes right, past the big window. Akulina eye's are still on the window as Marco's mate; the other waiter follows.

The sound of a chair being pushed.

Akulina is sipping her tea. The man sitting near the door leaves. Moments later Marco goes out.

EXT. ROAD - SAME TIME

She's sitting on a bench; in front of her are cross roads. Marco comes running from the west going east, an envelope in his hands.

She watches him.

She gets up and goes his direction after he disappears.

INT. HERBAL CHEMIST - DAY

An Indian old woman is sitting on a mat; grounding herbs in a small mortar using a pestle.

Akulina is looking at the herbs on the wall.

INDIAN WOMAN

Not everyone is the same you know. you may be suffering from the same ailment but the causes are different, that's why even the treatment is different.

AKULINA

I have insomnia.

INDIAN WOMAN

What's wrong my child.

AKULINA

I feel guilty about something that I've done.

(A pause)

I want to sleep tonight; I want my old life back. I want immediate sleep.

INDIAN WOMAN

With time everything changes,
your life cannot be the same as
yesterday for you cannot reverse
the time back to where it was.

EXT. HOUSE - DAY

She knocks at the door, appears. Akulina swings a loaf of bread in her face.

AKULINA

Where is your husband?

WOMAN

He's here.

AKULINA

Ok can I come in, I want to see
him and while we wait we can
have a cup of tea. It's so cold
outside.

WOMAN

And it gets worse every day.

INT. LIVING ROOM - DAY

She leads her in into the living room. An iron stove with fire, stands between the two sofas in the living room. A teenage girl and her little brother are sitting opposite to each other with their hands extended in front of them towards the stove.

The woman goes into the kitchen, her daughter follows.

KITCHEN

The teenage girl sets up the tray, filling it with cups, sugar basin and the spoons. Her mother is boiling water in a samovar and dishing the bread.

LIVING ROOM

AKULINA

Do you go to school?

The little boy stares at her.

Akulina pulls her jacket up to her nose. She rubs the herb from her jacket into the fire.

What do you want to be when you
grow up sweetheart?

He stares at her.

The woman arrives with the tea and bread.

Akulina stirs her tea, her jacket still up to her nose. The other party drinks and munches in silence.

The family of three falls back on their chairs.

They blink repeatedly, fighting to stay awake.

She tiptoes through the house, opens the hallway door and walks towards the door at the end of the hallway. She takes out a gun from her boot. She taps on the door.

MAN VOICE (V.O)

Come in.

She pushes open the door, her other hand holding the gun in aim. Marco is finishing putting on his vest and turns around - he staggers back with hands up in the air.

AKULINA

I want the envelope, come on
fast.

MARCO

What?

AKULINA

I won't ask again.

She points the gun at his foot and shoots at his right foot. He screams, jumping up and down. He leans on the drawer by the bedside.

Faster than sound, he's got the gun out of the drawer and pulls the trigger.

Akulina FIRES - FIRES - FIRES relentlessly at his chest until he goes soft and falls face down.

She touches her shoulder, it's bleeding. She opens the drawers and bangs them shut in frustration.

MARKS... SHOE MARKS on the white duvet. She looks up, places her feet in the marks and extends her hands up the ceiling, a part of the ceiling shifts. She gets her hand inside and comes out with the envelope. A smile paints her face.

INT. LIVING ROOM - NIGHT

Akulina is standing at the book shelf. She picks a book and sits on the sofa. She puts her feet on the table, there are books and papers, she pushes them aside with her hands and taken aback, picks up one of the papers: American Accent.

The bedroom door opens and Richmond appears.

RICHMOND

That's non of your business.
Don't touch my stuff.

AKULINA

Don't you think you are trying
too hard to impress me? I mean
relax, I'm in Russia now and I
have a Slavic accent nowadays,
so no need to try and
Americanize yourself.

RICHMOND

I appreciate that.

He gathers his books and papers and goes to the bedroom.

AKULINA

I'll go its late.

She puts on her bike jacket and heads for the door.

EXT. RICHMOND'S APARTMENT - NIGHT

Akulina walks to her motorbike, Kumon is leaning against it.

KUMON

I been waiting for two hours
now, in the bitter cold waiting
for you. Now, shall we?

He gestures to a big masculine and robust motorbike in front of Akulina's.

AKULINA

I'll drive myself.

KUMON

I'm not inviting you, it's an
order.

EXT. ROAD - NIGHT

They're riding out of town; Kumon is breaking the speed limit. Akulina has a long luggage on her back.

In the middle of nowhere, he swerves out of the road into the forest.

They are kneeling on the snow hiding from the open road in the trees. He sets three tripod stands and mounts the rifles. He puts his eye on the eyepiece and looks at the stretch of road as far as he can see - it's empty.

KUMON

This is not a date, mind you.

AKULINA

I wouldn't go out on a date with you.

KUMON

I just didn't want to assume that you are in the know.

AKULINA

If you had told me well in time, I would have put on something much warmer.

KUMON

This is not a camping trip my dear...

AKULINA

Aag, don't ever use the word dear with me.

KUMON

Shhh...!

There is sound... she pays attention. A car is humming far away. He's on his knees at the tripod, his eye on the rear lens. The reticle lens is pointing to where the sound is coming.

HEAD LIGHTS... a silver car is approaching. It's getting near, nearer, he focuses on the man driving.

He squeezes the trigger -

Blood spatters on the windscreen.

The car loses control and pummels into a tree off the road.

She's looking in puzzlement.

AKULINA

Who is that?

KUMON

You do as I say and no questions.

AKULINA

What has he done?

KUMON

He was still going to die in the future anyway.

He picks up the second tripod and sets it in line but farther away to the right side of where they are. He points to her to take the third tripod to the farther left. She goes and sets up the tripod and mounts the rifle.

They are both at their stations waiting. Akulina lights a cigar.

AKULINA

Maybe this will warm me up.

KUMON

I don't trust you, I don't think you should be here, it's just that Balk...

AKULINA

Do I look like I care what your big head thinks? You are a disrespectful, intimidated chauvinist.

LATER

A car sound comes through the silent night. It's approaching from Akulina's side. Kumon comes running and sinks next to her.

KUMON

Get set, guess you were watching.

She's vigilant, her eye on the eyepiece and her fingers on the trigger. This car is speeding.

It flashes before her... she pulls the trigger three times. The car screeches in circles. It comes to a stop.

The passenger door opens and a guy drops himself out, he rolls onto the other steep side of the road.

Kumon charges and runs after him. Akulina hits the snow and throws it in utter frustration. A gunshot sounds off in the woods.

Some moments after, Kumon appears, with anger smeared on his face.

KUMON

Foolish son of a bitch!!! What were you doing? What the fuck was that you stupid...

AKULINA

(Screaming)

I'm not doing this, I'm no serial killer. You are a maniac, a psychopath.

Kumon smashes her head with the butt of the gun. She falls to the ground, swiftly tripping him down. They manhandle each other. Kumon finally has the upper hand as he holds her down.

KUMON

I won't go to prison should I blow your tiny brains, if you have any for that matter.

She pushes him away and gets up.

A car sound.

Kumon races to his station. Akulina is after him. the car is approaching. Kumon is kneeling before the tripod. Akulina is running.

Shiny metal on the road. She pulls a gun from the back of her jeans.

She fires... the sound of gun bangs runs through the forest. The car hysterically reverses in accelerated speed.

Kumon rushes towards her and on top of her. He pummels fists and kicks into her. She puts up no fight.

The snow turns red.

LATER

Kumon packs the equipment, Akulina is clutching to her ribs and coughing blood.

AKULINA

We were late for school, I was five and my little brother was six months and my eldest sister was seven. Mum was over speeding not knowing that there a cross fire between the police and a fugitive just ahead. To bring distraction and buy some time, he shot our tyre and we went flying.

He carries the bag.

I'm the only one who survived. That same thing might have happened to the little boy in the car if I had hit the tyre.

KUMON

I don't care. What? You want sympathy from me? I lost my family when I was young too, look how strong I turned out.

They get on the motorbike. The backpack pokes Akulina in the face causing her to lean back. She takes time to find a comfortable sitting. The engine roars to life and they leave.

INT. STORE - MORNING

She is in the queue with a brunette wig on, some jeans and a tired sweater. She's concealing her face in the sweater hood, bandages on her face. She has a phone to her ear.

RICHMOND (V.O)

Can you get me raspberry jam?

