

JODIE, THE ULTIMATE SPECIAL AGENT

by

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EXT: AFGHAN DESERT - DAY

A road across a rocky desert terrain, with sand dunes and rock-covered mounds in the background up to the horizon. An armoured vehicle emerges from the horizon, travelling down the road at high speed.

An Apache helicopter gunship appears from behind the horizon in pursuit, its machine guns firing a hail of bullets at the armoured vehicle. The bullets hit, but do little damage and bounce off the hard metal. The Apache fires a missile at the armoured vehicle. It misses, but explodes close enough to cause the armoured vehicle to lose control. The armoured vehicle is momentarily out-of-control and sways to the side of the road before being brought back on course.

CUT TO:

INT: ARMOURED VEHICLE - DAY

JODIE PHILLIPS, special CIA agent, twenty-two, is driving. A computerised display shows the Apache swooping down on her. She taps the controls to aim a missile.

CUT TO:

EXT: AFGHAN DESERT - DAY

The missile roars up from the back of the armoured vehicle and hits the Apache, which blows up, showering the road with debris.

CUT TO:

INT: ARMOURED VEHICLE - DAY

The helicopter disappears from the computerised display. Jodie drives on.

CUT TO:

EXT: AFGHAN DESERT - DAY

Two F16 Fighting Falcon jet fighters emerge from behind the horizon and swoop down on the armoured vehicle, firing Sidewinder missiles and 20mm cannon heavy machine-gun bullets at it.

Three Sidewinders just miss the armoured vehicle. One scores a direct hit, blasting it off the road, into the air and down onto the sand of the desert.

CUT TO:

INT: ARMOURED VEHICLE - DAY

Flying through the air and rotating, smoke and fire in the cab, with Jodie thrown out of the driver's seat, her head knocked against the top, the armoured vehicle is impacted by the Sidewinder missile. When the armoured vehicle hits the sand, Jodie is thrown to the floor.

She is disoriented, has a head wound dripping blood and cuts to her arms. She recovers her senses and picks up a small fire-extinguisher. She sprays the cab fire with foam. She lets out bursts of foam on patches of fire and puts it out.

Smoke fills the cab. She chokes. The armoured vehicle is at rest, on its side. Jodie goes to the instrument panel. She presses some buttons, but the display does not work. She hits the panel with her fists in frustration and grits her teeth.

She takes stock of the situation. She goes to the back of the vehicle and picks up a sub-machine gun and a mobile-missile-launcher for Stinger missiles. She opens the door at the top of the armoured vehicle and begins to climb down.

CUT TO:

EXT: AFGHAN DESERT - DAY

The armoured vehicle rests on its side in the sand to the side of the road. The door at the top opens, Jodie lowers a few Stinger missiles and sub-machine gun cartridges to the ground. She jumps down, holding the sub-machine gun and mobile-missile-launcher.

In the distance, the two F16 Falcons are beginning a new assault, firing their Sidewinders and 20mm cannon bullets in her direction. A Sidewinder hits the ground a few feet in front of the vehicle, causing an explosion which pushes the vehicle backwards amid a spray of sand.

A second missile scores a direct hit, throwing the armoured vehicle up into the air and blasting it in two. The two pieces of vehicle fall down amid a shower of burning metal with Jodie scurrying for cover. One of the pieces hits the ground, causing an explosion, sending out particles of shrapnel.

Jodie ducks, but is hit by burning metal in her back. A sudden shock of force and pain almost knocks her over, but she remains stubbornly on her feet, staggering forwards. The pain is intense, but she suppresses it. Her face shows the agony, with her mouth wide open in an expression of intense anguish, but she does not cry out.

She holds the expression of severe pain with a silent agonised face. After a few seconds, the intensity of the pain lessens, and her face becomes less contorted. She gulps air. The shock is gone. She looks around to see blood on the sand and smoke at her back.

Her back is on fire. She holds her hand behind her back and feels the heat of the flame from the burning metal, melting her flesh. She slumps to the ground and rolls over in the sand, attempting to smother the flames. She grinds the metal further into her back as she moves from side to side in the sand. The fire on her back is put out, but Jodie sees that her hand is on fire. She digs it into the sand to put it out. Her hand smokes. Jodie looks at her blackened hand.

She takes out a powder compact from her combat suit pocket and uses the mirror to check on her back. She sees scarring and a smouldering wound, but the fire is out. She is not feeling pain, as if the fire has cauterised the wound. The blood from the wound is congealing and dries up. She recovers her composure. She puts the powder compact back inside her combat suit pocket.

There's something a bit odd about this. Is she fully human, or some kind of cyborg ? Her response to her injuries raises this question, and Jodie is herself puzzled by her delayed unusual responses. She shakes her head, with disbelief, then dismisses her curiosity.

Jodie moves to hide behind a large chunk of the armoured vehicle, which is now smouldering, most of its fire out. Jodie loads the mobile-missile-launcher with a Stinger missile, using her burnt arm. She aims it at the exhaust of one of the F16 Falcons. She looks down the missile sight. It is centred on the exhaust of the F16 Falcon. She pulls the trigger. The missile roars up and scores a direct hit. The F16 Falcon blows up in the air. Debris falls to the ground and explodes on contact. The second F16 Falcon turns round in the air and heads straight for Jodie.

CUT TO:

INT: SECOND F16 FALCON - DAY

The pilot, Lieutenant TOM PACKARD, sees the figure on the ground. He fires his rotary cannon, straffing the sand in front of the figure. He places his hand on the trigger of the Sidewinder missile, which shows on the computerised display.

CUT TO:

EXT: AFGHAN DESERT - DAY

A large chunk of debris shields Jodie as she takes aim with her mobile-missile-launcher. The second F16 Falcon zooms straight for her, its rotary cannon 20mm heavy machine gun strafing the sand around her.

She sights the missile on the cockpit of the Falcon...Her finger moves to the trigger...

CUT TO:

INT: SECOND F16 FALCON - DAY

Packard sights the Sidewinder missile on the figure he sees in front of him on the ground. He gets closer, his finger flexing on the trigger...

CUT TO:

EXT: AFGHAN DESERT - DAY

Jodie's finger flexes on the trigger of the mobile-missile-launcher with the sight fixed on the cockpit of the Falcon...

CUT TO:

INT: SECOND F16 FALCON - DAY

Packard is about to pull the trigger...He suddenly makes out the form of a woman behind the metal shielding Jodie...He stops firing the rotary cannon 20mm heavy machine gun.

CUT TO:

EXT: AFGHAN DESERT - DAY

Jodie notices that the machine gunning has stopped. She flexes her finger on the trigger, then holds. She stares down the sight at the cockpit of the Falcon...

CUT TO:

INT: SECOND F16 FALCON - DAY

Packard flexes his finger on the trigger, then holds...He delays...He looks at the woman to try to make out her face.

His finger is still flexing on the trigger, close to firing.

For some strange reason, he delays, as if in a trance.

The Falcon gets closer and closer...as the woman's face begins to resemble someone he knows. He looks puzzled.

CUT TO:

EXT: AFGHAN DESERT - DAY

Jodie sees the cockpit through the sight of the mobile-missile-launcher. The Falcon is so close, she can almost make out the appearance of the pilot through the shimmering heat of the desert.

The Falcon is so close, she must fire.

Her finger flexes on the trigger...

A moment's doubt appears on her face. She is a picture of concentration, but she delays.

CUT TO:

INT: SECOND F16 FALCON - DAY

Packard's finger is on the trigger...He suddenly makes out the evolving form of Jodie's face.

Packard takes his finger off the trigger and slowly pulls it away.

PACKARD
Jodie - ?!

He looks puzzled. This is unreal.

CUT TO:

EXT: AFGHAN DESERT - DAY

Jodie pulls the trigger. The missile roars up and hits the Falcon just behind the cockpit. The jet explodes in mid-air, and the debris falls all around Jodie. A large piece of the Falcon's wing lands near her, sizzles and explodes, showering her with flaming aviation fuel.

She rolls in the sand to put out the flames. The shrapnel grates further into her back, causing her to grimace. Jodie gets up and limps warily towards what was left of the cockpit. She seems to recognise the configuration of an F16 Fighting Falcon and puzzles. She doubts her own eyesight and shakes her head.

She is unsure of things. She draws out a handgun and approaches the smouldering head of the pilot. She looks down at the darkened visor covering his eyes.

There's something familiar about the eyes, even seen through the darkened visor. She is curious. She lifts the darkened visor up to reveal a clear visor. She shudders as she appears to recognise the eyes, but is unsure...

She shakes her head.

JODIE
No...?

Reaching under his chin, she unclips the helmet and pries it off. She is struck with horror as she now recognises the remains of someone she knew, Tom Packard.

JODIE
Not you...

A tear forms in her eye. It flows over her tear-duck and runs down her cheek.

JODIE
No...Tom...

She starts to cry, then, on her knees, she reflects on the person she knew.

CUT TO:

FLASHBACK. EXT: AIRFORCE BASE - DAY/NIGHT

Early evening. The sun low in the sky. A golden sunset in progress. The hangers all closed except for one. In front of it, an F16 Falcon. Tom Packard, in his overalls, is leading Jodie, in a smart business suit towards the Falcon, which has a ladder drawn up leading to the cockpit. Tom and Jodie hold hands. He climbs up the ladder, followed by Jodie. He opens up the cockpit door/window. He climbs in. He helps Jodie in. The cockpit door closes.

They smile at each other.

CUT TO:

INT: COCKPIT - DAY/NIGHT.

Jodie is on top of Packard. They embrace and kiss passionately, then break off.

Jodie looks at Packard.

He looks back at her.

She smiles.

He smiles back at her.

They kiss again.

CUT TO:

EXT: AFGHAN DESERT - DAY

As before. Jodie has been wandering around like a lost soul. She kneels on the sand in front of the burnt-out cockpit and Packard's bloodied and charred head. She weeps almost uncontrollably. She wails, and shrieks. She sobs. She almost falls backwards and sways until she recovers her composure.

JODIE

Why ? How ?

She bends down and climbs into what is left of the cockpit. She sits on top of Packard's lap and leans over to kiss the head's charred lips. Her lips are within an inch of touching his, when she recoils, seeing the blackened flesh hanging off a head almost burnt down to the skull. She realises that she cannot kiss the charred head. She slowly withdraws her lips. She puts her right index finger against her lips and moistens it by running it over her upper and lower lips. She applies the moistened index finger to the charred lips and runs it across them, then withdraws it.

JODIE

'Bye, Tom.

She climbs out of the remains of the cockpit and walks off into the desert. She walks some distance from the burnt-out plane and then collapses, unconscious, onto the sand of the desert.

CUT TO:

EXT: AFGHAN DESERT - DAY/NIGHT

Early evening, with the sun setting along the line of the horizon. Jodie is lying unconscious on the sands of the desert.

A CIA helicopter lands. Out jumps an AGENT and a PARAMEDIC.

The agent runs over to Jodie, followed by the paramedic.

The agent looks down at Jodie, who seems to sense his presence and opens her eyes with a little smile.

The agent looks at the paramedic, who waves to the helicopter, and two other paramedics climb out of the helicopter, with a stretcher.

They run towards Jodie.

Jodie is placed on the stretcher and put inside the helicopter, which then takes off.

CUT TO:

INT: HELICOPTER - DAY/NIGHT

Jodie in the middle section of the helicopter, being tended to by the three military paramedics, cleaning and cauterising her wounds.

The agent is nearby, looking down on her.

Jodie struggles to raise her head up a little, and strains to speak.

JODIE
I didn't know it was him...I wouldn't
have -

The agent interrupts her.

AGENT
Don't worry about that. It was our
mistake, not yours. Friendly fire.

JODIE
I was acting on the information
I received...

AGENT
- Which was wrong...Our mistake. It
was an innocent mistake, I made, based
on the information I had...

JODIE
How did we get it wrong ?

One of the paramedics intervenes.

PARAMEDIC
You need oxygen.

He puts an oxygen mask over Jodie's face.

She breathes in the oxygen.

The paramedic gently pushes her back down onto the stretcher bed.

She breathes in more oxygen and closes her eyes.

PARAMEDIC
Relax. Breathe in, deeply.

Her breathing relaxes and takes on a smoother rhythm.

CUT TO:

FLASHBACK. INT: BOEING 747 - DAY

Jodie, as a twelve-year-old girl, is seated with her parents, BOB and MARY PHILLIPS, both CIA agents, in the passenger cabin. Everything seems normal.

Jodie is looking out of the window.

She turns to look at Mary, who smiles at her.

The flight continues as normal for a while.

Suddenly, a group of terrorists stand up at the back, holding pistols and

hand-grenades.

TERRORIST

Nobody move.

Some of the terrorists move up front, near the entrance to the cockpit. Others stand in the aisles, pointing their pistols at the passengers. The passengers are initially stunned, then they start to whisper. The terrorist who spoke notices this and approaches a twenty-year-old woman. He puts his pistol into her ear.

TERRORIST

You hear this ?

He cocks the pistol. The woman is terrified and cannot speak. She prepares herself for the bullet, and closes her eyes.

TERRORIST

You deaf ?

She shakes her head. He breathes on her. She takes a deep breath.

TERRORIST

Say something, if it's only "goodbye".

She tries to speak, her lips moving.

TERRORIST (annoyed)

What ?

She trembles. He stares at her. He takes the pistol out of her ear and points it at her forehead. Her forehead wrinkles up and contracts as it touches her.

TERRORIST

Look at me !

She opens her eyes. They tip upwards to see the pistol, then straight ahead to see him. The stress is too much for her.