There are tellers. The queues are short.

AKULINA

Sorry, you are late. I can't go back I'm already in the queue.

SURGEON

But you are in the store?

AKULINA

So what?

SURGEON

Get me the jam then?

AKULINA

I'm not reckless, I take calculated steps. I'm supposed to be out of here in three minutes, I can't leave the queue.

On the rack next to the queue she sees a newspaper with the headlines: AMERICA FULLY ARMoured AND MAKING PLANS FOR WORLD WAR 3.

EXT. ROADSIDE - MORNING

She takes long strides with the paper bag under her arm, a car hoots the horn when she crosses the road without looking, her head bent on the paper.

She walks past a full restaurant.

INT. RESTURANT - DAY

The waitresses are balancing trays of coffee to the tables. Everyone has a copy of the newspaper. Two guys and a woman

are sitting by the window, the newspaper sitting on the table. The man with the glasses is ZAHUR with his friend ZUBOR, the redhead girl is ALINA.

The men are drinking beer, she's sipping tea. Zahur is effusively expressing himself.

ZAHUR

Hey this is not all of it. We have to wait for maybe fifteen to twenty years for a documentary that will have the whole truth about this. They will even interview the spies.

ZUBOR

They better not forget that we are the first to go into space, I mean what more could we have in the pipeline? Should there be war, I'm in. someone has to put America in its place, they have a big ego. They think they are the LORD of everybody.

The surrounding tables raise their beer to his tables. Alina leans in and speaks in a low tone.

ALINA

Calm down sweetheart, don't sweat. What's wrong with people putting humanity at the bottom of the priority list? The stock market beats humanity, not forgetting the oils and weapons.

ZUBOR

No, someone always starts a fight, someone undermining you, thinking you are less human. I just want to punch them in the face.

Zahur clicks his finger to the waitress and raises two fingers. She nods.

ALINA

Of course, as long as it involves adrenaline pumping action you are up to for it, that's why we need women as world leaders.

ZAHUR

The earth will have to swallow me. We don't want to witness catfights influenced by moody, emotional roller coasters.

ZUBOR

Why don't you like Mr. Putin's secretary?

Another round of beer arrives.

ALINA

Because she thinks she's everything.

ZUBOR

You see no reason at all. Us men we fight strategically, we plan and we have logic.

LATER

She walks up the front stairs of the apartment.

INT. RICHMOND'S APARTMENT - SAME TIME

She joins Richmond on the sofa.

AKULINA

How can they pour out all I have told them, the content is superfluous, unnecessary.

(She broods)

I should start looking after myself; they put me in a bad position. Or maybe I did, I'll get myself out.

RICHMOND

America is looking for you.

AKULINA

The person they're looking for is no longer there, can't you see.

She gets up and strolls around the house.

Blood starts dropping out of her nose. She does not notice.

RICHMOND

You are bleeding. I think you're stressing at such a rate that your body is getting a shock. Your nose is still fragile.

He goes over to her and pinches her nose.

Take it easy, I'm here for you. I'll protect you.

She gives him a disbelieving look and shakes her head.

Ok, it's your choice.

EXT. SEA - NIGHT

It's drizzling and misty; the sea is dark. Six big white jet boats and a small ship are bobbing on the sea. A number of men are wearing all back diving suits. They take press ups and stretch exercises.

Kumon signals for them to come together.

KUMON

My comrades, today is the exchange. This is a very important mission, you never know how events will turn out but whatever happens we are not coming back without our men. Italy and the Netherlands are the peace keepers, so we are not going to have word exchanges with America or else it would turn ugly.

They load into the boats and pull down their black face masks. They hydroplane as the darkness of the sea covers them.

LATER

An Italian flag on the warship on the right and an Ireland warship on the left. They lower small boats into the water with soldiers.

The Ireland boat approach Kumon. The Italian boats go to the American warship vessel.

Blindfolded American captives get up; the Russians untie their hands and remove the blindfolds from their eyes. An officer opens a document, with photos and description in every page. He checks the person against the photo and they let them in their boat.

A helicopter is coming. It's hovering above them. The Russian team holds up their weapons.

The Ireland representatives wave them down, down, down.

The helicopter turns and goes away.

IRELAND OFFICER

That was planned for emergency in case things went askew.

KUMON

And the Americans knew and we were left out, so that we can blast that helicopter and the world can have something to say about us and America stays the pure one.

IRELAND OFFICER

We are sorry about that.

He salutes and they drive away with the Americans, the Italian boat is on its way to Kumon's team.

A shot rings in the vast sea.

Three more shots and every ship is pointing their armory into the water.

A hand from under the water appears. A man comes to the surface, he has a badge of an Italian flag on his arm.

More men shoot up from under the water. They are holding four men immobile in front of them.

They remove the masks from the men.

DIVER

It's the Russians.

The captive Russians are led up into the Italian ship.

The American captain and Kumon climb into the ship too.

LATER

Kumon has his men following him down the Italian ship and get into their jet boats and head back.

EXT. PORT OF MURMANSK - DAWN

A DAY LATER

At the bottom of the sea are two balls of sea flora. The balls roll and stop momentarily.

The American divers, break out of the sea flora. They have backpacks. The other taps his wrist. They open the backpacks, take out wrapped boxes.

The bottom of a ship comes into view. They open the boxes and out comes the bombs. A second ship is a distance apart. They separate.

One sticks the bomb to the base of the ship and joins his partner.

EXT. MURMANSK PORT - DAWN

A huge building made with corrugated iron is housing ships, yachts and boats. Military cars are parking in the front.

Two ships are sitting still on the waters.

Two soldiers are smoking. Four are patrolling the area with rifles. Stone and Stewart stick their eyes out of the water and dip into the water again.

Two motorbikes arrive. The two men, together with the smokers and four patrollers group and make noise.

Stone and Stewart speed towards the motorbikes with guns in their hands. The patrollers open fire. Stone and Stewart reciprocate.

Stewart gets the handles, sitting back to back, stone picks up the second motorbike and balances it on his lap.

Bullets hit the motorbike, with his other hand he uses his gun to shoot.

Soldiers file out of the boats into the cars and cut to the chase. They relentlessly spray bullets after the pair.

Stone presses a button.....double explosion.

A ball of fire goes up into the sky. Stone drops the motorbike...it goes into flames.

They are zipping past the traffic. The military cars are on their tails.

Stone takes a paper from his pocket and opens it. it's a map.

STONE

It's in line with the second
turn right after you enter the
CBD.

STEWART

Then we passed it, whats plan B.

STONE

Plan A is the best, right now we are cornered, so turn back.

Stewart takes a turn left. They are on the road next to the main road. A truck is in front, the squeeze past it and take a turn to the right back into the main road.

The road is clear except for the military car which is coming in front, two are coming from behind.

Stone opens Stewart's back and takes a rope and hands it to Stewart, Stone takes the handles.

A manhole cover dizzily comes into view on the road, Stewart throws the rope and pulls, the cover comes flying.

He lets go and it lands on the driver behind, the car gets out of control.

They jump off the motorbike and into the hole.

The military cars get in a head on collision.

INT. UNDERGROUND OFFICE - NIGHT

BALK CHZOV

What? What do you mean everyone on the ship is dead? Who did this?

KUMON

Sir we think it's the Americans but it must as well be the Britain's. their heads were covered.

BALK CHZOV

Are you assuming? And gingerly grappling in the dark for that matter? You can't give me a definite answer?

KUMON

They've been chasing them and
I'm sure that we will have them
before the sun sets.

BALK CHZOV

I want Akulina to handle this.
She is the one who knows the
Americans and how they behave,
their strategies. Both Britain
and America will take the heat
when I retaliate.

KUMON

This needs a man...

BALK CHZOV

Get me Akulina damn it.

INT. LIVING ROOM - NIGHT

Richmond and Akulina are lying side by side with a sheet
under their arms. Plates with leftovers are littering the
table. Jeans and t-shirts are strewn on the sofa.

RICHMOND

I have an ex wife, a daughter, a
grandfather and a mother. How
about you?

AKULINA

I don't like pillow talk.

RICHMOND

I just want to know you.

AKULINA

My family never existed, so
whatever I'll be telling you
will be fiction. When you don't
have family everything is easy
in life.

RICHMOND

When you have family, life is interesting.

A hard pound at the door. They jump up and grab guns from their jeans. Another hard pound.

Richmond quickly dresses up, Akulina runs to the bedroom.

He's at the door, he presses against the wall with the gun held in the ready in front of him.

RICHMOND GOEHNER

Who is it?

A small voice answers from the outside, it's his daughter ROSEA.

ROSEA (V.O)

Just open the door.

He sighs and slots the gun in the back of his jeans and opens the door. A beautiful teenage girl walks past him into the house.

RICHMOND

Rosea what are you doing here this late?

ROSEA

What? You don't want me? I'm no longer welcome here?

RICHMOND

Where is your mother?

ROSEA

It's not like you care, why do yo ask?

She nibbles at the leftovers on the table.

I want to move here and live with you because now it seems that you are putting all the responsibility on mum. We'll see how you'll do babysitting me.

RICHMOND

You talk too much. Do you like the puppy I sent you?

He joins her on the sofa.

ROSEA

I asked for a puppy when I was four and now I'm sixteen, do you want me to be excited? I'm over it can't you see that? I don't have time for a dog at least my boyfriend loves dogs, I gave it to him.

RICHMOND

What?

ROSEA

Yes.

RICHMOND

No, no you don't know anything about boyfriends. You are too young to think about boyfriends Rosea.

ROSEA

He has long hair, wears dirty jeans, and rides a motorcycle, unshaven, just the look of an artistic person. He's perfect; he's everything I ever dreamed of when I was a little girl.

Akulina is standing at the bedroom door.

AKULINA

Big dreams for a little girl.

Rosea gives her father a questioning look.

RICHMOND

Rosea this is Akulina.

Akulina gives her a wave and a mint smile.

So what brings you here my dear?

ROSEA

That hurts, it's like you are telling me I have no right to be here, I don't have to come here and I'm no part of your life.

(Pointing to
Akulina)

You'd rather have this stranger here, she has every reason to be here and I don't?

Akulina picks up her biker jacket on her way out.

AKULINA

I hope to see you again Rosea.

She shuts the door behind her. rosea gets up and walks to the kitchen.

ROSEA (S.)

Father, I haven't seen you in over two months. No letter, no call...

RICHMOND

I've been busy.

ROSEA

You are a liar.

KITCHEN

She knocks a cup against the kitchen table with ferocity until it breaks apart. She kicks the table, messing

everything up. Richmond rushes in and grabs her by the arms.

RICHMOND

You don't misbehave in my house.

ROSEA

I've been watching you for the past two months, always with her in this house, that's why my mother left you. You are a cheater and you are promiscuous.

She hugs him tightly around the waist, sobbing. He takes her to the sofa. They wait and sit in silence, rosea's lips jutting out.

RICHMOND

I have secrets... and when you have secrets life becomes hard because you don't want anyone to know them.

ROSEA

You can trust me, I love you and I won't tell anyone.

He buries his head in his hands. Minutes pass in silence.

RICHMOND

I want to move us to America.

She is wide eyed and speechless.

ROSEA

Father, are you taking mama with us.

RICHMOND

Yes, I'm taking even grandfather and your grandmother. That's why I don't want you here because it's dangerous planning a trip like this.

ROSEA

How about Akulina?

RICHMOND

We don't include Akulina and
your boyfriend.

(Pause)

Go home, don't tell your mother
and stay tight lipped.

They embrace for long.

EXT. NUCLEAR LABORATORY - NIGHT

Soldiers with ak74 are patrolling the laboratory on every
side.

Outside the fence, Stone and Stewart are watching with the
binoculars, they are in two shallow pits, tree branches are
concealing their heads and body.

Stewart extends his hand from the pit; he cuts the fence
with pliers.

A sound of cars pulling up. Soldiers stand to attention.

All soldiers march to the front of the building except the
two at the back.

CLEAR...

They aim from their pits and take down the soldiers.

They move in fast carrying backpacks. At the back window,
Stewart bends, Stone steps on his back and opens the
window.

INT. INVENTORY ROOM - NIGHT

The dead soldiers slump on the floor, Stone and Stewart
jump in through the window.

Footsteps and voices go past the door.

STEWART

Stone let's make an atomic bomb
for ourselves, we will name it
stewart.

STONE

Ok hold on.

He removes a digital gadget from his pocket. He punches in.
Stewart picks an empty stainless steel container.

Stone searches the shelves; he picks bottles and hands them
to Stewart. They kneel down, measuring and mixing the
chemicals.

CORRIDORS

White robed men and soldiers are walking the corridors.

Doors flank the walls in the corridors. Two black janitor
carts are in the corridor.

Stone and Stewart jump out and get into two separate doors
standing next to each other.

Seconds later, Stone comes out and joins Stewart.

LABORATORY

It's a huge expanse room. A complete set up of Fritz
Harber's fractional distillation equipment. There is a
repeating noise of a compressed air gushing out.

Stone has his partner by the collar, shaking him up.

STONE

What do you think you are doing?

STEWART

I panicked.

STONE

You are crazy; one mistake and they catch us we are gone. What if you found some soldiers in here damn it! We are finishing our assignment bold, bold and brave. If there are walls, we will walk through them, you hear me?

STEWART

Got it.

They sneak out. The corridors are quiet. They are racing to the end of the long corridor.

Voices cut the silence, laughter follows.

They take a turn and...

Three men in white coats, holding mugs walk into the corridor in an animated conversation. They get into the laboratory.

Stone and Stewart open the expanse door at the end of the corridor.

MONITORING ROOM

It's a monitoring room furnished with units with blinking lights and beeping sounds and computers.

Stone takes out a laptop from his backpack and connects it with a USB cord to the computer on the table with figures that continuously scroll up the screen.

On the computer screen writes; TRANSER, with a bar that shows the progress.

Stewart calls from behind one monitoring unit.

STEWART

The door's here.

There are voices at the door. The door handle turns... it stops.

MAN VOICE (O. S)

Yeah let me just check, I'll
find you.

A man enters. He's in a lab coat. He sits at the computer.
A siren goes off. Stone and Stewart come out from behind
the unit with the guns pointing at the man, GERALD.

He looks at them in shock then exhilaration.

GERALD

I thought I was screwed damn it.

STONE

We killed two guys and left him
in the store room. We don't have
time.

They go at the door behind the unit. Gerald punches in the
codes at the door and they file out.

They go down the three stairs. Stewart whistles in awe.

STONE

Wow! This is dangerous.

An atomic bomb a size and shape of a big black puffer fish
is sitting on a rod, the tail has wires connecting to a
monitoring unit.

GERALD

This is the iced gravity.

Soldiers appear at the monitoring room window.

MONITORING ROOM

One of the soldiers is pressing the buttons at the door.

SOLDIER #1

Its locked sir, the code is
being rejected.

SOLDIER #2

Destroy the door.

ATOMIC BOMB

The backdoor is getting hit from the outside. Stewart takes out the stainless steel container from his backpack.

Stone plasters strips of rubber on the atomic bomb.

The door thumps down. Stewart throws the steel container at the incoming soldiers accompanying it with two bullets.

STONE

Gerald come with me I'll cover
you.

Flames... the soldiers fly in the air. The wall around the door crumbles.

GERALD

No thanks mate, I'm good.

He picks up a gun from the fallen soldiers.

Bullets scythe past them from behind. The soldiers from the monitoring room fly out at them.

EXT. NUCLEAR LABORATORY - NIGHT

They squeeze the trigger, spraying the bullets on their way to the cut fence.

They run into the dark bush. Headlights of the military cars light them up. The cars run over the fence, M113 is in tow. They knock down trees and bushes.

They are parallel to the two motorbikes that they are now after.

EXT. TOWN - SAME TIME

An army is coming after them. The civilian traffic is fair; Stone is in front with Gerald holding onto him.

They dodge at every turn.

They move back into the main road. The armory car spits out a goblet of fire. Stewart's motorbike goes in circles.

He absorbs the angry bullets.

A motor bike on furor has Akulina riding it. She sees them between the building spaces; she's in the parallel road on their left.

A bright light... earthquake... A fireball...the crumbling walls... the collapsing buildings. It all disappears behind the smoke and dust.

A WEEK LATER

EXT. OUTSIDE MOSCOW - DAY

A peasant pushes a wheel barrow with shabby belongings. He walks on. In front of him is a line of others like him; Women carrying belongings on their heads, carrying babies, toddlers walking beside them.

A mile away, a vast white tent is standing erect on the snow.