The young woman starts to shake uncontrollably. Her forehead sweats onto the tip of the pistol and down into her eyes. Her eyes sting as the sweat drips down into it. She blinks. And again... Again, again... Uncontrollably.

TERRORIST

STOP IT !

She can't. She is shaking and blinking like crazy !

The terrorist's anger rises from his face into his hand, but then he seems a bit distant, as if detached.

The terrorist shoots her through the head. Blood spurts out of her ear. Her head jerks violently amid a spray of blood, then slumps backwards. She is dead. The terrorist addresses the rest of the shocked and appalled passengers.

TERRORIST

Silence is golden.

The passengers sit in stunned silence.

All is quiet for a while.

Bob suddenly pulls out his pistol, and in rising shoots dead the terrorist who killed the young woman. A gasp from the passengers. Mary reveals her gun and aims at another terrorist, shooting him dead through the head and chest.

Bob and Mary Phillips take cover behind seats and fire accurately at the terrorists, who have been taken by surprise, hitting their chests, faces and legs with bullets, killing or immobilising them.

The terrorists do not appear to know where the bullets are coming from, and fire indiscriminately at the seated passengers, killing and injuring them. The passengers scream in terror.

Bob and Mary keep firing, ducking and moving as they blast at the terrorists. They both jump and move, letting off bullets as they fly through the air in acrobatic moves, somersaulting between the aisles of seats.

The remaining terrorists stumble around, confused, firing in all directions, ripping through the seats. The sound of gun battle rages, with terrorists hitting the deck amid spraying blood and contorted faces.

The sound of gunfire itself becomes distorted until it is indistinguishable from the engine noise.

Then, suddenly, silence. No more shots. Bob looks at Mary. She is okay. He peeps his head up from under the seat and surveys the scene. He rises. He quickly calculates that the worst of the danger is over. He stands. Mary stands.

An uneasy hushed silence among the passengers. The terrorists are down, dead or whining in pain, in the aisles, immobile.

At the back of the cabin, unseen, a wounded terrorist pulls himself forwards against the back of a chair. He sees feet. He looks upwards to see Bob and Mary Phillips. He lunges forwards, firing at them. They duck. The bullets hit the cabin walls, causing hissing air to be sucked out due to minor decompression.

The terrorist is blasted in the chest by a dozen bullets from Bob and Mary's smoking pistols, but as he falls he lets off several rounds, blasting through the windows. He is blasted backwards by a hail of bullets, and falls down dead.

Major decompression. Things fly around in the cabin as whooshing gusts of wind blow everything about. The passengers panic and scream.

Bob and Mary Phillips move towards the wounded terrorist, not knowing that he is dead. They hold onto chairs as the wind gusts about. The plane rocks from side to side. Oxygen masks fall down onto the seated passengers. They put them on.

Bob gets close to the dead terrorist who blasted the windows out. Mary is just behind him. They both see that he is dead. They put their guns away and go back to their seats.

They sit down and put on their oxygen masks. Jodie already has hers on. They smile at her. She smiles back. They all look forwards.

The plane bumps wildly in the sky. The PILOT'S voice is heard on the intercom.

PILOT (O.S.)

Ladies and gentlemen, we have experienced
a major decompression. Please, remain calm
and, prepare for crash landing.

Bob stands up and turns around to address the passengers.

BOB

Put your heads under your seats, now !

The passengers adopt the crash landing position. Bob sits down.

Jodie looks at her parents.

JODIE

We'll survive, won't we, Dad ?

Bob looks at Mary. Mary nods. Bob looks at Jodie.

BOB (without much conviction)

You bet.

The plane vibrates wildly. Jodie seems upset. She starts to sob, quietly. Mary looks at Bob.

Bob releases Mary's hand and holds Jodie's little hand. He kisses her forehead.

Bob looks at Mary's resigned and sad face).

BOB

We will be saved.

He gently tips Jodie's head down into the crash-landing position. He looks at Mary. Her eyes seem to say that she knows she is about to die. She would cry, but holds in her tears for Jodie's sake. Her eyes are swollen, but no water flows from them. Mary looks at Jodie's head. She strokes her hair, gently and lovingly. She notices Bob looking sadly down at Jodie. Mary looks up at Bob. They exchange a meaningful look. They kiss. The kiss seems to last forever. It is the final goodbye. Their lips part.

They look at each other for the last time, then look resolutely forwards, accepting their fate. An eerie silence...

Impact ! A shock wave of immense violence hits the frame of the 747 as it strikes the ground. A huge boom accompanies the explosion. Flames race along the fabric of the plane.

Jodie's thrown out of her seat and slams against the ceiling. Bob and Mary are thrown up and almost cut in two by the violent impact stretching and breaking the safety belts.

Jodie is totally immobile. Her eyes are closed. She seems to be unconscious or dead.

The passenger cabin is engulfed in flames and smoke, as the intense heat melts the plastic, causing thick black fumes, and exposing the metal frame of the aircraft.

The passengers are thrown backwards and incinerated by an expanding fireball. Several passengers are cut in two by the force, as their tightened seatbelts hold, then finally buckle. The other seatbelt straps snap open or melt.

The expanding fireball catches up with Bob and Mary's bodies and incinerates them. The scene is one of total devastation. Many of the passengers are effectively skeletonised by the fire.

Jodie catches fire. Her unconscious body melts and burns to reveal a cyborg metal skeleton beneath. Her skull is revealed as bright metal, like chromium,

inside which part of her brain has been replaced by neural-electronic implants placed among the living brain tissue.

CUT TO:

FLASHBACK. INT: BOEING 747 - NIGHT

Rescue teams are inspecting the charred remains of the shell of the 747, looking for life signs. Charred bodies everywhere. No sign of life. A PARAMEDIC shines a light up ahead of him to find Jodie's cyborg body and skull. He stands above it, amazed.

PARAMEDIC

What the - ?

His SUPERVISOR comes forward out of the darkness, shining his own torch down at Jodie's body.

SUPERVISOR

It's her.

PARAMEDIC

What ?

Behind the supervisor, CHARLES JOHNSON, a senior CIA controller, comes forward to join them, out of the darkness.

JOHNSON

She alive ?

SUPERVISOR (to paramedic)

Check !

The paramedic shines the torch in her eyes. The human pupils dilate. The paramedic turns to his supervisor and Johnson.

PARAMEDIC (nodding)

Yep. She's alive. Just about.

JOHNSON

I'll take care of things from here.

A stretcher is brought forwards. Jodie is lifted onto it, and taken backwards through the burnt-out cabin towards a hole in the side of the 747 shell.

SUPERVISOR

Where's she headin' ?

JOHNSON

Somewhere special.

The supervisor looks at Johnson to see if he will say anything more.

JOHNSON

Somewhere very special.

Johnson follows as Jodie is carried out of the plane.

CUT TO:

FLASHBACK. INT: OPERATING THEATRE - NIGHT

Jodie on the operating table, having her burnt and exposed cybernetic metal skeleton limbs replaced one-by-one by a super-robotic surgeon, which consists of

a number of robotic arms, apparently self-controlled and computer-activated, each holding surgical tools, such as scalpel, clamps, suction tubes to remove blood, etc., the standard equipment of an operating theatre, plus laser scalpels and laser-plasma bonding cauterisers, which double as the means to sew up the body without any visible stitching.

The robot surgeon is fixed above the operating table, a little way beneath the lights, which are positioned to its side, and it appears like the arms of an octopus emerging from a sphere fixed and hanging from the ceiling. Legs and arms come off and are replaced by new skin-covered limbs. Some adjustments are made to Jodie's brain implants, which are partially rewired, and several small components replaced.

All this activity is monitored on a large screen, which is sub-divided up into small screens, detailing a different part of the whole operation, with data on the various functions of the parts, as well as pulse, blood pressure, breathing, etc. Wearing surgeons masks and gowns, but only observing, are Johnson and another man, a middle-aged GERMAN.

A special memory implant is lifted up from a surgical tray and hovers momentarily on one of the robot surgeons' many hands (on the end of one of his many arm) above Jodie's brain, about to be inserted. The arm stops, waiting for a command.

JOHNSON

Is that really necessary ?

GERMAN

Oh yes. Ja. Zie other implant was damaged in zie crash. It must be replaced.

JOHNSON

New memories ?

GERMAN

Yes...each time is zie opportunity for fresh new memories. She will remember only fresh memories.

JOHNSON

You're changing her past.

GERMAN

It's better zat way. She must not know who she was.

The German turns a little from Johnson to look at Jodie on the operating table.

GERMAN

She is who we make her. She must not know her past.

JOHNSON

What if she asks ?

The German has to think about this for a moment.

GERMAN

We tell her...we tell her...she is special...

JOHNSON
She is special.

GERMAN
You will convince her, she is better
off not knowing...

JOHNSON
She might need ta know.

GERMAN
She does not need ta know. No-one
needs ta know. It would be dangerous
for her, to know.

JOHNSON
I just hope she accepts who she is.

GERMAN
She will.

JOHNSON
I need ta know what I'm supposed to
say to her.

GERMAN
It is remarkable, we can do this. We
invent her past..again.

JOHNSON
How many times ?

GERMAN
She has not asked you who she is - ?

JOHNSON
Not yet.

GERMAN
She might never ask.

JOHNSON
She might never know.

GERMAN
Is for the best. We now have special
implant which grow with zie body..

JOHNSON
A cyborg since childhood...

The German nods to the robot surgeon.

GERMAN
Proceed.

The robot surgeon flashes a bright white light inside it for a moment, as if
acknowledging the command. The robot arms are activated. The robot surgeon's
hand places the implant into an opening in Jodie's brain. Another hand comes
over to heat-seal it.

CUT TO:

FLASHBACK. INT: INTENSIVE CARE ROOM - DAY

Jodie asleep, the top of her head bandaged, the rest of her body and limbs covered by the blanket, apart from her left arm which is attached to a drip. A bandage covers her left shoulder area, down to her elbow.

There is a tube in her nostrils, and the usual monitoring equipment attached to her by electrodes, with a screen on the wall near her bed. Johnson watches from the end of the room.

CUT TO:

FLASHBACK. INT: ROOM - DAY

Jodie, now without bandages, awake, in a normal room, in bed, but sitting up, looking at Johnson, who is standing near the bed, looking down at her.

JOHNSON
How d'you feel ?

JODIE
Great. I feel just great.

Johnson smiles at her.

JOHNSON
You don't remember much, do you ?

Jodie ponders this for a moment, then speaks.

JODIE
No...

JOHNSON
You're special - you know that ?

JODIE
Am I ?

JOHNSON
You sure are.

He looks at her for a moment, then moves to go out of the room.

He stops for a moment, his hand on the door handle.

JOHNSON
See you later...

She does not know what to say in reply, but as he goes out, she speaks after him.

JODIE
Thanks.

She looks down at the bed in front of her.

CUT TO:

FLASHBACK. INT: GYMNASIUM - DAY

The twelve-year-old Jodie is lifting weights under the supervision of Coach BRETT LEVENS. She is on her back, pushing a weighted bar upwards. Her face grimaces with the effort. Her arms straighten. She holds the heavy bar for five

seconds, before Coach Levens takes it off her and lowers it down onto its supports.

Johnson is observing from the end of the room. He looks pleased at Jodie's progress.

Later:

Jodie is on the exercise machines. She uses the fixed bicycle, the weighted arm and leg strengthening machines and then the treadmill. She is wearing a mask with a tube extending from it into the back of a machine. She also has a few electrodes on her chest and the top of her head. She runs on the treadmill, her biofeedback being monitored.

She is being watched by Coach Levens and Johnson.

CUT TO:

EXT: RUNNING TRACK - DAY

The thirteen-year-old Jodie, now fully recovered, is running round a 400 metre track.

Coach Levens is preparing a group of male athletes for a 100 metres' run. Seven boys, BRIGGS, ANDREWS, MENDAY, JACKSON, WILLETS, ELLISON AND SHACKLEY, line up at the start. Briggs is the largest, and at sixteen, exudes physical prowess.

Jodie stops running as she sees the group of boys lining up at the 100 metres' start line. She goes over to Coach Levens.

JODIE

Can I join in ?

The boys snigger.

Briggs is offended.

BRIGGS

You !? You're a girl.

JODIE

I can't help that.

She turns to coach Levens.

JODIE

Can I join in ?

LEVENS

Sure.

Briggs stares at Levens in disbelief, but he dismisses Briggs' stare by turning away from him, to look at Jodie.

Levens nods to Jodie.

Jodie goes to the start line.

The boys start to sneer at Jodie.

ANDREWS

Look at her.

MENDAY
Ain't much to look at. She's so scrawny.

JACKSON
We'll whip her ass.

ELLISON
Shouldn't be allowed -

SHACKLEY
She'll get beat real sore.

Willets turns to speak to Jodie.

WILLETS
What are you playing at ?

JODIE
I'm an athlete...

Briggs scoffs at her.

BRIGGS
You, an athlete ?

JODIE
Yes, I'm a girl, and I'm an athlete.

WILLETS
Where's your dad ? He should take you
home.

This strikes a raw nerve. Jodie is at first saddened, then angry, but she does not reply.

Jodie turns away from the boys and looks straight ahead, at the track.

Coach Levens goes over to the athletes.

LEVENS
Okay, boys, gentlemen, and lady,
on your marks.

The athletes settle down in the blocks.

Andrews and Jackson look across the line at Jodie. She is focussed on the track ahead of her. Andrews and Jackson turn their heads to look at the track in front of them. The athletes are in a cocoon of concentration.

LEVENS
Set.

The athletes rise into the set position.

Coach Levens raises the starting pistol.

The athletes are ready to pounce, anticipating the sound of the gun. Total silence.

A second seems stretched out to infinity. They wait. Coach Levens' finger pulls the trigger.

Bang !

The athletes spring out of the blocks. Jodie is level with most of the athletes getting out of the blocks. Only Briggs, with his bullet-like start, is out ahead of her.

At ten metres, Jodie is on the shoulder of Shackley and Ellison. By fifteen metres, she is ahead of them. She is closing down on Andrews and Jackson and passes them at twenty-five metres.

Menday, Willets and Briggs are ahead of her as they get to forty metres. She closes down on Menday and passes him at sixty metres.

She is shoulder-to-shoulder with Willets at seventy metres and passes him by seventy-five. Briggs is still ahead of her at eighty metres. She gets on his shoulder at eighty-five. She edges ahead at ninety metres and crosses the line a full metre clear of the field.

Coach Levens stops his stop-watch at 11 seconds. He looks at Jodie, and shakes his head. She is super-fit, and her breathing is relaxed. The boys are all breathing heavily, their heads down, their hands on their hips. Briggs spits.

Coach Levens runs to the electronic timer at the end of the 100 metres' stretch of the track and takes his cap off, staring in amazement at the time of 10.97 seconds.

Briggs goes over to the timer and stares at it.

BRIGGS

How is that even possible ?

Shackley goes over to the timer.

SHACKLEY

What's she on, coach ?

LEVENS

She ain't on nothing. That is simply, natural talent.

BRIGGS

"Natural talent !?" Ain't no natural talent can make a girl run ten nine seven...

Levens turns away from Briggs and Shackley, and walks over to Jodie.

LEVENS

Girl...

JODIE (looking up)

Yes, sir - ?

Coach Levens puts his arm around Jodie's shoulder and leads her to the side, away from earshot of the boys. He looks back to see they are far enough away.

LEVENS

I gotta proposition for you.

JODIE

Sir ?

He lets go of her shoulder and steps back a little. He looks straight at her.
Johnson is visible in the distance. He walks towards Coach Levens and Jodie.

LEVENS
How'd you like to train, properly ?

JODIE
How'd I do that, sir ?

LEVENS
You will become a professional athlete.

Johnson is in earshot by now. He shouts out.

JOHNSON (shouting)
She can't do that !

Levens turns to face Johnson.

LEVENS
Why not ?

JOHNSON
She's going with me. I will train her...

LEVENS
To do what ?

JOHNSON
To serve us. To protect us.

LEVENS (grumbling)
Ahh !

He throws his cap at the ground. Johnson puts a protective and possessive arm around Jodie's shoulder and leads her away. Levens looks back at the group of boys, who see how disappointed he is, as Johnson and Jodie disappear into the exit tunnel.

CUT TO:

FLASHBACK. EXT: CEMETERY - DAY

Johnson takes Jodie, fourteen, to see the grave of her parents. She lays down some flowers and lets a tear drop from her eye. She wipes the tear off her cheek with a white handkerchief. Johnson takes her by the arm, and leads her a few steps away from the gravestone.

JOHNSON
Make 'em proud of you, kid.

JODIE
I will, Mr. Johnson.

CUT TO:

FLASHBACK. INT: CIA HEADQUARTERS - DAY

Briefing room.

Johnson seated behind a large desk. Behind him an American flag. A knock on the door.

JOHNSON

Come in.

The door opens. Jodie, fifteen, comes in. She looks at Johnson, turns and closes the door behind her. She walks towards the desk. She stops a little distance from it. She waits for him to speak.

JOHNSON

Siddown.

JODIE

Thank you, sir.

She sits in a chair in front of the desk.

JOHNSON

You ever think you're missing out on a normal adolescence ?

She thinks for a moment, then speaks.

JODIE

No, sir.

JOHNSON

You'd like to go dancing ?

JODIE

No, sir.

JOHNSON

Disco - ?

JODIE

No.

He looks directly at her.

JOHNSON

You ever felt like, taking drugs ?

JODIE

No, sir.

JOHNSON

Drinking - ?

JODIE

No, sir.

JOHNSON

Smoking - ?

JODIE

Definitely not !

JOHNSON

You ever felt we adults are oppressing you ?

JODIE

Certainly not.

JOHNSON
Good. We'll continue our training.

Jodie smiles a little.

Johnson smiles back.

CUT TO:

FLASHBACK. INT: FIRING RANGE - DAY

Jodie, sixteen, wearing headphones, fires seven bullets, one after the other from her pistol at the target.

Each bullet hits the 10 at the very middle of the target.

CUT TO:

FLASHBACK. INT: BRIEFING ROOM - DAY

Jodie, seventeen, seated in front of the desk, Johnson seated behind it.

JOHNSON
You done well, Agent Phillips.

JODIE
Thank you, sir.

A beat.

JOHNSON
We are an ethical organisation. We can't employ you on any mission until you're eighteen. You understand that, don't you ?

JODIE
Yes, sir.

Jodie sighs.

JOHNSON
You will be a very special agent, the ultimate special agent...One more year, Agent Phillips...one more year.

Jodie looks disappointed.

CUT TO:

FLASHBACK. INT: SWIMMING POOL - DAY

Jodie, in a one piece swimsuit, swimming from end to end in a full size (50 metre) swimming pool, watched by Johnson on the side of the pool.

When she has finished, she climbs out of the pool and picks up a towel to dry herself.

Johnson approaches her.

JOHNSON
You can swim.

JODIE
Yes, sir.

JOHNSON
It's your birthday.

JODIE
I know.

JOHNSON
You're ready to be assigned.

JODIE
Thank you, sir.

JOHNSON
You'll go on dangerous missions.
You prepared for that ?

JODIE
Yes, sir.

JOHNSON
The first of many.

Johnson turns from her.

Jodie ponders her future.

CUT TO:

INT: HOSPITAL - DAY

Present day. Bedroom.

Jodie, twenty-two, is packing up her things. She is now fully recovered. She goes out of her private room, carrying her weekend bag.

CUT TO:

INT: RECEPTION - DAY

Jodie paying her bill by credit card at the desk.

CUT TO:

EXT: HOSPITAL - DAY

Entrance. Jodie checks out with her weekend bag. She goes to a waiting car, and gets in the back.

CUT TO:

INT: CAR - DAY

The DRIVER, in dark glasses, turns the engine on and turns the steering wheel, to start the car in motion.

CUT TO:

EXT: CAR PARK - DAY

The hospital car park.

The car drives off.

CUT TO:

INT: CIA HEADQUARTERS - DAY

Briefing room. Johnson seated behind a large desk.

Behind him an American flag.

A knock on the door.

JOHNSON

Come in.

The door opens. Jodie comes in. She looks at Johnson, turns and closes the door behind her. She walks towards the desk. She halts a short distance from the desk, a foot behind one of the chairs on the other side from Johnson. Johnson nods. She sits down.

JOHNSON

How you feel ?

JODIE

Pretty good.

JOHNSON

How do you feel about the mission ?

JODIE

It all went wrong. I failed.

JOHNSON

That's not your fault.

JODIE

I guess I'm a bit disappointed, I failed.

He looks at her for a moment, then back down at the notes.

JODIE

One thing I don't understand, sir, is, how did it happen ? How did I end up shooting Tom Packard down ? Why was he shooting at me ?

JOHNSON

It was a mistake...

She looks at him to explain more.

JOHNSON

A communication problem. He had the wrong information...You had the wrong information...It can happen...People get the wrong information...mistakes happen.

JODIE

He's dead. I killed him.

JOHNSON

I'm sorry.

JODIE

We were friends...We were more than friends...

Jodie sighs.

JOHNSON
It was, an unfortunate mistake.

JODIE
Why was our intelligence defective ?

JOHNSON
We did an investigation...

JODIE
Who was to blame ?

JOHNSON
No personnel were at fault; and, if any were, I couldn't tell you that, you know that...But, as it happens, no particular individual was at fault. It was a systemic failure, which we have now corrected. It will not happen again.

JODIE
I should hope not.

A beat.

JOHNSON
We got a mission for you..in Russia.
You are fit for duty...?

JODIE
Yes, I am.

JOHNSON
Psychologically, as well as physically ?

JODIE
I'm ready.

JOHNSON
I think you are. We think you are.

Jodie ponders for a moment about her past and possible future.

JODIE
Sir...?

JOHNSON
What ?

JODIE
Can you look back, at the past ?

JOHNSON
Yes, you can, but...

He looks away from her.

JOHNSON
...It's not always a good idea.

Jodie looks puzzled.

JODIE
Why is that ?

JOHNSON
You might not like what you see,
what you remember from your past.

JODIE
I don't remember anything.

JOHNSON
It might be better like that.

JODIE
How can it be better, if you don't
remember..anything ?

JOHNSON
What do you wanna remember ?

JODIE
Something...I wanna remember something.
Not good to remember, nothing.

JOHNSON
Do you really need ta know ?

Jodie ponders for a moment.

JODIE
Maybe not. Maybe, one day, maybe one
day, I might need ta know...not now...
not at the moment.

JOHNSON
Good. The past is always there...
unfortunately. Now, this mission -
we need you to intercept a convey
and rescue a physicist, who's been
kept prisoner by a former KGB chief
who's gone rogue...

JODIE
You got the intelligence - why d'you
need me ?

JOHNSON
No-one else can accomplish this
mission. You are special...maybe,
one day you'll realise how special
you are. We need your unique abilities.
Now, the details...you'll meet Agent
John Hayes...

Jodie looks at Johnson as he speaks.

CUT TO:

EXT: MOSCOW AIRPORT - DAY

Early morning. An airplane lands and taxies to a terminal.

CUT TO:

INT: TERMINAL - DAY

Jodie's contact, CIA agent JOHN HAYES, is holding a copy of Newsweek magazine. Jodie comes in through the doors of the terminal building. Hayes spots her.

HAYES
Linda Roberts ?

JODIE
That's me.

HAYES
John Hayes. Not my real name.

JODIE
Of course.

HAYES
May I ?

Jodie hands her suitcase to Hayes, who takes it and carries it through the lobby towards the automatic doors to the car-park of the airport. Jodie follows him.

CUT TO:

EXT: CARPARK - DAY

Hayes leads Jodie to his car. They get in. The car drives off.

CUT TO:

INT: CAR - DAY

As Hayes drives, he catches a look at her face in the driver's mirror and smiles, then watches the road ahead.

Jodie catches glimpses of the buildings outside as she looks through the window and sees the landscape change from that of a city to a more rural scene, as time passes.

CUT TO:

EXT: SAFE HOUSE - DAY

The car stops outside a dacha, which is their safe house. Jodie and Hayes get out of the car and go inside.

CUT TO:

INT: SAFE HOUSE - DAY

Hayes shows Jodie around. A quick tour of the safe house sees Jodie peeping into kitchen, living room, computer room, bathroom, bedroom.

She goes into the bedroom, where Hayes has already put her suitcase down by the side of the bed. She sits on the bed and bounces up and down on it. Hayes looks in on her.

HAYES
Everythin' okay ?

JODIE
Sure.

A beat. He turns to leave. She calls him back.

JODIE
Agent Hayes - ?

He turns back to her.

HAYES
Yeah - ?

JODIE
You'll look after me, won't you ?

HAYES
Sure.

Hayes is a little surprised by her admission of vulnerability.

HAYES
From what I heard, you can look
after yourself.

JODIE
Who told you that ?

HAYES
That is your reputation - a very
special agent for very special
missions.

JODIE
I'd better live up to everybody's
expectations of me.

HAYES
I'm sure you will.

Hayes turns from her. He's a little puzzled. He goes out.

She sits on the bed, looking towards the door.

CUT TO:

INT: KITCHEN - DAY

A little later.

Jodie and Hayes seated at the table, eating.

Jodie looks up from her meal at Hayes.

HAYES
Is it okay ?

JODIE
Sure.

She puts down her knife and fork.

JODIE
What's the deal ?

HAYES
I'll tell you later.

JODIE

Okay.

Jodie picks up her knife and fork and starts eating again.

CUT TO:

INT: OFFICE ROOM - DAY/NIGHT

A small room at the back of the dacha, which serves as an office, with table, chairs and a laptop computer opened on the desk.

Hayes is showing Jodie photos from the file.

HAYES

This is Andrei Kalinski, former colonel in the KGB. Fell out ta favour when the USSR officially became Russia...disappeared for more than a decade, then reappeared as a rogue element, de-stabilising the state. His latest escapade was to kidnap physicist, Sergei Sokolov, believed to be working on RM-20-20, Red Mercury...

JODIE

I thought Red Mercury was just an unsubstantiated rumour.

HAYES

We don't know for sure, if it exists. Sokolov will know. That's why we gotta spring him - that's where you come in.

JODIE

Where is he ?

HAYES

Our intelligence says, he's kept prisoner in a juggernaut, set to travel through the Ural Mountains, to reach Kalinski's hideout, in the Arctic, where the polar bears are. We gotta intercept that convey. That's your mission.

JODIE

Okay.

HAYES

We'll drop your there.

He puts the photos back in the file and closes it.

JODIE

A girl's gotta do, what a girl's gotta do.

HAYES

Ain't no man for the job - not even me.

Jodie looks a little puzzled.

27.

JODIE
Not even you...?

HAYES
I don't have your abilities. No-one
has...apart from you.

JODIE
What makes me so special ?

HAYES
You just are...you just are, special.

He turns towards the door, then stops. He looks towards her. He's clearly drawn to her. She smiles at him.

HAYES
Tomorrow...

JODIE
Okay...

He goes out.

Jodie ponders the mission ahead of her.

CUT TO:

EXT: URAL MOUNTAINS - DAY

Landing strip. A military transport plane lands. Hayes and Jodie get out. Hayes leads Jodie to a small building at the end of the landing strip, with the Ural Mountains in the background.