INT. TENT - DAY

Doctors, nurses and volunteers are running around attending to the screaming patients. Richmond is lying on a stretcher, in the row of patients.

His legs are cut.

Curtains are separating the tent into many parts. In the adjoining room, it's the women patients.

Akulina is lying on the stretcher, a nurse is bandaging her stump, and her left leg is cut to the knee. She is nonchalant, gazing up and folding her arms.

The nurse leaves her; she closes her eyes, touching her belly soothingly.

EXT. IN FRONT OF THE TENT - EVENING

People with packages of their belongings are lining up and getting in the two buses. Some are left behind.

BUS CONDUCTOR

Go back, there are no more buses
for tonight, it's late. We are
not even being paid anything to
toil at transporting you.
Everyone is tired.

People grumble and push past him into the bus and count as
the standing passengers. The buses leave with other people
walking back to their sheds made of plastics.

INT. TENT - NIGHT

Lamps are hanging overhead in the tent. Two nurses Katja
the tall one and Nada the red head, are carrying Akulina to
the back of the tent, where they open a curtain and put her
in bowl.

They turn to leave, she tugs at Nada's jersey and indicates
to them to close the curtain.

AKULINA

Hey I can't do anything for
myself, I can't cope with this
disability and now this
pregnancy? I need your help.

KATJA

We can't do that, it's against
the rules.

AKULINA

Those are just general rules and
in this case they can't apply to
a woman who's just been
disabled. I need strength to
survive; I can't share it with
the baby.

The colleagues look at each other.

I'll pay you.

They nod. Nada leaves.

KATJA

What if you die, how are you going to pay us then?

AKULINA

I'm determined to walk out of here alive and running. Find me a prosthetic leg.

KATJA

Prosthetic leg, where do you think I'll get that?

AKULINA

Take this opportunity of dire circumstances and get rich. Take risks, don't ask me where, how just find it. I don't know how you are going to get me that leg but I need it and I'll pay.

Nada returns with a towel, she lays it down and unfolds it; its tiny bottles and rubber tubing. .

NADA

I'm shaking. What if you die, you are sweet and beautiful.

Katja takes the bottles and adds them to the water in the jar.

EXT. MALL - DAY

People are littering the open space furnished with benches. A man is harassing a young woman, he slaps her across the face and she falls down.

A group of soldiers wearing their pantaloons, boots and caps enter the scene with cold faces.

They demand identity documents randomly from people. One man searches himself in vain.

The soldiers kick him down, women huddle together.

EXT. TRAIN STATION - DAY

A queue is waiting in front of the rail track. The soldiers arrive. They check the identity documents. They roughly grab a man from the line.

They pull out three more, their women relatives hold onto them. The soldiers push them away.

EXT. IN FRONT OF THE BANK - DAY

Akulina, Richmond with a walking stick and the two nurses are coming down the street. They get into the bank.

INT. BANK - DAY

The tellers are busy, the chairs are have people sitting and every square meter has someone standing. Akulina joins the line while the three companions back away and stand against the wall.

1 HOUR LATER

She's at the partition window at the teller. She's speaking in her teeth to the woman.

AKULINA

I need 40 000 rubbles.

BANK TELLER

I'm sorry but you can't take that much at once or within 48 hours.

AKULINA

I know but my money is a special kind of money. I have it at the back in your small private safes.

BANK TELLER

I'm sorry but I can't help you now. You can come tomorrow in the morning. Next...

Akulina moves out, she hesitates, asks the man in the next queue who's next to be attended.

AKULINA

Sir, I'm sorry but can I ask the teller something.

The man hesitates. People in the queue are grumble.

The person at the partition glass finishes and Akulina rushes to the glass and takes a few seconds talking to the teller who starts to walk to the door at the back.

Akulina walks to the back too, People in the queue are grumbling even more.

INT. SAFE ROOM - SAME TIME

Its rows and rows and columns of small safes. Akulina opens her safe, takes out three bundles of notes. He gives her a paper to sign.

She signs, counts some notes and hands them to him. They walk out.

EXT. IN FRONT OF THE BANK - DAY

They walk out, cross the road and wait in a short line and pay for the toilets. They go inside, Richmond waits outside.

INT. TOILET - SAME TIME

She takes a bundle, cuts it in half and gives to the two nurses.

KATJA & NADA

Thank you.

NADA

You are an honest woman; I can trust you with my life.

AKULINA

Thank you very much. Go out and do the best you can with your lives. Be safe, live up to a hundred years because I want to meet you again in this life. I can't thank you enough.

They walk out.

EXT. IN FRONT OF THE TOILET - DAY

She watches the girls go. Soldiers are patrolling around. People are hastening past the soldiers and out of the area.

She starts walking, in the girls' direction. Richmond is on the other side of the road. He starts to walk in the same direction.

A soldier in front stops the two nurses.

AKULINA

Girls wait for me.

He grabs Katja's breast. Katja pushes him away.

Three soldiers come over; they pull them on causing everyone to turn and look. People start to clear out in a hurry with scared faces.

They disappear with the nurses behind a fence that's littered with papers of advertisements and announcements. Akulina jogs. She looks over to Richmond.

Akulina release a knife into her hand from her jacket sleeves.

Zinkkk... into the first soldier's chest. Richmond stabs the other with his walking stick; he finishes with a blow to his head.

They tackle all the soldiers swift and fast.

KATJA

Umm...where... how do you do that?

EXT. ROAD BLOCK - EVENING

There is a traffic jam; the soldiers are stopping every vehicle. Four men get out of the car and are led to a parking soldier's car on the side.

Akulina is on a motorbike. Traffic starts moving when the soldiers let other cars pass without a search.

They stop the car in front of her. The other soldier attends her. His penetrating eyes scan her whole body... he looks at her sleeve. There's blood.

SOLDIER

How did you get that?

AKULINA

I was dressing my wound on the tummy.

SOLDIER

How did you get it?

AKULINA

I had a botched operation two weeks ago.

SOLDIER

Park on the side, we have doctors in that ambulance, they'll take a look.

AKULINA

Thanks for caring but I have to get going.

The soldier adamantly shows her to park on the side.

She drives off the road, a military 4x4 pulls up. Soldiers get off, Kumon gets off. He sees her.

KUMON

Well well well, its amazing to
see you after such a long time
my dear.

She keeps her head down.

I wouldn't be surprised to see
you running out of town as fast
as you can traitor.

Akulina charges at him... three soldiers jump in and hold her
back.

Drive back into town, you ain't
going anywhere. See her off.

She mounts her motorbike, makes a U-turn, the soldiers
drive behind her.

Kumon gets on the phone in the car.

I found her, she's alive and
well. She's on the 301AR road.

Akulina's motorbike is tearing the road, the soldier's car
come to a halt, they watch her till she disappear.

INT. HOUSE - DAWN

Akulina comes to a start; she's sleeping on a couch. She
gets up. A manly voice in the corner of the sitting room
stops her in her tracks.

HOUSE OWNER

Rent?

She's freezes.

AKULINA

I'm sorry. I had nowhere to
sleep, I'm sorry for breaking
into your house.

The man strikes matches and lights a candle on the corner
table. He stands up; he's an old man.

HOUSE OWNER

Take care of yourself, not everyone is like me. You might break into the house of an uncompromising man.

She bends and picks up a gun from under the couch cushion.

AKULINA

Don't worry, it was just for today.

She takes notes from her jacket pocket, counts a few notes and lays them on the arm rest.

EXT. STREET - DAWN

People are already walking about in long coats and hats. It's freezing cold. Akulina steps out of the house. She gets on the motorbike.

EXT. ROAD - MORNING

She's on the road. A car overtakes.

TYRES SCREEETCH...

The car stops across the road in front of her. Another car pulls up beside her.

The driver comes out and pulls her off, the windows at the back wind down. Karpol nods to her. The driver pushes her in, she's holding tight to her motorbike.

She gets in, her arm still outstretched holding onto the motorbike. She gets out her other hand through the open window, holds her motorbike and closes the door.

She settles into the car, the car starts; Akulina's motorbike is running besides the car her hand onto it.

KARPOL

There's a man called Alexi. He's an interesting subject. All information points out that he has contacts with the first world, he's working for them. He's the editor of the World Newspaper; the recent contents of the newspaper are an abomination to the government. Get rid of him the best way possible.

AKULINA

I have something in mind, you mean you won't mind it?

KARPOL

Is that a question?

AKULINA

Never mind, it's rhetorical.