CUT TO:

INT: SMALL BUILDING - DAY

Hayes and Jodie get inside. Hayes goes to the radio set.

HAYES
I'll call up a chopper.

JODIE
Okay.

Hayes speaks into the radio.

HAYES
This is Hayes. Request a chopper, over.

VOICE (O.S.)
On its way. Over and out.

Hayes puts the radio set down, then looks at Jodie.

HAYES
Yes, I know, our equipment is ancient.

JODIE
Why don't you use a mobile phone ?

Hayes sighs.

HAYES
It would be monitored.

Jodie looks a little puzzled.

HAYES
No-one monitors ancient equipment.

Jodie hears a purring sound. From under a table, TOLYA, a beautiful Russian blue cat, a ball of fluff, emerges. He curls his body and tail around one of Hayes' legs, and mee-ows.

JODIE
A cat !

HAYES
Yes, a cat.

He bends down and strokes Tolya.

JODIE
Here ? Is it safe, here ?

HAYES
No-one would hurt a cat.

The cat mee-ows to get attention, then purrs when Hayes strokes it.

HAYES
I know what you want.

Hayes takes a small tin of cream from his inside pocket. Jodie is dumbfounded.

HAYES
I keep it next to my heart.

JODIE
You keep a tin of cream next to
your heart...?

HAYES
You never know when it's gonna stop
that bullet.

Jodie is bemused and smiles.

HAYES
Damn, I got a tin o' cream for the
cat - I don't carry a tin-opener.

JODIE
That makes no sense...

HAYES
It's sharp. It could cut me.

He looks around the place, and searches a small cupboard, but does not find an opener.

JODIE
You got a cat and a tin o' cream,
but no opener...

Hayes nods.

JODIE
You're crazy ! Gimme the tin.

He hands it to her.

JODIE
I'll get it open.

She takes out her army knife.

She carefully positions the tip of the blade on the top of the tin, near the edge.

JODIE
Watch...

She bangs it down, but, instead of going through, the tip of the blade bounces off. She tries again. The same thing happens. She repeatedly bangs the knife down on the tin, but only dents the metal. She gives up.

She puts her knife away, and inspects the top of the tin closely. She sees a succession of dents, but nothing has pierced the tin.

JODIE
What's it made of, tungsten ?

Hayes speaks to the cat.

HAYES
Sorry, Tolya. No cream for you today.

JODIE (interrupting)
That cat's gonna get the cream.

HAYES
I don't see how.

Jodie takes out her pistol. Hayes stands back. Jodie places the tin on the window ledge. She steps back and aims.

HAYES
Is this absolutely necessary ?

JODIE
Oh yes.

Hayes watches as she fires. But the tin, instead of opening, flips up into the air. Jodie, in a reflex action, shoots at the tin as it spins through the air. Bullet after bullet hits the tin. At last, it spurts out cream, all over the place, but mainly over Tolya's fur. The tin, almost empty hits the floor.

The cat flinches, and jumps up. But, after the initial shock, he realises it is cream and starts to lick it off his coat.

Jodie picks up the tin and shows it to Hayes.

JODIE
See.

The tin has several bullet holes in it.

Most of the cream has been spilt onto the floor or onto Tolya himself, but there is just enough to give him a little drink.

Jodie pours the remains of the cream into a saucer. She puts it down on the floor. She invites Tolya to drink it by turning the cat's head to look at the saucer.

Tolya is still licking the cream off his fur, but, as she is so insistent, he lets himself be pushed towards the saucer. He licks it up and finishes after a few tongues' full. He purrs. Jodie strokes him.

JODIE

Told ya. You got the cream.

Tolya moves away from the saucer and curls up on the floor, up against a wall. He purrs and finishes licking the cream off his fur.

Outside, the sound of a helicopter is heard.

HAYES

We'd better get goin'.

They go out.

CUT TO:

EXT: LANDING STRIP - DAY

The helicopter lands.

Jodie and Hayes get in. The helicopter takes off.

CUT TO:

INT: HELICOPTER - DAY

The helicopter is flying above the Ural Mountains.

Jodie, in her combat suit, is loading two sub-machine guns. She puts extra cartridges into two gun-belts around her waist, and stuffs a few more cartridges into her combat suit pockets.

Hayes watches her with growing admiration and some degree of fascination.

Jodie puts a few small explosive devices into her pockets. She tests a harness and grappling hooks on the end of ropes rolled up in circular containers. She looks at the ladder, which will unreel from a circular container attached to the helicopter by clamps.

The PILOT sees a convoy through the windows of the helicopter. The convoy is proceeding along the road across the mountain range. The pilot points the convoy out to Jodie. Jodie looks down onto the mountain road to see the convoy, at the head of which is a large juggernaut. Behind the juggernaut is an armoured vehicle and a number of jeeps.

Motorcycles surround the juggernaut, a few in front, a few to its sides, and many behind the armoured vehicle and jeeps. The jeeps and motorcycles have been adapted for snow conditions. Jodie straps herself into the harness. She opens the door of the helicopter and pulls her goggles down over her eyes. She turns to speak to Hayes.

JODIE

You know, being special is a special responsibility.

He nods over the propeller noise.

Jodie turns to speak to the pilot.

JODIE
Okay. Start lowering the ladder.

The pilot presses a button. The ladder lowers itself out of the circular container towards the top of the container of the juggernaut.

Hayes approaches Jodie.

HAYES
Good luck.

JODIE
Thanks.

He moves to touch her hand, his finger stretching out to within an inch, then pulls it back. She notices this, then turns away from him, back to what she was doing.

CUT TO:

EXT: URAL MOUNTAINS - DAY

The helicopter descends towards the convoy with Jodie hanging down from the lowering ladder. She aims her sub-machine gun in the direction of the convoy, but does not fire.

On the road, several members of the convoy detect the sound of the helicopter and look upwards from the jeeps and motorcycles.

Jodie is about to drop onto the roof of the container of the juggernaut when firing at her starts from inside the jeeps. She jumps down flat onto the roof of the container of the juggernaut.

The helicopter hovers above, with Hayes firing from a sub-machine gun at the jeeps and motorcycles below. Several motorcycle riders are struck by bullets and fall off their machines, dead or injured. Their motorcycles crash into the road.

Hayes continues firing at the convoy, to create a diversion, during which Jodie crawls to the front edge of the roof of the container of the juggernaut. She attaches a grappling hook and rope to the edge of the front of the container of the juggernaut and swings down onto the space between the container and the cab.

She bends down and gets to the underside of the container. She attaches another grappling hook and rope and hangs onto the underside of the container. She uses the spars set across the container to move towards the back, carefully avoiding the fast-turning axels and wheels. She uses her sub-machine gun to fire at the tyres of the motorcycles which are travelling to the sides of the juggernaut.

The bullets spray across the motorcycle tyres in an arc, bursting them open and causing the motorcycles to fall off the sides of the road. Some motorcycles fall over the edge of the mountain range and fly down into the valley below. Others crash against the rocky face of the mountain range road on the other side.

Jodie continues towards the back of the underside of the container, and sweeps her sub-machine gun in an arc across the tyres of the jeeps which are behind the juggernaut (some closing up to fill the gap caused by the removal of the motorcycles). The jeeps' tyres blow out. The drivers lose control. Some of the jeeps fly off the side of the mountain range into the valley below, exploding on impact. Others crash into the rocky face of the other side of the road.

Jodie sees the armoured vehicle approach the back of the container. The armoured vehicle comes to within a foot of the back of the container.

Jodie attaches a grappling hook and rope to the underside of the armoured vehicle and pulls herself onto it. She moves to the back of the underside of the armoured vehicle and coughs as she gets smoke in her face from the exhaust. Oil is leaking down from a bullet hole.

Jodie takes out an explosive device and attaches it by magnetism to the underside of the armoured vehicle, close to the exhaust pipe.

She sets the timer for thirty seconds. She presses a button to activate the device, which begins ticking down. She quickly moves to the front of the armoured vehicle.

She looks at the juggernaut. It is now almost ten feet from the front of the armoured vehicle. She climbs onto the front of the armoured vehicle and is shot at by the driver, who has one hand on the wheel and another holding a pistol. A bullet hits Jodie in the shoulder and sprays out blood.

Jodie leaps across the ten foot gap. She catches onto the very back of the container of the juggernaut with one hand. The piece of metal she is holding onto crumples.

Bullets fly above her. Jodie's torso and legs are buffeting against the road surface. The bullets continue. She swings back onto the underside of the container of the juggernaut, and extends her free hand to reach the first spar. She just reaches it with her finger-tips and pulls herself onto it. The bullets continue in her direction.

She holds onto her sub-machine gun so she can fire at the driver of the armoured vehicle. The timer ticks down to five seconds. Jodie fires a hail of sub-machine gun bullets at the driver, who is shot to pieces. The timer hits zero as his hands fall off the steering wheel. The armoured vehicle explodes, blasting ten feet into the air before falling back down onto the road surface in a heap of metal and flames.

Jodie claws her way along the spars, past the axels and wheels to the front spar. She climbs up from the underside to the space between the container and the cab. She climbs on top of the cab. She smashes the glass of the side door window with her sub-machine gun butt, and points its end through it at the driver. She shouts at the driver of the juggernaut.

JODIE
Stop this vehicle.

The driver ignores her. Jodie comes down onto the door. The driver opens the door and pushes it backwards so that it slams against the cab. Jodie hangs on. The driver continues to slam the door against the cab. Jodie hangs on.

The driver takes out a handgun and shoots at Jodie, hitting her in the arm. Blood sprays out from the wound. Jodie puts her sub-machine gun in her left hand and fires a hail of bullets at the driver, killing him. He releases his hands from the steering wheel as his body flops down onto the window-screen.

The juggernaut begins to veer about the road and is close to going off the edge. Jodie swings on the door, smashes out the rest of the glass with the butt of her sub-machine gun, and climbs into the cab through the window.

She pushes the driver's body out of the driver's seat, and sits in his place. She takes hold of the steering wheel and turns the juggernaut away from the edge of the road...one side of the back set of wheels are momentarily hanging in

mid-air over the edge of the road. The driver's body flops onto Jodie's lap. She grabs the body by the shirt collar and smashes it through the glass of the front window-screen.

She pushes the dead driver's legs through so that his body falls off the front end of the cab. The back wheels are turning, with one set off the road. The weight of the back of the juggernaut might tip the whole thing over as the cab turns sharply away from the edge, but the container pivots in the opposite direction towards the edge.

Jodie slams down on the brakes, screeching the tyres and causing burning friction on the rubber with the wheels locked by the brakes. The cab comes to a halt and then the pivoted container loses its momentum and slows. The pivot mechanism stops the container bumping into the cab. The container stops. The back set of wheels are hanging over the edge, though not so much as to cause the juggernaut to fall, but it is close. It creaks on the edge.

Jodie takes a breather. She then notices a swaying motion as the cab rises and falls about a foot. She jumps down from the cab and walks towards the back of the container. She sees that the whole of the back axle and its wheels are hanging over the edge.

A sudden rumble. The juggernaut creaks on the edge and sways to-and-fro, rising and falling about five feet, with the back wheels moving further away as the juggernaut slips backwards. Then, it stops, and holds. It sways and creaks on the edge.

Jodie turns to see the beginnings of an avalanche on the other side of the road, descending from the top of the mountain range. The snow gathers pace and rumbles down the side of the mountain.

Jodie rushes back to the cab. She climbs inside and tries to engage the gears, but the back axle turns without its wheels touching the road surface. She moves the juggernaut slightly forwards, but then it slips back and sways to-and-fro on the edge.

Jodie looks at the avalanche. It is heading straight for her. The juggernaut cannot be saved. She jumps out and climbs onto the space between the container and the cab.

The massive fall of snow is now only a few yards from the juggernaut.

Jodie climbs up onto the roof of the container. The juggernaut sways to-and-fro, dipping up and down by about ten feet and creaking on the edge. The snow hits the juggernaut, pushing it right onto the edge. Almost a third of the container is hanging over the edge.

Two axles and sets of wheels are suspended in the air, over the edge. The level of snow from the descending avalanche builds up until it is almost the height of the roof of the container. It pushes the juggernaut so that half of the container is over the edge.

The juggernaut must fall. It rocks wildly to-and-fro, thirty feet dipping up and down. Jodie just hangs onto the swaying roof of the container and waves to the helicopter. The ladder is hanging down. The ladder lowers. It is ten feet from her.

The juggernaut teeters on the edge. It falls over the edge in a slow massive grinding movement.

Jodie leaps up.

The juggernaut falls down the valley amid a mass of fast-moving snow.

Jodie flies through the air, stretching her fingers to reach the lowest rung of the ladder. Three fingers connect with the rung. One finger slips. She clasps two fingers firmly around the rung.

The juggernaut rumbles down into the valley below, grinding and crashing against the side of the mountain, as it is swept down in the massive flow of fast-moving snow.

Jodie watches as it tumbles towards the bottom of the valley. She closes her eyes as it hits the bottom. There is a thunderously loud crash on impact, but no explosion.

Jodie looks down anxiously, expecting the juggernaut to blow up.

Hayes shouts at her.

HAYES
Don't look down !

Jodie cannot put the thought out of her mind that the juggernaut might explode at any moment. She looks down at it. Nothing happens.

Her second finger suddenly slips, and she is holding her whole body weight by her index finger alone, as the ladder sways about. She struggles to hold on.

Hayes shields his eyes. Jodie sees him shielding his eyes. She looks down. Her index finger is feeling the strain. It begins to slip down off the lowest rung of the ladder. The finger bends in the middle, the top part slipping off the rung.

Jodie closes her eyes, accepting her fate. Her index finger slips off the rung. She falls down onto the descending avalanche and is buried in a pile of fast-moving snow.

Hayes yells.

HAYES (yelling)
JODIE !

The sound of her name echoes around the mountain side as she disappears into the avalanche. She is no longer visible amid a huge pile of snow.

CUT TO:

EXT: URAL MOUNTAINS - NIGHT

The avalanche has stopped moving. The juggernaut is resting at the bottom of the valley, intact, three-quarters covered in snow.

An index finger suddenly protrudes from a mound of snow. Then a hand. A second hand emerges. Then arms.

Jodie's bruised head appears above the surface of the snow. She uses her hands to push the snow aside, and un-buries herself. She emerges from the mound of snow, and stands, a little uncertain at first, then firmly.

She spots the juggernaut, and is surprised that it is intact. She puzzles as to why it did not explode. She approaches it warily. She moves the snow built up around the back of the container of the juggernaut. She puts her hands down and begins to clear the snow away, uncovering the back of the container. She looks up at the moon, which is full in the sky.

She hears the howling of wolves.

She continues clearing the snow away. After some time, she has cleared a small section all the way down to the bottom of the back of the container. She tugs at it, but it will not budge. She takes out a small explosive device, and sets it to 30 seconds. She places it on the back of the container.

She then tries to climb her way upwards out of the snow. She slips. She looks back at the timer, which has ticked down to 23 seconds. She gains a secure footing and climbs up to the top of snow. She looks at the timer, which says 10 seconds. She quickly runs away from the juggernaut, but slips, head down onto the snow.

The explosive charge detonates, blowing the back of the container off, but Jodie is protected from the blast by the snow built up around the container, though a few pieces of burning metal are thrown up onto the snow around her. The smoke from the blast is smothered by the snow, and the pieces of burning metal near Jodie soon react with the snow, causing steam, putting out any fire.

Jodie stands and approaches the back of the container. She climbs down through the gap in the snow, and slides into it. She takes out a small torch and surveys the inside of the container. She sees the back of a man, who is slumped head down on the floor, tied to a chair which has tipped over. She approaches the man, and carefully tips the chair upright.

She goes round to see the man's face. She lifts his head up. She removes a tape which was covering his mouth. He is barely alive. He breathes shallowly. She inclines his head backwards to help him to breathe better. He draws in air shallowly. She surveys the rest of the inside of the container with the torch. It is completely empty. She turns to speak to the man, who is the Russian physicist, SERGEI SOKOLOV.

JODIE

Can you speak ?

SOKOLOV

Yes, a little. I am Sokolov, Sergei Sokolov.

He coughs.

JODIE

Sokolov - I've come to rescue you.

SOKOLOV

Thanks.

JODIE

You were involved with Red Mercury.

SOKOLOV

That is correct.

JODIE

RM-20-20, Red Mercury, it does exist ?

SOKOLOV

Da. Yes, it does.

Sokolov coughs again several times, then clears his throat and spits, taking care not to let the spit land on Jodie.

Jodie looks around. She puzzles. She shines the torch again. The container is

completely empty, apart from Sokolov. She looks at him.

JODIE
Where is it ?

SOKOLOV
They removed it.

JODIE (puzzled)
All of it ?

SOKOLOV
All of it. Kalinski had it removed
to a safe location.

JODIE
Where ?

SOKOLOV
His base in the Arctic.

A beat.

SOKOLOV
What is your name ?

JODIE
Jodie.

SOKOLOV
Thank you for rescuing me, Jodie.

JODIE
That's okay.

His eyes dip down and his head slumps a little, but he remains conscious.

Jodie unties the rope around him.

JODIE
Can you stand ?

SOKOLOV
I think so.

He stands, then flops back in his chair. He coughs again, and spits out some sputum. He holds up his hand.

Jodie helps Sokolov up. He almost falls as he stands. She holds onto him. He sways. She holds him upright. He breathes deeply, then places one foot in front of the other. He trudges slowly to regain movement in his legs, then walks more normally. Jodie helps Sokolov to the back of the container. His breathing is laboured.

CUT TO:

EXT: URAL MOUNTAINS - NIGHT

Jodie helps Sokolov to climb up the gap in the snow. He slips and falls on top of her as he drags her down. His face is close to hers. Their lips almost make contact accidentally, then he coughs. Jodie helps him to cough out some yellow-green sputum.

He lies in the snow. She helps him to stand and guides his steps as they climb up the gap in the snow, until they both stand on top of the pile of snow surrounding the juggernaut.

Sokolov looks up at the moon. He hears the howling of wolves. The bitter cold wind swirls the snow up and spins it around them in a spiral. The wolves howl.

SOKOLOV

Wolves - we must be careful.

Jodie climbs on top of the juggernaut container, and surveys the area as best she can, given the low amount of light available and limited visibility.

She takes out a compass, to get her bearings. She points as she speaks.

JODIE

That's north. Our base is north-west of here, that way.

SOKOLOV

I can't go far. I must rest.

She looks at him. He is weary.

Sokolov turns towards the container, indicating that is where he's going to stay the night.

SOKOLOV

We must stay here, tonight. Perhaps, in the morning, I can go further.

JODIE

I'll stay with you.

She takes his arm and helps him walk back down to the container of the juggernaut. They go inside the container.

CUT TO:

INT: CONTAINER - DAY/NIGHT

The sky outside is darkening, as they climb in. The sun, obscured by cloud, is sinking lower in the sky, and shines downwards onto the underside of the cloud layer, which has a rim of bright silver stroked with yellow-gold.

Sokolov puts his hands on any large fragments of metal from the blown-off back of the container he can find.

SOKOLOV

Help me, please.

Jodie understands the plan and helps him pile up any sizeable pieces against the opened back of the container, using them as a barricade.

SOKOLOV

Use anything solid - keep out wolves.

She nods in agreement. Sokolov packs ice around the large fragments. Jodie helps him. He has almost completely blocked off the back of the container, and leaves only a one foot gap for air.

SOKOLOV

That should do.

Sokolov moves to the middle of the container and puts his back against the wall. He slumps down, his back against the wall, to the floor. His legs stretch out. He is clearly exhausted. Jodie stands and approaches him. She bends down, holding the torch.

JODIE
You okay ?

SOKOLOV
Da. Yes.

She sits down beside him, her back against the wall.

Sokolov closes his eyes and goes to sleep. Jodie surveys the scene and decides that she should get some sleep. She closes her eyes.

CUT TO:

INT: CONTAINER - DAY

Early morning. A shaft of light passes through the gap between the barricaded metal and ice and the top of the back of the container. The shaft draws along the floor until it reaches Jodie's eyes. She wakes up. She sees Sokolov illuminated by the shaft of light.

She stands and goes towards him. She bends down and nudges him awake. He looks at her.

SOKOLOV
Good morning, Jodie.

JODIE
Good morning, Sokolov.

SOKOLOV
Please, call me, Sergei.

JODIE
Good morning, Sergei.

A beat.

JODIE
You reckon we can get somewhere today ?

SOKOLOV
I hope so.

Jodie holds out her hand and helps him to stand. He walks around a little to get the circulation in his legs going.

Jodie rubs her hands together. They look at each other. They smile.

Outside, there is a sudden snarling noise. Wolves ! There's a scuffling noise of paws on ice outside. The wolves are trying to dig their way in. Jodie and Sokolov look at each other, dismayed.

CUT TO:

EXT: URAL MOUNTAINS - DAY

On the pile of snow near the top of the back of the container, six wolves are using their paws to dig through the snow down to the entrance, as they smell

live food. They are snarling with anticipation and hunger. Their breath creates a heavy mist in the cold temperatures. Their removal of the snow protecting Jodie and Sokolov increases at an alarmingly rapid rate.

They use their paws to shift the larger pieces of metal. The lead wolf can see Jodie and Sokolov. It has a mean look in its eye.

The lead wolf's head moves forwards, water from melted ice dripping down from its teeth onto its jaw.

CUT TO:

INT: CONTAINER - DAY

Sokolov and Jodie can see the lead wolf. Jodie takes out a handgun.

JODIE

Stand back.

Sokolov steps back to the front end of the container.

The lead wolf has almost got through. It can see Jodie's eyes. It snarls at her, its breath almost reaching her. It claws away, removing a final piece of metal.

Jodie looks it straight in the eye. It looks at her. She holds out her handgun and aims it at the wolf. It pauses. She stares at it. It seems uncertain. She holds the handgun in a more relaxed way, letting it point slightly downwards.

She looks at the wolf. It is still, its breath forming a cloud around her. She looks at it. No movement. Her eyes tip slightly downwards.

The wolf suddenly leaps down onto her. She turns the handgun upwards in a reflex action and explodes three bullets into the flying wolf's head. It falls onto her, still alive, with one of its eyes blasted out. Its jaws catch her clothing and begin to tear through it into her flesh as she is knocked to the floor.

She yells in pain...

JODIE

Aaahh !

But curiously, the pain is not as much as she anticipated, so she soon stops, and clenches her teeth.

The lead wolf's jaws suddenly stop moving. The wolf loses all animation. Its jaws slacken and stop. The limp body of the dead wolf falls off Jodie.

She crawls away from the wolf. She looks at its body. It is dead. She kicks it to make sure. There is no movement.

The other wolves are peering through. Jodie fires straight at the second wolf, shooting it in the face. It falls down into the container, and yells. It limps towards Jodie, but only offers a token opening of its jaws. It is too badly wounded to try to bite her. It flops to the floor

SOKOLOV

Kill it - with your knife ! Don't waste
a bullet !

Jodie takes out her army knife and cuts the second wolf's throat. Its blood pours out onto the floor and smears Jodie's combat suit. It twitches. After some time, its eyes close. It is dead. She kicks it to make sure. There is no movement.

The third and fourth wolves peer in. Jodie shoots them both, exploding two bullets into each of their faces and bodies. They fall down onto the floor of the container, dead and immobile. Jodie stands and warily approaches their bodies. She kicks them both. There is no movement. They are dead.

The fifth wolf's head suddenly appears close to Jodie. She has just enough time to fire at it before it leaps on her. Though shot in the face, it bites into her flesh and tears it. Jodie is on the floor, wrestling with the fifth wolf, punching it in the face and scratching at it. It tears a gash in her shoulder.

Her knife is on the floor, having fallen out of her hand when the wolf's momentum pushed her down.

She places her thumb in the wolf's eyeballs and compresses them. The wolf's eyeballs release a slow flow of blood from the bottom of the sockets due to the compression. The wolf's vision is affected. It sees double, triple, multiple images of Jodie's face. Its jaws clamp the air near to her face, its teeth missing her eyes by an inch.

The wolf's top and bottom teeth grind together. The wolf snarls. Jodie presses her thumbs further into its eyes, until a black-red fluid comes out of the bottom of the sockets. The wolf's vision is worse. It snaps wildly, but misses by six inches. Jodie desperately pushes it off her. It flails around, almost blind, making a pathetic whimper.

Jodie looks at her nails. There's blood and a sticky black fluid on the end of them. She looks at the wolf. It is whimpering, a miserable wreck. She stands over it.

JODIE

I did this to you ? How could I ?

Its jaws snap pathetically. She turns away and speaks to Sokolov.

JODIE

Look what I did !

SOKOLOV

Kill it !

She shakes her head.

Sokolov picks up the army knife and stabs the fifth wolf through the chest. Blood spurts out of it. Its movements lessen. After a short while, it stops moving. Sokolov drags Jodie away further away from it.

JODIE

I'm a monster !

SOKOLOV

No. You do not know how strong you are.

JODIE

I couldn't stop myself. I was so..
automatic, like a machine. I had
no compassion...

SOKOLOV

You had too much compassion. You
hesitated. You cannot do that, with
a wolf.

Jodie shakes her head.

SOKOLOV
It would have killed you.

JODIE
I'm no better than a wolf...I'm worse !

SOKOLOV
No ! You kill to survive.

Sokolov looks up to see the sixth wolf, with gleaming eyes and outstretched tongue, surveying the situation. It leaps down onto Sokolov's back, tearing into him.

Jodie hesitates for a second or two, seeming frozen.

The wolf is tearing into Sokolov's back.

She snaps out of it. Jodie turns and fires at the wolf. The bullets hit it in the back. She tries to fire again, but is out of bullets. The sixth wolf has its teeth well into Sokolov and is ravaging his back. Jodie picks up the knife and moves to strike at the wolf's head. She stabs it in the middle of the head. The animal jerks wildly, then falls off, inert. Jodie is in a frenzy and slashes its throat.

Blood gushes out all over her. The wolf's body sinks to the floor. She now realises it is dead. She drops the knife and looks at Sokolov. Sokolov is badly injured and breathes heavily.

Jodie has some injuries, but is not as badly hurt as Sokolov. He slumps down, his back to the wall of the container. Sokolov coughs up blood as his lungs have been pierced.

SOKOLOV (slowly)
You had...to...do it...

His eyes glaze over. He stops breathing. Jodie cradles him in her arms as he dies. She weeps.

CUT TO:

EXT: URAL MOUNTAINS - DAY

Jodie walking.

She stops and turns to look back at the juggernaut, only its roof visible in the snow and swirling wind. She looks up at the mountain range. She takes out her compass, and head north-west.

CUT TO:

EXT: LANDING STRIP - DAY

Some time later.

Jodie has reached the landing strip.

She approaches the small building in which the radio equipment is kept. She sees that the door is padlocked. She stands back and tries to force it by knocking her shoulder against it. The padlock holds. She stands back and kicks the door. The padlock is still holding. She stands further back and takes a long running leap at the door. It bursts open, the padlock flying off.

Jodie lands on her back, outside the small building, the door knocked off its hinges, on the inside.