The car slows down. She gets out through the window and onto the motorbike.

INT. COURT HOUSE - MORNING

It's crowded with supporters and protesters carrying banners and chanting. The court house doors open out and ALEXI steps out with his entourage who are holding files.

He comes closer to the crowd.

He lifts a finger and it goes hush.

ALEXI

There is no justice in the Soviet Union, everything is rigid and unfair. The judge, the police, the army and everything is military. I want a second hearing, the evidence that the prosecutors brought before the court is fabricated and a total fib.

The crew pushes against the crowd as they head to the car. Akulina brushes past the crowd towards the crowd. She's wearing loose corduroys and a sweater.

ALEXI

There is no justice, no life. the Soviet Union is doing self destruction.

Some protesters bang the car with fists, Akulina reaches the car, and she locks eyes with ALEXI. She looks down.

Down at her shoes, she lowers a bomb with a string attached out of the leg of her pants. It immediately magnets to the car; it reads 13 minutes.

The car is in motion, the road cleared by security officers, they gesture for the car to leave the station. She vanishes out of the crowd.

A crazy protester jumps in front of the car in motion. He bangs on the bonnet once, twice thir... kaboom!

EXPLOSION... the car flies high and comes down blasting metal pieces to people around. There are screams and chaos.

Akulina looks back; Rosea is flying away from the flames. She runs to her.

AKULINA

Rosea! Rosea I'm here.

She grabs her by the hand and they both run away.

Richmond is running behind them. People overtake Akulina and Rosea, running for shelter.

People flee from their houses.

He catches up, he pushes down the running Akulina. She falls HARD, face down. Rosea is down on her knees fussing over her.

Rosea looks up at her father.

RICHMOND

(Angry and
yelling)

Rosea go, you were not supposed
to be here?

Her eyes fill up with tears; she gets up and runs without looking back.

Akulina's forehead's bleeding; the blood is running down her face. A military car turns the corner, coming to the scene.

He pulls her up and run up the stairs up to the door, he flings it open and throws her in. he shuts the door behind him.

RICHMOND

You sadistic bitch! How dare you
touch my daughter?

She's moaning, tossing and turning on the floor.

AKULINA

I did it the way the Russians do
it, heartlessly. Balk will be
proud.

RICHMOND

You killed innocent civilians.
That is why you don't have a
family, you don't deserve one.
America will hunt you down for
espionage you traitor, while
Russia will throw you out when
they are done using you.

He kicks her in the stomach. She screams.

You have no life anymore, no one
wants you Akulina. Take my belt
and hang yourself rather than
being executed by someone else.

AKULINA

No one, I will not let anyone
decide what to do with my life.
This is my life, I own it. I
don't buy the idea that someone
can cut my life short, I only
give God that permission.

He forces a haughty laughter.

RICHMOND

Even the devil knows God.

There's a sound of heavy boots on the stairs that lead up
to the door. The door bursts open. It's empty.

EXT. STREET - AFTERNOON

Akulina and Richmond are walking hand in hand, Richmond
leading and pulling her along.

They run separate ways at crossroads.

INT. SECRET ATOMIC BOMB LAB - NIGHT

There are guards at every opening.

There's little foot traffic in the hallway, overall the
place is quiet. HOOVER walks in the passage. Someone passes

him on the way. He looks in all directions and then walks to the emergency numbers on the board.

He removes the health emergency number paper and replaces it with another one, a different number but same names.

He walks down the corridors with springs under his feet.

INT. BEDROOM - NIGHT

Its dark, no glint of light. The door knob turns, the door makes noise as it very slowly opens. A man slithers in the slim crack. He kneels down and shakes a man.

Richmond wakes up and with a jerk movement grabs his throat.

Richmond struggles as the intruder covers his mouth. The man whispers in his ear.

He lets go, the intruder gets up and lights a candle on a table in the corner.

RICHMOND

I'm disabled, I can't do such assignments.

The man throws him a shirt, he puts it on. The man picks up the prosthetic legs and helps him put them on.

INTRUDER

We are counting on you. The time is ticking, get ready fast.

RICHMOND

This might be my last mission, I might never come out of there, you will never see me..

INTRUDER

Don't get emotional.

RICHMOND

Promise me you'll take my daughter to America, her life completely provided for, she making a new life, making friends and being happy because that's what I promised her.

INT. MESS _SECRET ATOMIC LAB - NIGHT

Hoover man in the mess is seated with two other men at the table. Four men are occupying another table drinking coffee.

ACTO walks in, Hoover calls him to his table.

HOOVER

How is Agnesse and the baby doing?

ACTO

They're both fine. The baby is kicking hard and more often these days. He's going to be a great footballer.

HOOVER

Yeah. I don't see a lot of you these days, you never knock off?

Acto takes a seat.

ACTO

Yeah, the overtime allowance you know.

HOOVER

I wonder then how you can be so sure that no one is screwing your wife at home while you're here all the time.

ACTO

What does that mean?

His face reddens.

HOOVER

I simply mean don't count your
chicks before they hatch?

Acto headbutts him in the face. Poow...he knocks him down.

Hoover grapples with him. Acto fishes a knife out of his
pocket and stabs him.

Stabs stabs and stabs him.

The men at the other table pull him off Hoover.

He wriggles out of their hold and runs out the door.

INT. RICHMOND'S BEDROOM - NIGHT

The phone on the small table rings.

INTRUDER

There you go.

Richmond takes a deep breath and picks up the receiver.

RICHMOND

Hello, yes, yes, yes. I'll be
there.

INT. NUCLEAR ATOMIC SECRET LAB - NIGHT

Richmond walks in with Aglaya. The men and guards giving
him mouth to mouth, the other ones are closing the wounds
with their fingers.

Hoover is unconscious.

Richmond's carrying his emergency bag and a stretcher. He checks the patient's pulse.

RICHMOND

Help put him on the stretcher
and carry him out.

Two men get the stretcher and carry him out.

CORRIDOR

Hoover comes out of his coma.

RICHMOND

Put him down.

He fills an injection and injects him.

(To the men)

Can you give me some privacy?

The men retreat.

INT. BEDROOM - NIGHT

Agnesse is looking down the lit and empty street. The bedroom is dark, she is heavily pregnant and wearing a night gown.

The door bursts open. Acto takes slow strides while he removes his belt, he's nodding. His shirt is bloody red.

AGNESSE

What's going on?

ACTO

You cheated on me? You made me a
fool? Who got you pregnant.

AGNESSE

What are you talking about?

He lashes her with the belt.

He doesn't stop. He aggressively attacks her with the belt and kicks.

A woman bursts in, grabs the flying belt and yanks it out of his hand.

Agnesse starts to bleed; she's lying on the floor motionless.

People in night gowns runs up the stairs.

They take blankets and wrap her around. They pick her up and out of the bedroom.

PASSAGE

The old woman who was helping to save Agnesse is holding a baby boy with a teddy bear.

BABY

Mommy, mommy!

INT. ATOMIC LAB - NIGHT

Aglaya tears the patient's t-shirt, Richmond has a scalpel in his hand.

HOOVER

It's the second door. The files are in the second drawer. How am I doing?

RICHMOND

Aglaya go in there and take those files, every paper, be quick.

(To Hoover)

I'll try, there is still hope. You're not that bad.

Aglaya puts the card in the slot and goes in.

Aglaya returns fast. She puts the envelope under Hoover. They pick him up and head for the exit.

RICHMOND

Don't start talking Hoover,
remember you're in an acute
state. I just want to run out of
here, I can't believe we did
this. I might wet my pants.

They jog with the stretcher out.

EXT. ON THE ROAD - NIGHT

They are both at the back of the ambulance with Hoover.
Richmond is resuscitating him.

RICHMOND

We are losing him.

Hoover's head falls to the side.

Richmond falls back and leans back. They go silent, eyes
fixed on the dead friend.

AGLAYA

It's my first time witnessing
something called sacrifice.

RICHMOND

This was a silly plan. I don't
even think he was thinking what
the Americans will do with these
documents. He was thinking about
his wife and kids.

AGLAYA

If we are losing lives like this
just to steal some documents
then this is war.

RICHMOND

I know and we are next.

INT. COFFEE HOUSE - AFTERNOON

The environment is amiable. Today the people are talking over a glass of beer, over a cup of coffee.

Akulina is seating alone at the window.

A motorcycle zips past the window.

A military car speeds past the window, soldiers standing at the back, shooting from their ample overhanging magazine.