She gets to her feet and brushes herself off, then goes inside.

CUT TO:

INT: SMALL BUILDING - DAY

Jodie goes to the radio set and presses a button to speak into it.

JODIE

This is Agent Phillips speaking.
Put me through to Agent Hayes, over.

VOICE (O.S.)

Agent Phillips, this is command. We
thought you were dead, over.

JODIE (exasperated)

Well, I'm not, over. Now, would you
mind putting me through to Agent Hayes,
please, over ?

VOICE (O.S.)

Will do, over.

A beat. Hayes' voice on the radio.

HAYES (O.S.)

Jodie - ? Over.

JODIE

Yes, it's me, over.

HAYES (O.S.)

Am I glad to hear you, Agent Phillips.
Over.

JODIE (sounding desperate)

Can ya get here quick, please, over ?

HAYES (O.S.)

Sure thing, over.

She puts the handset down, and slumps to the floor. She is exhausted. She passes out.

Later:

Jodie opens her eyes to see Hayes standing over her. She smiles out of relief.

JODIE

Hayes -

HAYES

I will take care of you - I promise
you that.

JODIE

Thanks.

He smiles at her.

HAYES
You're so polite, Agent Phillips,
even in extremity.

JODIE
I hope I am.

HAYES
We'll get you out ta here.

Tolya, the Russian blue cat, appears and slinks around Hayes' feet, then me-ows.

Hayes picks it up and carries it out of the small building.

Jodie gets to her feet and follows Hayes.

CUT TO:

EXT: LANDING STRIP - DAY

Hayes, carrying the cat, heads to the opened back of a military transport plane, followed by Jodie.

He gets into the back of the plane, Jodie following him.

The back of the plane closes up.

The plane taxies, then takes off and rises into the sky.

CUT TO:

INT: MILITARY TRANSPORT PLANE - DAY/NIGHT

Flying away from the Ural Mountains, in the early evening.

The sun setting in the sky, seen through the windows.

In the mid-section of the plane, Hayes takes out his mobile phone and sits down next to Jodie.

HAYES
Colonel Kalinski wants to speak
to you.

JODIE
That lunatic !

HAYES
He specifically requested, to speak
to you.

JODIE
You're using a mobile phone.

HAYES
Colonel Kalinski might be insane,
but he uses the latest technology.

Hayes shows Kalinski on the phone to Jodie.

KALINSKI (on phone)
Agent Phillips...

JODIE
Colonel Kalinski...

KALINSKI (on phone)
I heard a lot about you...

JODIE
I heard a lot about you...

KALINSKI (on phone)
The famous Agent Phillips...

JODIE
The infamous Colonel Kalinski...

KALINSKI (on phone)
How dare you kidnap my physicist !

JODIE
He is not, your physicist.

KALINSKI (on phone)
You kidnapped him !

JODIE
I did not kidnap him. I rescued him.
You kidnapped him !

KALINSKI (on phone)
He was working for me.

HAYES
Under duress.

KALINSKI (on phone)
He was mine !

JODIE
He was your prisoner. He's free now.
I freed him

KALINSKI (on phone)
Where is he ?

JODIE
Dead.

KALINSKI (on phone)
You killed him...

JODIE
Wolves killed him. I tried to save
him...

KALINSKI (on phone)
You failed...

JODIE
Yes, I failed.

KALINSKI (on phone)
If you are so good at rescuing people,

KALINSKI (on phone) (cont'd)
rescue your boss, Johnson.

JODIE
What ?

KALINSKI (on phone)
I kidnapped him.

Jodie turns to speak to Hayes.

JODIE
How is that possible ?

HAYES
There must be a mole in our organisation,
a traitor...

JODIE
Who ?

HAYES
We don't know that yet.

JODIE
That might explain why things went
wrong in the past...how I ended up
killing Tom Packard, by mistake.

HAYES
You were close to him ?

JODIE
I loved him. I killed him.

She cries.

HAYES
I'm sorry.

Jodie recovers her composure, and turns to speak to Kalinski.

JODIE
Where's the RM-20-20, the Red Mercury ?

KALINSKI (on phone)
I got that, at my base, in the Arctic.

JODIE
It's not safe...

KALINSKI (on phone)
I know that...

JODIE
You're insane !

Kalinski laughs.

KALINSKI (on phone)
I am a genius.

JODIE
You're a megalomaniac without genius.

KALINSKI (on phone)
I am a genius. You will learn that soon.

JODIE
What have you done ?

KALINSKI (on phone)
Set you a little task...

JODIE
What ?!

KALINSKI (on phone)
I put Johnson in the nose-cone of
a cruise missile.

Kalinski relays a video showing Johnson, unconscious, being placed in the nose-cone of a cruise missile, which is then sealed and tipped up using a large lever from its horizontal position to vertical.

The video shows the cruise missile being launched from a pad near Kalinski's base in the Arctic.

Jodie looks shocked.

JODIE
You are insane.

Kalinski laughs.

KALINSKI (on phone)
If you are so special, Agent Phillips,
so good at rescuing people, rescue him
from that, before it hits the ground,
and blows up, with him inside.

Jodie turns to Hayes.

JODIE
He is seriously insane.

HAYES
Certifiable.

JODIE
How will he survive until I rescue
him ?

KALINSKI (on phone)
There is life-support for him. You
see, Agent Phillips, this is a test
for you...

Kalinski relays a live link to a camera inside the nose-cone of the cruise missile, showing Johnson lying down flat, with an oxygen mask over his face, his eyes open.

JODIE
Does he know what's gonna happen

JODIE (cont'd)
to him ?

KALINSKI (on phone)
He knows...

JODIE
You..insane..deranged..lunatic !
How can you do something so cruel ?

KALINSKI (on phone)
But, Agent Phillips, you can rescue
him...

JODIE
I'm..not so certain, of that...

KALINSKI (on phone)
You should be. You are the famous
special Agent Phillips.

Jodie looks upset and uncertain.

KALINSKI (on phone)
Have you ever asked yourself, what
makes you so special ?

JODIE
I'm asking myself that right now.

KALINSKI (on phone)
If you succeed in this mission, I
will invite you to join my organisation.

JODIE
I would never do that !

KALINSKI (on phone)
Agent Phillips, you don't know what
you would do. I wish you the very
best of luck.

The call is ended by Kalinski, and the phone goes blank.

HAYES
Son-of-a-bitch !

Jodie looks anxiously at Hayes.

JODIE
How are we gonna catch a cruise
missile ?

HAYES
There's only one way to do that.

JODIE
How ?

HAYES
The Aurora...

JODIE
The Aurora...?

HAYES
It's the only thing fast enough...

JODIE
I thought that was a rumour...

HAYES
The Aurora does exist. It is top,
top secret.

Jodie sighs.

JODIE
I don't know if I -

HAYES
Believe in yourself. Believe, you
are special, very special...

JODIE
Is that enough ?

HAYES
It should be. It has to be.

Jodie leans back against the wall of the plane.

Hayes watches as she closes her eyes, and sleeps.

Later:

Jodie wakes as the landing of the plane nudges her causes her to shudder slightly, then open her eyes.

Hayes has seen that she has woken up.

Jodie gets to her feet.

She looks out a window to see that it is now night, at an air-force base.
CUT TO:

EXT: AIR-FORCE BASE - NIGHT

The military transport taxis to a halt.

Jodie and Hayes get out.

Jodie sees an enormous US Galaxy transport plane with its back opened, waiting for her. She walks away from Hayes towards the ramp at the opened back of the Galaxy.

Hayes watches her.

She gets close to the ramp. She turns back to look at Hayes. They look at each other across the tarmac. She then turns from him and walks up the ramp. The back of the Galaxy closes up.

Hayes sighs.

The Galaxy taxis to a runway and gathers speed for take-off. It takes off and climbs up into the sky, watched by Hayes.

CUT TO:

EXT: SKY - NIGHT

Skies above Atlantic Ocean.

The back of the Galaxy transport plane opens up wide.

The Aurora Experimental Plane appears at a distance from the opened back of the Galaxy.

The Aurora flies along a perfect horizontal path to enter enters into the opened back of the Galaxy.

The door sections of the Galaxy close up. The Galaxy flies on.

CUT TO:

INT: GALAXY - NIGHT

Cargo section.

The glass cockpit door of the Aurora, made from ultra strong materials, opens up. The PILOT climbs down.

Jodie goes over to him.

PILOT
Agent Phillips ?

JODIE
That's me.

PILOT
The Aurora's all yours.

JODIE
Thanks.

She goes over to the Aurora.

Jodie climbs up into the Aurora cockpit and closes the glass door shut.

CUT TO:

INT: AURORA - NIGHT

Cockpit. Jodie turns on the controls.

She looks at the computerised display and gently tugs the joystick, into reverse thrust.

The slowly-reversing Aurora moves backwards as the back doors of the Galaxy open up, to let it out.

CUT TO:

EXT: SKY - NIGHT

The Aurora slowly emerges from the back of the Galaxy with just enough thrust to enable it to remain in a backing out horizontal motion.

The Aurora back away from the Galaxy, and the back doors of the Galaxy close up.

The Aurora backs some distance away from the back of the Galaxy, which drops down out of the way.

A few seconds pass, as the Galaxy drops a thousand feet below the horizontal line of the Aurora.

CUT TO:

INT: AURORA - NIGHT

Jodie fires the main engines.

CUT TO:

EXT: SKY - NIGHT

The Aurora blasts away, its engines fired, tipping upwards a little, and zooms out of the region above the Galaxy.

CUT TO:

INT: AURORA - NIGHT

Jodie at the controls.

Within a few seconds, a sonic booms is heard.

The speedometer races past 1000 mph, to 2000 mph, to 3000 mph, to 4000 mph, to 5000 mph.

Jodie picks up a track on the missile, which is travelling at 2500 mph at an altitude of 300 feet above the surface of the Pacific Ocean.

It is heading for the Bering Straits between Siberia and Alaska, where intercept will take place.

Jodie puts the plane on auto-pilot and gets up from the pilot's seat.

She prepares two harnesses and attaches rings to them, by which they can be attached to coupling rings on a metal rope, which is like a cable but thinner, about the thickness of a glass-fibre mountaineering rope.

The metal rope can be unreeled from a circular container, which she clamps in place near the glass door.

She puts a small laser, a small wrist-band torch, an X-ray device, a pair of pliers, a screwdriver, a few small suckers with handles, and a bolt-punching device, with a number of coupling rings, into her large pilot suit's pockets, which she zips up.

She goes back to the pilot's seat and sits down. She straps herself in.

CUT TO:

EXT: SKY - NIGHT

Skies above Bering Straits. The Aurora descends to a height of about fifteen feet above the cruise mission.

The front undercarriage of the Aurora comes down onto the tip of the nose-cone of the missile, catching it in the metal structure of the undercarriage. The middle undercarriage of the Aurora lowers against the back of the wings of the cruise missile, but the middle undercarriage is not vertical, and not tight against the wings of the missile.

The Aurora then backs up a little, so that the front undercarriage moves back

along the nose-cone of the missile, until it grinds up against the widening width of the cruise missile.

Simultaneously, the middle undercarriage of the Aurora becomes vertical and tightens securely against the wings of the cruise missile, so that the missile is held in place by the Aurora's front and middle undercarriages in a tight grip.

The metal grinds as this is being accomplished.

The undercarriages hold the missile in place beneath the Aurora.

CUT TO:

INT: AURORA - NIGHT

The altimeter reads 315 feet. The speedometer reads 2500 mph.

Jodie slowly reduces the thrust of the Aurora to zero, by pulling the semi-automatic throttle backwards to a vertical position. This slows down the combined Aurora and missile, so that their speed is 1000 mph, as shown by the speedometer.

In effect, the weight of the Aurora and the missile is powered by the missile's engine alone. Jodie pulls the throttle into maximum reverse thrust. The speedometer drops to 400 mph.

Jodie then presses a button to operate the parachute at the back of the Aurora.

CUT TO:

EXT: SKY - NIGHT

The Aurora's parachute opens up behind it, further slowing down the Aurora and the cruise missile.

CUT TO:

INT: AURORA - NIGHT

The speedometer drops to 300 mph.

Jodie leaves the plane on auto-pilot, and gets up from the pilot's seat.

She places an oxygen mask on her face and attaches its line to a tank, which she straps on her back.

She goes to the container holding the metal rope and unreels some of it. She attaches the two harnesses to the end of the metal rope by using coupling rings.

She opens the glass door. Blasts of air enter the cockpit. The air pressure then stabilise.

Jodie unreels the metal rope, using heavy duty gloves, so that it drops down onto the wing of the Aurora outside. She straps herself into a harness, then climbs out of the glass door.

CUT TO:

EXT: SKY - NIGHT

Jodie clings onto the side of the fuselage as she lowers herself down onto the wing of the Aurora.

She takes out the bolt-punching device and places a bolt through a coupling ring on the metal rope. She takes out the small X-ray device and surveys the wing, before inserting the bolt in the bolt-punching device. It clicks in place. She

punches the bolt into the wing.

She unreels more of the metal rope so that it falls down onto the missile.

She lowers herself down onto the missile and uses the bolt-punching device to secure her harness.

She moves down to the nose-cone and straps the torch around her wrist. She takes out the small laser and burns an oval in the casing. When she has burnt through it, she takes out a small sucker and lifts the oval off, then discards it.

She can see Johnson. She lifts him up out of the missile, taking care to make sure his oxygen mask stays on, and puts him in the second harness.

There is a sudden flash of lightning, followed by a loud booming thunderclap.

Jodie looks at Johnson, who is becoming more alert.

JODIE
We'd better get out ta here.