People outside run inside the coffee shop.

MAN

It's the American who bombed our city. They caught the spy.

The people in the coffee house cheer; they all stand and run to the glass windows.

Military tanks are dusting up the space outside.

Akulina runs outside. She takes a turn outside the restaurant.

Two helicopters are up in the air surrounding the area.

Every inch, the rooftops have the soldiers with the guns; the infantry is blocking all the roads.

The man on the motorbike comes to a screech, he's surrounded. He revs it up, the back tyre smokes up.

The soldiers move in, the tanks inch forth.

The man revs up and faces the tank, he goes full throttle.

He goes flying after the motorbike hits the front of the tank. He falls into the arms of the infantry.

EXT. FOREST - AFTERNOON

Akulina removes from a bucket of black liquid, gazillions of three sided metal pins.

EXT. ROAD - AFTERNOON

She broadcasts the pins on the road at leisure. She disappears in the forest.

Three military cars come into view. They are speeding.

They go over the pins all at once.

Akulina presses the pressure... a 300mm hosepipe spurts...

The cars come to a halt.

--And shoots out a coal black liquid. She directs it all over the cars.

She squats and waits.

5 MINUTES LATER

She runs up to the road holding a tank.

She stops behind the second middle car and glazes the door, the glue melts.

She slowly turns the lock... she stops.

The door bursts open.

Three soldiers and stone are in the back of the car. The other soldier holds a gun at stone's head.

He signals to them to go out and check.

The first feet touch the ground...

The second follow.

Bullets in their legs, another bullet to the chest and head as they slug down.

The third soldier comes to the edge of the door and fires bullets under the car.

One bullet--in his head and he tumbles down.

Akulina jumps down from the roof of the car.

AKULINA

Relax; we are going to take our time. Their trucks are bulletproof; they can't shoot at the windows to come out. The missiles they are carrying are useless; they can't use them to blast them out.

She pulls stone out from the back. He's in handcuffs; Bruises and bloodied all over.

They run into the forest.

He falls on the snow; she opens her bag, takes out hand grenades.

She removes the pin and throws seven of them at the cars.

Incredible EXPLOSION!

EXT. STREET - MORNING

Three confident steps out of the house, a car on the side of the road flashes lights at Richmond.

He hesitates and walks on, the lights flash. He goes over. The window winds down.

MAN

Rospev wants to see you.

Richmond, looking solemn goes for the passenger seat.

Not now.

He bows and walks on. The car pulls out.

He's shaking and sweating. He finds support on a tree, he's uncontrollably shaking.

He's walking in front of apartments; a hand yanks him to the corner. They go through a small door.

INT. ROOM - MORNING

The curtains are darkening the room.

Richmond removes an envelope from inside his coat.

His friend takes it out and looks at the photos; Photos of the nuclear plant, dignitaries looking at a complete atomic bomb and photos of people.

FRIEND

Where did you clean these photos? Because the KGB has spies all over and this man might follow us.

RICHMOND

I broke in at the photo studio at night and did it myself.

He grips a chair and steadies his frame.

FRIEND

What's wrong?

RICHMOND

Rospev's people nearly got me...with the photographs.

He's breathless.

He collapses down.

EXT. COFFEE HOUSE -NIGHT

Stone's arms and legs are handcuffed; he's resting against the wall.

Akulina is feeding him soup; they are sitting on the floor behind the counter.

AKULINA

So agent X, what took you so long to get out of Moscow?

He opens his mouth and Akulina feeds him another spoon of soup.

What is it you came here for?

SILENCE... Another spoon.

Hey don't push your luck; you're at my mercy here. I can still hand you over or I can kill you myself and it'll be like I've never laid eyes on you.

She takes a bottle of water to his lips.

Yeah. Water. It doesn't matter how much your IQ is, it doesn't matter if you're an agent, a tough one for that matter as long as you take three days without water you'll die. This is your second day right?

She takes back the water without giving him a drop.

She props herself in front of him.

STONE

Who are you?

AKULINA

Akulina.

STONE

Who are you?

AKULINA

You don't recognize me? I'm in the CIA database as one of the agents who's gone missing.

STONE

What did you tell them?

AKULINA

Sometimes a witty riposte is not what you need, just listen. It's not what I told them, It's what I'm gonna tell you that matters.

She opens a rucksack and pulls out papers.

These are the names and photos of the 600 Russian spies they have in New York alone. They have more, its unlucky I couldn't get my hands on them.

She takes out another envelope, she takes out a card.

With this card, you can access Russia's secret service database, use the computer in a vacuum space, just so that they can't trace it.

STONE

And then? What's the price? What do you want? Do you want to come back?

She takes out trousers, a crumpled shirt, and a coat.

AKULINA

I'm gonna leave you here, the owner of the café comes in at six.

She gets up.

I saved you, I fed you, you take it from here. I'll leave the cuffs on just so that your escape can be a little interesting. The sun will be rising in a few hours.

STONE

Akulina...I don't know why you are doing this?

AKULINA

You won't understand.

She throws him a passport from her jacket pocket.

I'll see myself out.

She goes into the storage room, there's a sound of a window opening.

INT. ROOM- PRISON - NIGHT

Lamp is hanging down in a dingy room. A soldier is holding a hosepipe. Kumon, Rospev, Karpol and two more soldiers are waiting in silence.

CORRIDOR

Two soldiers are holding a man by the underarms, pulling him along.

ROOM

The door opens and the soldiers pull him up and put him on the chair. They tie a rope around his waist, together with his arms.

KUMON

Let's not waste another hour. I mean you don't remember as a security guard the ambulance that came in during that episode?

SECURITY GUARD

Someone was dying sir and we hurried the ambulance through, I dint see the people inside.

The hosepipe soldier puts it in the security guard's mouth. The other soldier opens the tap.

He gurgles... the water overflows out his mouth.

A man bursts in, he's has badges on his shoulders.

MAN

Sir, it was Richmond the
surgeon.

KARPOL

The surgeon? He doesn't work at
the hospital?

KUMON

Who called him?

Rospev and Karpol look at each other in amazement.

KARPOL

Traitor.

Karpol, Rospev and Kumon follow him out. Four soldiers are
waiting to attention. They salute.

Three of the soldiers follow Karpol and Kumon, who are
hurrying down the corridor.

Rospev turns to the soldier left behind.

ROSPEV

Cover the surgeon.

EXT. BAY - DAY

Aglaya and Richmond are walking on the wooden dock. Akulina
is walking towards them.

Aglaya is holding a slim case.

AKULINA

(Shouting)

Aglaya!

They look in her direction and stop.

You didn't tell me you were
leaving.

AGLAYA

I know.

The last people get in the ship. Richmond throws glances at the ship. Aglaya points at Akulina with the gun.

AGLAYA

You have to let him go, it's his choice.

Akulina twists her face in puzzlement.

Yeah.

Richmond takes the slim case from Aglaya.

RICHMOND

(To Aglaya)

Thanks.

He turns to leave.

AKULINA

You cooked me. you ensnared me.
Balk will not believe that I
have no part in this, how could
you?

RICHMOND

I have to go.

The ship smokes and releases a bellowing sound.

Richmond makes a run to the ship.

Akulina runs after him.

Three military cars come flying; civilians jump out of the way and take cover.

Aglaya points the gun at Akulina's back.

She takes a bullet in her back.

Akulina looks back, she stops. She runs and dives into the water.

Men at the boat are blocking the entrance. The ship leaves. Two soldiers get out of the car run towards him.

Countless bullets seize them.

People scream and run in panic.

Bullets escape through the holes in the body of a boat sitting ten feet away.

The soldiers reciprocate.

From behind the soldiers, a barrel of oil is rolling towards their car. It hits their car.

Bullets from the boat blow it up. The military cars explode.

The space is clear of any people. The four men get out of the boat and run.

EXT. MILITARY CHECKPOINT - LATE AFTERNOON

Richmond is a standing passenger. The bus is joining a line of cars at a military checkpoint.

The oncoming traffic is standstill too.

A motorcycle revs up. He peeks. Rosea is riding with a young man. Richmond screams.

RICHMOND

Rosea! Rosea...

The bus inches forward—the motorcycle revs up.

Richmond pushes past, steps on a lady sitting and jumps off the bus---onto the moving motorcycle.

The soldier tending to the oncoming traffic fires.

He grabs rosea and they duck behind the cars in traffic.