Jodie pulls Johnson up onto the wing of the Aurora.

In the distance, a flash of lightning, then thunder, rain and swirling winds.

Jodie leans down onto the missile and takes out the screwdriver and pliers. She cuts through several wires and unscrews part of the detonator mechanism.

A lightning flash and thunderclap simultaneously hits the missile, burning out the computer. The engine of the missile suddenly fails. The Aurora and missile drop out of the sky.

JODIE
Jesus !

The water approaches so fast, within seconds the Aurora and missile splash into it.

The Aurora's cockpit fills with water. Jodie uses the laser to burn through the coupling rings holding her and Johnson to the metal rope. They escape just in time, and watch the plane and missile sinking into the sea.

Jodie's life jacket opens up and she tugs Johnson towards her, then holds onto him.

She swims a little distance away from where the Aurora and the missile went down.

She looks at the sky, and then takes out a mobile transponder, and sets it flashing and bleeping, in the sea.

CUT TO:

EXT: SEA - DAY

Early morning.

The sun has just risen.

Jodie and Johnson hear the sound of a helicopter.

Later:

The helicopter winches Jodie and Johnson aboard, with Hayes guiding the harness and winch.

The door closes as Jodie and Johnson get inside the helicopter.

CUT TO:

INT: HELICOPTER - DAY

A PARAMEDIC is looking after Johnson.

Jodie looks at Hayes.

JODIE
You took your time.

HAYES
Do you know where you are ?

JODIE
Where ?

HAYES
Thousands of miles from our nearest base.

JODIE
I'm sorry...I guess I lost track of where I was. The Aurora is just so fast.

HAYES
You're safe now.

Jodie looks at Johnson, who gives her the thumbs-up.

CUT TO:

INT: CIA HEADQUARTERS - DAY

The briefing room, Johnson is speaking to Jodie.

JOHNSON
After what happened, we feel justified in seeking Colonel Kalinski's life...

JODIE
Well...

JOHNSON
He tried to kill me. I'm sending you, to kill him.

Jodie looks uncertain.

JOHNSON
This is the first time we're sending you specifically to kill someone. You have killed before, but that was not the objective of previous missions. We believe, I believe, you are ready for this mission.

Jodie is not that happy with this mission brief.

JOHNSON

I am ordering you to kill him, terminate with extreme prejudice. You think you can do that, Agent Phillips ?

JODIE

If I have to -

JOHNSON

It is, absolutely necessary. You do understand that ?

JODIE

I guess so.

JOHNSON

You don't seem that happy with the assignment.

JODIE

That is, premeditated -

JOHNSON

- Nor murder, Agent Phillips, a much needed assassination.

JODIE

I am not an assassin.

JOHNSON

In this instance, you are.

JODIE

Why choose me for this mission ?

JOHNSON

You're the only agent we know can do this. You're very, very special.

JODIE

Why am I so special ?

JOHNSON

Because you are !

JODIE

Why ? How ? I need ta know.

JOHNSON

I'll tell you when you get back from the mission.

JODIE

If I get back...

JOHNSON

You will. I believe in you. Believe in yourself.

JODIE

I don't know where I get my abilities from...

JOHNSON
You will know, when you return from
killing Kalinski.

Jodie ponders her mission for a moment.

JOHNSON
I have faith in you.

JODIE
Thank you, sir.

Jodie gets up and goes out.

Johnson looks towards her as she leaves.

CUT TO:

EXT: ARCTIC OCEAN - DAY

The surface of the ocean, with pack ice.

CUT TO:

EXT: BENEATH THE ARCTIC OCEAN - DAY

Five hundred feet below the surface.

Jodie emerges from an escape hatch of an American nuclear submarine and rises up to the surface in an all-body anti-decompression suit, which also has a special insulating layer, to protect her from the cold.

Jodie exhales bubbles from a specially-designed mask, as she rises. She reaches the surface in about a minute, not having to stop to avoid the nitrogen-induced bends, but this also indicates, she has special abilities.

CUT TO:

EXT: ARCTIC OCEAN - DAY

The surface. Jodie reaches the surface.

She takes off her mask, and swims to a piece of pack ice.

She climbs onto the ice.

She keeps her anti-decompression insulating suit on, and looks around the floating pack ice. She sees a seal on a piece of ice.

She looks in a direction to see the ice-bound shore at a distance of some miles.

She is surprised as her eyes act to magnify the distant shore so she can see it clearly.

She shakes her head, puzzled by her magnifying vision.

Jodie unzips a pocket on her suit, and takes out some goggles.

She puts on the goggles and slips into the sea.

She swims towards the ice-bound shore.

Later:

Jodie swims past some pack ice.

She sees a polar bear on a piece of ice.

She continues swimming.

Later:

Jodie reaches the shore.

She climbs out of the sea, onto the shore.

CUT TO:

EXT: ARCTIC SHORELINE – DAY

On the icy shore, Jodie looks towards the horizon and sees a mound in the distance.

Her eyes magnify the image of Kalinski's Arctic base, which is a snow-covered hemisphere, with an electrified fence and some snow vehicles on the inside.

Also, a launch-pad.

Jodie is a little puzzled by her magnifying vision, but begins to accept it.

She can spot the grill over the opening of a ventilation shaft on the side of the mound.

Jodie presses a button to activate a reflective covering over her special insulating suit, which means all light is reflected back, so that she is almost invisible as she approaches the base.

She gets closer to the electrified fence.

She sees beyond it, and sees that only a few guards are stationed in positions between the main entrance to the mound and the fence, wearing heavy cold-weather clothing, and hoods.

She sees the grill covering the shaft. She approaches the electrified fence, and places a current diverter on it, which enables her to cut through the wire with pliers without being electrocuted.

She climbs through the gap in the fence, and gets through to the base compound.

CUT TO:

EXT: KALINSKI'S BASE – DAY

Jodie proceeds stealthily to the ventilation shaft and undoes the screws.

A GUARD hears something and spots Jodie.

Jodie somehow senses the Guard seeing her.

She looks at him, and, as he is about to move, her forehead furrows, and he becomes immobilised, standing absolutely still.

Jodie is puzzled as to how she has done this. She shakes her head, then shrugs.

She looks at the ventilation shaft and removes the grill, placing it carefully just below the entrance at the front of the shaft.

She climbs inside, then carefully picks up the grill and replaces it over the entrance to the shaft.

CUT TO:

INT: KALINSKI'S BASE - DAY

Jodie is inside the ventilation shaft. She uses a hand-held computer to guide her to Kalinski's office.

When she gets there, she sees his office from behind a grill.

CUT TO:

INT: OFFICE - DAY

The grill inside the office is pushed away from the wall.

Jodie climbs down and then replaces the grill.

She hides behind a filing cabinet and waits.

Later:

Kalinski comes in and switches on the light. Jodie springs out and points the handgun at his face.

JODIE
Don't move !

KALINSKI
You gonna kill me ?

JODIE
Those are my orders.

Jodie holds the gun closer to Kalinski's forehead, then inches the handgun until it touches his forehead.

Jodie hesitates, and then her hand starts to tremble.

She pulls the gun away from Kalinski's forehead, then pulls it back towards her.

KALINSKI
You can't do it, can you ?

Jodie shakes her head.

JODIE
No.

KALINSKI
You don't have the guts...

JODIE
It's not about guts. It's about
decency.

KALINSKI
You are a special agent. You kill
people...You have killed people - ?

JODIE
In the past - yes. But, not in cold
blood.

KALINSKI
In cold blood..is murder.

JODIE
I am not a murderer...

KALINSKI
I am. I have killed in cold blood.

JODIE
I am not a hired assassin.

KALINSKI
I was an assassin, early in my
career. I killed people. It was
my job.

JODIE
I have never killed in cold blood.

KALINSKI
Your mission was to kill me.

JODIE
How did you know that ?

KALINSKI
We have spies. We have intelligence.

JODIE
The mole...Who is the mole ?

KALINSKI
I can't tell you that.

A beat.

KALINSKI
Agent Phillips, you have failed...
again. Your mission was to kill me.

JODIE
I'd rather fail than be a murderer.

She stands a little in front of him, her handgun pointing down.

KALINSKI
What will you do now ?

JODIE
I could, arrest you.

KALINSKI
How ? You don't have the authority.

She points the gun at him again.

JODIE
I got this.

KALINSKI
You will have to kill me. I will

KALINSKI (cont'd)
not be taken prisoner by you, by
a girl without the guts to shoot me.

He looks at her holding the gun at him, and smiles.

KALINSKI
Agent Phillips, why don't you join
me...work for me ?

JODIE
I would never do that.

KALINSKI
You think you are moral ? You think
you work for the good guys ?

JODIE
I do, I do work for the good guys.

He holds out his hand towards her.

She steps back, to maintain her distance from him, holding the gun at him.

KALINSKI
Join me...

JODIE
Get back.

Kalinski stops, retracts his hand.

KALINSKI
Okay. What do we do ?

JODIE
Sit down.

KALINSKI
Okay.

Kalinski sits behind the desk.

A beat.

KALINSKI
I have done something..

JODIE
What ?

KALINSKI
I have the RM-20-20, Red Mercury,
in a container, not far from here.

JODIE
You switched the containers !

KALINSKI
Of course I did, but, your mission
was to rescue Sokolov -

JODIE

We assumed he was travelling with the Red Mercury.

KALINSKI

You should use your imagination. You should not rely on your intelligence, which was, inaccurate.

JODIE

Why did you want the Red Mercury ?

KALINSKI

Red Mercury, RM-20-20, can make much smaller thermonuclear bomb, with same power. It compresses the detonation, and then, the mushroom cloud expands, the explosion is, ten times' more. I could blow up a continent with bomb in a suitcase.

JODIE

You are insane.

KALINSKI

I have my men on skis to get to the Red Mercury. Can you get there first ?

JODIE

I believe I can.

KALINSKI

Do it. Go.

JODIE

You'll shoot me the moment I turn my back on you.

KALINSKI

You are my guest. I would not harm you.

Jodie keeps the gun pointed down at Kalinski.

KALINSKI

You could tie me up.

JODIE

Good idea.

Jodie looks around the room.

JODIE

You got any robe ?

KALINSKI

You didn't bring some ?

JODIE

Nope.

KALINSKI

You expected you would be able to

KALINSKI (cont'd)
kill me...

JODIE
I suppose I did.

KALINSKI
You believed you would be able to
shoot me, in cold blood...

JODIE
I guess so.

KALINSKI
How could you delude yourself, you
could murder me ?

JODIE
I...I don't know...I have killed
people...

KALINSKI
But not in cold blood...

JODIE
No.

KALINSKI
You disappoint me, Agent Phillips.
Did you disappoint yourself ?

JODIE
No.

KALINSKI
You are a person of some integrity...

JODIE
I believe so.

KALINSKI
You're no more moral than I am.

JODIE
I am much more moral, than you.

Kalinski laughs.

Jodie shows her disapproval of Kalinski's laughter by scrunching up her forehead.

He suddenly stops laughing.

Kalinski looks amazed.

KALINSKI
How did you do that ?

JODIE
I don't know.

Jodie looks a little puzzled, and dejected.

KALINSKI
You controlled me with the power of
your mind.

JODIE
I guess I did.

KALINSKI
You have even more powers than we
thought. You have psychic powers,
telepathy.

JODIE
I don't know how.

Kalinski points to the filing cabinet.

KALINSKI
There's rope in there. Second drawer.

Jodie, keeping her gun pointed at Kalinski with her right hand, goes over to the filing cabinet and opens it with her left hand.

She sees a rope inside the second drawer.

JODIE
Thanks.

KALINSKI
My pleasure, Agent Phillips.

Jodie is disconcerted by this.

Kalinski notices, she is unsure of herself, and smiles at her.

Jodie picks up the rope in her left hand.

Kalinski holds his hands up over his head and down his back.

KALINSKI
I will not struggle. Please, tie
me up.

Jodie goes round to Kalinski's back and places the handgun's muzzle into his neck, resting it on his shirt collar.

JODIE
Don't try anything. I can pull that
trigger faster than you can move.

KALINSKI
I wish you to tie me up. I will not
resist. I will not, complain.

JODIE
Just don't move, an inch.

Kalinski allows Jodie to tie him up with both her hands tying his hands together and then knotting the rope. She ties the rest of the rope around him, pinning his arms.

She then puts her hand around the handgun and releases it from the back of

his neck.

KALINSKI
Told you, I did not move.

JODIE
Thanks.

Kalinski looks up at her.

KALINSKI
Has anyone ever told you, you are
a very beautiful woman ?

JODIE
No.

KALINSKI
They should do. Believe me, you
are beautiful.

JODIE
Shut up !

Kalinski is surprised by her hostility at being flattered.

He keeps his mouth shut.

JODIE
Open your mouth, but don't say
a word.

Kalinski opens his mouth, as ordered.

Jodie puts the end of the rope across his opened mouth and ties it around his forehead.

He cannot speak and makes some noises.

JODIE
Shut up.

He mumbles, but then starts to breathe through his nose.

Jodie goes to the grill over the ventilation shaft and takes it off, placing it down on the floor

She pulls herself up into the shaft, but leaves it open, without the grill.

Jodie moves into the shaft, away from Kalinski's office.

Kalinski looks at the open ventilation shaft, then ahead of him.

CUT TO:

EXT: KALINSKI'S BASE - DAY

Jodie pushes out the grill and emerges from the other end of the ventilation shaft. She climbs out and then makes her way towards the gap in the fence.

She climbs through the gap onto the snow and ice outside the base perimeter, and smiles a little, showing her satisfaction with the result of the mission.

CUT TO:

EXT: ARCTIC - DAY

Jodie moves away from the fence and looks towards the shoreline, a few miles away.