RICHMOND

Rosea, it's time. we are leaving now.

ROSEA

How about mom?

RICHMOND

We can't go back.

The motorcycle driver is paralyzed on the road.

He shoves Rosea into the backseat of a car.

THE DRIVER

No get out; I don't want to be
killed.

Richmond jabs him with the gun.

RICHMOND

If you don't drive as fast as
you can, you'll die sooner.
Drive, now, now, now.

Soldiers are stealthily approaching.

The driver curtly gets on the road, squeezing between
cars.

The soldiers are shooting behind as they drive away.

INT. CLOTHING SHOP - EVENING

They pick clothes from the racks and go into the fitting
room.

RICHMOND

(Shouts)

Rosea when you are done come
here.

She goes to his curtain, she's in a long skirt, a blouse
and a hat.

She stops outside the curtain.

ROSEA

I'm done.

RICHMOND

Come in.

ROSEA

Are you sure?

RICHMOND

Come in.

She opens the curtains, shock seizing her, she hyperventilates.

She bursts out in a loud cry.

ROSEA

No dad, no!

She's in his father's arms, sobbing.

His father's in his shirt... with no legs.

They come out. She looks like a lady.

He looks like a man in his fifties and worn out.

EXT. SHIP DOCK - EVENING

They are holding hands and walk on the dock; two couples get their passports checked by a soldier.

Another soldier standing at the sides a distance away looks up a photo in his hands with Richmond's face, he walks towards them.

A man intercepts his journey, talking and moving into him. The soldier backs away.

Away from sight, the man digs a knife into the soldier's stomach.

CHECKPOINT SOLDIER

Can I see your passports please?

Richmond with shaking hands, searches in his inside pocket of the coat.

His voice is shaking and drops of saliva fly out of his mouth.

RICHMOND

Oh, the passport. You can't go anywhere without it.

The soldier makes a disgusted face.

KUMON

Here, here they are general.

The soldier takes a look and hands them back immediately.

INT. HOUSE - NIGHT

A man is holding tight a plastic over Akulina's face. The other is pouring water on her.

They remove it and she gasps for air.

KUMON

Where is the surgeon?

AKULINA

I have no idea.

KUMON

You've been playing the dominatrix with the surgeon. Where is he? What did he get from the nuclear lab?

She keeps mum. She receives more douses of water on the face.

INT. BALK'S OFFICE -NIGHT

Akulina is limp and dirty. Dry blood is around her nose, mouth and ear. Balk Chzov is sitting on the other side of the desk, staring at her.

AKULINA

I can get some work in one of the elite strip clubs. Then I can get in the senator's pants, bed and then kill him.

BALK

No, I want us to go bold. I want it televised and I want thousands, millions of Americans to witness it.

AKULINA

So I shoot him during the speech.

BALK

Yes. We have to make history.

AKULINA

How will they know it's a message from Russia?

BALK

I want it to stay anonymous. I'll even take it to my grave. They won't know what or who hit them.

INT. OFFICES - NIGHT

A junior knocks once and opens the door; stone has his feet on the table. The man puts a file with a title ARRIVALS on the table and vanishes.

Stone flips through at leisure...

--horror on his face, his feet touch the ground.

He's looking into Akulina's face. At the bottom, it's written; NO THREAT.

INT. BALK CHZOV'S OFFICE - NIGHT

He's with Kumon.

BALK

You are like a son to me. I trust you. When you come back, Rospev or Karpol will have to retire and I will ordain you.

He salutes and stands to attention with a broad smile on his face.

KUMON

Sir, yes sir.

BALK

Go and make history.

He salutes one last time and walks out.

INT. AIRPORT - NIGHT

Kumon and Akulina are sitting tight next to each other. Soldiers are roaming the airport.

AKULINA

Would you do me a favor when we get in America? I never thought I'll go back, but now that I have the chance, I want to do something.

KUMON

What? You want to see your mother's grave?

AKULINA

I want the agent who shot me; I want the head of operations. I want them dead. I need closure with that then I can move on, even if it won't be for long, right?

KUMON

I'm glad you finally got your senses back.

She gets up.

AKULINA

I need to use the rest rooms.

She takes four steps and there's a beep on her necklace.

Really?

KUMON

Sit down; you will use the ones on the plane.

She comes back and sits down.

What did they do to you?

She looks ahead and has a pensive look on her face.

AKULINA

A politician was doing shady deals with the mafia. He double crossed them in one of the deals, they were coming after him, and he went and spilled the beans. The CIA had to eliminate the mafia fast. They did. They killed the mafia boss with his family and sidekicks, leaving his fifteen year old little boy.

She goes silent, nodding to herself.

He was left with lots of money and businesses. I was on his heel 24/7. Then an order came to kill him. I couldn't. I told the little boy to run, he didn't. Instead he went to sell his father's restaurant. When the deal was sealed and the money exchanged hands, the head of operations got someone to kill the boy and then me and he took the money.

KUMON

And then you came to Russia.

AKULINA

Yeah.

KUMON

Just because you were angry not
that you were feeling any
connection, understanding us for
who we are.

AKULINA

One day I'll be dead, I won't be
able to say anything, I will be
immobilized but while I'm still
alive, I will live and fight for
my survival.

There's an announcement in the airport.

KUMON

Get up.

They go up to the checkpoint and go through to the
departures.

EXT. POST OFFICE - MORNING

She walks out of the car. There's traffic of people going
in and out.

A woman throws in an envelope into the mail box and walks
out the gate.

Akulina walks in.

INT. POST OFFICE - SAME TIME

There's two doors facing each other. the one on the left is
written mail, the one on the right has a sign written
storage. She goes to the right.

The door automatically opens. She peeps in; a security guard is holding the door for her.

AKULINA

Hi.

The man bows.

There's another closed door in front. The security guards points to her left. She follows the direction. A woman is sitting behind a computer.

AKULINA

Hi, I want to check my locker. I need to get my stuff.

WOMAN

I will need to see your I.D.

AKULINA

Oh, I'm sorry but that's why I'm here. I locked it in there with my other contents.

The woman gives her a skeptical look.

WOMAN

Then how are we going to do this because you can't open that locker without producing the I.D.

Akulina stares at her with a solemn face.

Simon, open locker 118 and check for an I.D.

Simon opens the door and disappears. He comes back with an I.D the woman takes it and reads.

WOMAN

Charlotte you'll get me fired.

Akulina reaches in her pocket and puts down \$70.

She goes through the door into the lockers.

Its rows of high rise lockers. She goes straight to the open door locker. She takes a bag and a roll of papers.

She passes the woman and security guard. She gives the security guard some money.

AKULINA

Have a great day fellas, thanks
a lot.

EXT. ROUX MOTEL - AFTERNOON

Their black car pulls in.

Kumon goes into the reception are, while Akulina waits outside.

He comes out and hands her the keys.

KUMON

Room 19.

Akulina walks in front of the rooms. He gets into the car and parks it in the parking lot in front of the rooms.

INT. BATHROOM - NIGHT

The shower is open, the mist fills the room. She takes off her clothes. She sits on the toilet and removes the prosthetic leg. She gets in the shower balancing with one leg.

She lathers herself, enjoying the water.

The sound of the main door closing.

She's showering and the beep goes off in her neck. She jumps out of the shower.

AKULINA

Kumon!!

She runs to the front door, it flies open.

Kumon!

He's stops in his jog, just finishing the parking lot, he jogs back.

KUMON

What?

AKULINA

Fuck you, fuck you for doing that to me. How can you go that far when you know you have my life in your stupid fucking hands?

KUMON

I wanted to go for a run, I forgot, sorry.

He comes close, his arms wide for an embrace. Akulina retreats inside.

Kumon settles on the sofa, a map on the table. It's a drawing of buildings around a red circled building. He studies it.

BEDROOM

She's sitting quietly on the bed, without her prosthetic leg, contents spilled on the bed, the bag is empty. She's looking at phone numbers in her small book.

SITTING ROOM

Kumon is snoring on the sofa.

INT. THE PENTAGON - MORNING

The mailer man opens doors distributing letters. The corridor is clear and quiet. A door flings open. A young man rushes out, to the office across.

Two minutes later the two of them come out hurrying to the director of operations door.

DIRECTOR OF OPERATIONS OFFICE

FITZGERALD, the white haired director is looking shocked. He's staring at the young man MARTIN. He rakes his hair.

DIRECTOR

Call him.

Martin goes out. The director shakes his head.

This is the start of a headache,
a puzzle.

Martin comes back, Stone following behind.

This person says she's coming
for revenge and you might help
us know why.

STONE

What? Sir I have no idea what,
who when is going on.

DIRECTOR

You are not going anywhere;
you're going to solve this. This
might have to do with you, I
want you to go out there, be a
man and face whoever this is and
stop hiding behind the secret
service organization.

EXT. FOREST - DAY

The vast quiet forest, Kumon is seating on a rock cleaning his gun. Akulina is going down the steep slope; she squats down at the stream to wash her face.

KUMON

How far is he?

She removes a GPS from her pocket.

AKULINA

Don't worry.

She comes up.

INT. THE PENTAGON - AFTERNOON

The young man runs to the office of the director of operations.

YOUNG MAN

Another letter came in.

DIRECTOR

What does it say?

YOUNG MAN

It says maybe we should ask agent Smart about the evening of 12 October 1949.

DIRECTOR

I want him here now. We don't know how this threat can go on or how many names will be mentioned.

EXT. FOREST - AFTERNOON

She lies belly flat, sets the rifle on the tripod, the road is three feet away.

KUMON

Do you have a crush on me?

She bursts out laughing.

AKULINA

Impossible, what gives you such thought? Your mind must be idle.

KUMON

I know girls you know, I can
just read their actions.

AKULINA

Honestly even if we were the
last on earth, I wouldn't try it
with you.

A road tearing sound whizzes in the air.

KUMON

Doesn't this just remind you of
that night training we did, I
knew it would come handy.

Akulina shifts about making herself comfortable. A
motorbike comes sweeping, as it zips past...

Akulina pulls the trigger. It tears the edge of the
motorist's arm. A second bullet quickly gets him on the
back...from kumon's gun.

The motorbike slides the other way, the driver the other
way.

They both run all the way to it. She removes the helmet,
he's blinking.

She searches him, taking everything in his pocket.

He opens his mouth to speak, he coughs out blood.

Kumon shoots him on the chest.

AKULINA

That's agent Smart.

INT. CIA OFFICE - MORNING

Fitzgerald is in a meeting with men who are in suits
circling the table.

FITZGERALD

We have the results, the ink used on the paper was two hours old. The paper was torn from a soap advert.

The young man bursts into the office. is in the office with the director.

YOUNG MAN

Sir there's another letter.

Fitzgerald springs up.

FIZGERALD

What does it say, fast fast, we don't have time.

YOUNG MAN

It says Carmichael has to pay up.

The men in suits run out of the room.

EXT. CIAT OFFICES - AFTERNOON

The men load into the cars.

EXT. SURBURBS - EVENING

The cross hairs follow an old man, Carmichael as he plays with a little girl. The gun is shaded by the branches. She's under a heap of branches.

The cross hairs aim Carmichael's neck.

She pulls the trigger. He's down.

He falls face down.

Soldiers on the roof fire at Akulina as she runs down the steep slope of soil.

Kumon nestling in the bush takes down the security guards.

He backs away as they run to the motorcycle.

EXT. MALL - EVENING

Stone is sitting in his car watching people stroll by. His partner is looking on the other side.

Around a corner, a man is harassing a young lady. He's grabs her and she's pulling away.

Akulina passes them with long strides. She crosses the road.

Stone jumps out of the car.

STONE

Hey!

Akulina takes a glance and hits the ground.

Stone's partner swerves the car onto the road. he maneuvers the car past the traffic.

Another car follows him.

The other agents are running behind Stone.

Cars jam into each other as Akulina runs into the road.

Another road to cross.. she pounding the pavement onto the road. a car knocks...throws her down.

The agents are approaching with their guns out.

Stone comes running. He makes the cool down sign with his hands.

He's breathless.

STONE

She's my ex, she's my ex.

The agents throw their hands in the air. They throw in F***ck, shit, damn!!!

They disperse. Stone helps her up. He hits her against the wall.

STONE

I'm going to kill you myself.

AKULINA

No, why not give me up to the CIA. Are you scared they will know you are such a genius, that I helped you?

STONE

Killing Carmichael, killing an agent, you are a bitch.

AKULINA

What do you know about those two? You know your job is to kill, and they tried it with me unfortunately they messed with the wrong one.

The necklace starts beeping.

AKULINA

He's going to the hotel if I don't get back in thirty minutes; I have to catch up with him before I explode.

she takes steps, she turns.

AKULINA

My assignment is to assassinate the senator during his public speech in two days. My life depends on killing him unless maybe if you want to assist me.

She runs her fingers along the necklace with the red gem.

STONE

You're amazing, I don't underestimate you. Where are you staying?

She laughs.

EXT. PAYPHONE - DAWN

Kumon is inside the booth.

KUMON

Everything is going well sir.
She's good, I think the
exercises we've been doing have
prepared her for the task.

BALK (O.S)

That's good to hear, but don't
get excited. I don't want her
coming back here, we are done
with her.

Kumon is breathing into the phone.

There's been a change of plans.

INT. ROOFTOP OF APARTMENTS - MORNING

Kumon has his eye on the eyepiece scanning the area down
below. A crew of men is setting up a stage. Everyone is at
task.

Akulina is standing behind him. He's showing her directions
down below.

EXT. HOTEL ROOM - NIGHT

A team of men in black overalls and masks over their faces
come are in front of room 19. The other man kneels down
with a cylinder and gases under the door.

They wait.

INT. LIVING ROOM - SAME TIME

They walk past a snoring Kumon.

They open the door into Akulina's bedroom.

BEDROOM

One of the man gets on his knees, opens a box of
miscellaneous. He works on her necklace

INT. BEDROOM - MORNING

She wears a black suit, makes a bun. She picks up her microphone, notepad and a recorder from the bed. She goes back to the mirror and applies a red lipstick.

She picks up a note from the table, she reads it and smiles. She checks her neck, there's no necklace.

LIVING ROOM

She runs into the bedroom. She wakes him with an alarmed voice.

AKULINA

Kumon we are late, get up. Let's
go go go go.

Kumon runs about, picks his jacket and a tall bag behind the sofa. They run o

EXT. ROAD - MORNING

They are caught in the morning traffic.

People on foot are flooding north.

The police are controlling traffic.

EXT. SPEECH STAGE - MORNING

Cars turn and fill the parking lot. Police are lining up. People are already waiting.

Tv stations have set up their satellites.

Kumon parks behind several cars outside the demarcation line into the designated parking lot.

KUMON

Is it necessary that we run over
what has to be done?

AKULINA

No, thanks.

KUMON

Good luck.

On the rooftops, windows in different floors, the mouthpieces of the guns are aiming at Kumon and Akulina.

Kumon makes his way, he crosses the road. Akulina gets out, she poses with swagger.

Beep beep... on kumon's neck.

KUMON

What?

A car honks at him. He runs out of the road, the beep increases.

He throws his hands in the air.

The beep continues.

He stress at Akulina from across the road. she has her five fingers up. Lowering each every second.

Kumon dashes into the road towards her.

He angrily rushes to her and grips her arm.

AKULINA

Who has the ace now Kumon. You didn't play your cards right this time right? America is my home, you wouldn't win on this ground.

KUMON

I will kill you.

AKULINA

Just concede, aren't you going to give me a complement. Never underestimate a woman.

She points to the rooftops, the windows. He sees the men waiting with the guns.

She walks to a car with a trailer behind. She looks up at the rooftop and salutes.

He follows her dreamily with an open mouth.

AKULINA

Come tiger.

She turns on the engine and they drive away.

HOURS LATER

The passing vegetation is short and dry. The car with the trailer behind is going full speed.

THREE MONTHS LATER

EXT. ANTARCTICA - DUSK

There are soft footfalls walking in rhythm. They are holding hands. It's Akulina and Kumon. They smile at each other.

AKULINA

If only God had told me that one day I'll be living here with you.

KUMON

No one ever knows what the future holds, at least we can think about tomorrow, how about those who don't even have tomorrow. I love you.

AKULINA

I love you too.

He bends and kisses her.

KUMON

I feel alive again. Can you
smell this cold pure air?

AKULINA

I know. One chapter closed and
another one starting but you
were resisting at first.

There is an igloo in sight, wild dogs waiting with a sledge
behind them. Akulina starts running.

There's a beep around kumon's neck. He sprints and
overtakes her.

FADE OUT:

THE END