She again closes in on the shore with her magnifying vision; this time Jodie is not surprised at her extraordinary eye-sight.

She walks towards the shore.

She can see the Arctic Ocean, with some floating pack ice.

CUT TO:

EXT: ARCTIC OCEAN - DAY

Jodie swims some way from the shore, then dives under the surface of the ocean.

CUT TO:

EXT: UNDERWATER - DAY

Beneath the Arctic Ocean, Jodie dives down to the waiting submarine.

CUT TO:

INT: SUBMARINE - DAY

A cabin, a little way from the command area.

Jodie in normal clothing, speaking to Hayes.

HAYES
You didn't kill him ?

JODIE
Nope.

HAYES
Those were your orders.

JODIE
I couldn't do it.

HAYES
Why not ?

JODIE
I'm not an assassin.

HAYES
You're Special Agent Jodie Phillips.
You do what you're told to.

JODIE
Not on this occasion.

HAYES (angrily)
You can't pick an' choose which
orders to obey !

JODIE
Don't get angry with me ! Get me
some re-con on that container. I'll

JODIE (cont'd)
blow it up.

Hayes calms down a little.

HAYES
Okay.

JODIE
Surely, it's more important to
stop Kalinski using the Red Mercury,
than actually killing him ?

HAYES
Of course it is.

JODIE
I could not kill another human
being in cold blood.

HAYES
He's scarcely human...

JODIE
He was defenceless...

HAYES
He is never defenceless.

JODIE
I couldn't do it.

Hayes sighs.

HAYES
Okay. We'll get that re-con done.
You do know, when you blow that
lot up, you will probably kill
Kalinski - ?

JODIE
I know that.

HAYES
What's the difference ?

JODIE
There is a big difference. It's
not the objective of the mission
to specifically kill him.

HAYES
I guess, if you kill him like that,
Johnson will still be satisfied.

JODIE
Find that container.

Hayes goes out.

Jodie sighs.

CUT TO:

EXT: KALINSKI'S BASE - DAY

The mound of Kalinski's base.

CUT TO:

INT: OFFICE - DAY

Kalinski is untied by his agents.

KALINSKI
Let's get that Red Mercury.

The agents go out, followed by Kalinski.

CUT TO:

EXT: ARCTIC - DAY

On the ground, a container, resting on the snow and ice.

CUT TO:

EXT: SKY - DAY

A spy plane flying the reconnaissance mission, in the sky above the location of the container.

CUT TO:

INT: SPY PLANE - DAY

The PILOT, looking at the computer display of a magnifying camera, confirms the location and sends it by relay to Hayes in the submarine.

CUT TO:

INT: SUBMARINE - DAY

Hayes receives the location on a tablet, and goes through to the cabin where Jodie is.

He shows the location to Jodie.

HAYES
It's there.

JODIE
Okay.

Jodie ponders the difficulty of the task ahead.

CUT TO:

EXT: ARCTIC - DAY

Kalinski, in heavy winter clothing, wearing a hood, is looking through binoculars at his men on skis, with a husky-driven sled and several snow mobiles, heading towards the container a few miles ahead of them.

Kalinski tips his binoculars down, away from his face, and grimaces.

Further back, another pair of binoculars is watching the team of Kalinski's men, and then, pulling back and to the right, the view is focussed on Kalinski himself.

The binoculars tip down to reveal Jodie, in her reflective suit, observing Kalinski and his men.

Jodie puzzles, and takes off her binoculars.

Then she uses her special magnifying eye-sight to observe the same scene of Kalinski, and turning left, to see his team of men.

The clarity of her vision is almost as good as the binoculars, but slightly less distinct.

Jodie picks up her ski sticks from standing upright in the snow and ice, then starts to pull on them, to propel her forwards on her skis.

She travels some distance on her skis, showing control and prowess at skiing, using her magnifying vision to see the opposing team of Kalinski's men as they get closer to the container, but still a few miles away.

Jodie stops behind a mound of ice, and puts her ski sticks upright in the snow and ice. She takes off her skis.

Jodie takes out a battery-charged drill and an large circular-ended drill bit, which she attaches to it. She bends down in the snow, and starts drilling.

The drill bit cuts a circle in the ice, just wide enough for a person to go go down the hole it is making.

The drill bit sinks into the ice and goes deeper until the top of the shaft is just above the level of the ice.

Jodie stops the drill, takes out the drill bit, then adds an extension to the shaft, to make it longer.

She then puts the drill bit into the hole and digs deeper.

She repeats this process, adding more extensions, a number of times until she can feel there is no more resistance, and the drill has got through to the water beneath.

She pulls the extensions upwards, and detaches them one-by-one until she pulls the drill bit itself out of the hole.

The cylinder of ice created by the drill still bobs up, so Jodie has to use her strength to push it down, then stamp down on it continuously until she forces it through the bottom of the hole.

CUT TO:

EXT: UNDER THE ICE - DAY

The cylinder of ice is pushed away from the opening at the bottom of the ice sheet, as Jodie emerges, holding her breath.

She gets into the cold waters underneath the ice sheet, then swims a little way, so that she is clear of any obstruction.

She presses a button, so that her suit becomes the insulating swimming suit.

She puts on the mask and swims towards the container, holding a small device to locate it.

Later:

Jodie has swum to a position beneath the container, with its shadow on the ice looming above her.

CUT TO:

EXT: ARCTIC ICE SHEET - DAY

The container is being approached by Kalinski's team, and is now about a mile away, closing in on it.

CUT TO:

EXT: UNDER THE ICE - DAY

Jodie's location device shows the large form of the container, and the team of Kalinski's men approaching it and blinking with their movement,

The water under the ice is quite clear, and she can see a considerable distance ahead of her. There is some marine life, mainly plankton floating in the water.

CUT TO:

EXT: ICE SHEET - DAY

Kalinski's men are within half a mile of the container.

CUT TO:

EXT: UNDER THE ICE - DAY

Jodie taps the bottom of the ice, beneath the shadow of the container, with her palm.

She takes out an electro-magnetic scanning device, which confirms the containers dimensions above her, and her exact location under it, roughly in the middle.

She unzips her suit a little to take out an underwater laser drilling device. She sets the controls to cut a circle out of the ice.

This is shown on a diagram on a small computer display screen on the device itself. She aims it upwards, and has exact calibration automatically corrected by the integral computer.

The laser device cuts the circle upwards through the ice. Once it has cut through, the computer automatically switches the device off.

Jodie withdraws it and puts it back inside her swimming suit. She zips it up again.

She takes out a screw-in hook, and manually screws it into the bottom of the circle of ice. She tugs the ice section downwards as she dives, and pulls it completely out of the hole. She drags it a little way, then unscrews it.

The ice cylinder bobs upwards and hits the bottom of the main ice sheet. Jodie goes to look at the hole. She shines the torch upwards to see the black underside of the metal container. She swims up into the circular hole.

When she gets near to the top, she extends her hand to touch the metal surface. She runs her fingers along it. She then retracts her hand, and unzips a pocket on her swimming suit. She takes out a small hand-held laser. She aims it at the metal and switches it on. She cuts a small circular section out of the metal. She completes the circle, then switches the laser off. She puts it back in her swimming suit and zips it up.

She puts her hand against the cut-out section. She pushes upwards into the container. The circular section moves upwards under hand pressure.

Jodie pushes it to the side. Some water gushes up, pushing her upwards.

She aims her torch at the inside of the container. She draws the torch along to see a number of small silver cylinders marked "RM-20-20" inside the container.

CUT TO:

INT: CONTAINER - DAY

Jodie pulls herself up into the container. Water pushes up into the container.

She takes out a small nuclear device, the size of a hand-held compass. She sets the detonation to a two-hour timer. She arms the bomb. She sets it ticking.

The water is about a foot high, so she places the bomb on the top of a stack of RM-20-20 cylinders.

Jodie then goes to the hole and climbs down into it, her head about to go below the water level.

CUT TO:

EXT: HOLE IN ICE - DAY

Jodie holds her breath as she goes beneath the water level.

She reaches in for the circular section of cut-out metal and pulls it down towards her.

She angles it to get it through the hole, and has to tug it downwards as it scrapes against the edge of the hole. She then holds it up against the hole and carefully puts it back in place, holding it up with one hand.

With her other hand, she reaches down to unzip her swimming suit. She takes out a small device. This is a molecular dry cold welding device, which welds together pieces of metal at a molecular level, so that no join can be found afterwards, to preserve the integrity of the metal and make it water-tight.

She places the device using one hand only against the circular cut and the piece of metal.

She uses her right hand to switch on the molecular welding device, which she guides around the circular hole to secure the piece of metal with a join.

When the join is complete, all the way around the circle, she switches the device off, and replaces it into her swimming suit, which she zips up.

She surveys the join carefully. She taps it. It is secure.

Jodie pushes herself downward towards the bottom of the hole.

CUT TO:

EXT: UNDER THE ICE - DAY

Jodie floats downwards out of the small circular hole at the bottom of the ice, into the main area of water beneath the ice sheet itself. She checks on the location of Kalinski's men. They are getting closer.

She swims away from the area.

CUT TO:

EXT: ICE SHEET - DAY

Kalinski's team approach the container, watched at a distance by Kalinski through his binoculars.

CUT TO:

INT: SUBMARINE - DAY

Jodie, in her swimming suit, emerges from the air-lock, once the water has drained out, to report to Hayes and the CAPTAIN.

JODIE
Mission accomplished. Let's get out ta
here.

The captain goes to the command area.

CAPTAIN
Dive.

The controls are set to dive.

CUT TO:

EXT: UNDER THE OCEAN - DAY

The submarine dives deeper, underneath the Arctic Ocean.

CUT TO:

INT: SUBMARINE - DAY

Cabin.

Hayes and Jodie, in her normal clothing.

She looks at her watch.

JODIE
We got an hour left, to get deep
enough and far enough away, to
avoid the blast and tsunami.

She goes over to the bed and lies down on it.

HAYES
He will die...and many of his men.

JODIE
I know that.

She looks at Hayes.

JODIE
I will not shoot a person dead,
except in self-defence.

HAYES
I don't understand the way your
conscience works.

JODIE
I'll explain it to Johnson. He
knows me better. He might understand.

HAYES
Hope he does. Hope he doesn't
reprimand you.

Jodie shrugs.

JODIE
Why should he do that ?

HAYES
You disobeyed his orders to kill
Kalinski.

JODIE
Kalinski will die. He should be
satisfied.

HAYES
I hope he is.

Hayes goes out.

Jodie relaxes, reclining on the bed, and closes her eyes.

CUT TO:

EXT - ICE SHEET - DAY

Kalinski's men have reached the container.

Kalinski himself signals to them, that he is close.

They approach the container and VALENTOV, one of Kalinski's henchmen, undoes the padlocks, to open up the door.

Valentov opens the door a little.

Some water pours out.

Valentov is a little surprised, but does not realise what this means. After a few seconds, the water stops pouring out.

The water forms a small lake on the ice sheet as it spreads out.

Valentov wades through it and opens the door fully.

Kalinski has caught up with his team. He approaches Valentov.

Kalinski puzzles when he sees the water.

KALINSKI
Water...?

VALENTOV
Must be a leak. It's not airtight,
it's not water-tight.

KALINSKI
Okay. Get that Red Mercury out ta
there.

Valentov enters the container, followed by Kalinski.

CUT TO:

INT: CONTAINER - DAY

Valentov looks at the wet floor of the container, then at the piles of RM-20-20 and sees that the bottom of the piles are wet, but the tops are dry.

Kalinski surveys the scene.

Valentov spots something on the top of one of the piles.

He goes over to look at it.

He sees that it is a compass.

He picks it up. He turns to Kalinski, holding up the compass (which is the bomb Jodie had set.)

VALENTOV

Look at this.

Kalinski turns to see the compass, and realises it should not be there. There is a split second of recognition, this must be a bomb.

CUT TO:

INT: SUBMARINE - DAY

Jodie, reclined on her bed, looking at her watch, ticking down.

CUT TO:

INT: CONTAINER - DAY

Kalinski realises he is going to die, but is frozen in shock.

CUT TO:

EXT: ARCTIC - DAY

A large area of the Arctic explodes with a mushroom cloud, spreading out, as the shock-wave destroys Kalinski's base.

CUT TO:

INT: SUBMARINE - DAY

Jodie, reclined on her bed in the cabin.

The cabin is rocked.

Jodie knows the bomb has gone off, and it worked.

CUT TO:

INT: BRIEFING ROOM - DAY

CIA headquarters.

Johnson, seated behind his desk with a report in his hands.

Jodie, seated in front of it.

JOHNSON

Hayes reports, mission accomplished;
Kalinski dead, his base destroyed.
But, Hayes reports, Kalinski killed
in an explosion...

No reply from Jodie.

JOHNSON

We used a cover story, Arctic hit by
a meteorite, a small asteroid, causing

JOHNSON (cont'd)
an explosion comparable to a thermo-
nuclear device, an H-bomb.

Jodie keeps quiet.

JOHNSON
That was an embarrassment.

Jodie remains silent.

JOHNSON
That explosion was of the scale of
the Tanguka Event...Agent Phillips,
you got the world's attention. Was
that really necessary ?

Jodie feels forced to say something, because she has been addressed directly.

JODIE
Sir...

She does not know what to say.

JOHNSON
What ?

JODIE
I'm sorry if I messed up.

JOHNSON
The mission was accomplished. It was
supposed to be a silent assassination;
someone nobody knew about, except us,
eliminated...a secret termination of
a dangerous enemy...

JODIE
Sir, I am not an assassin.

JOHNSON
He had to be removed...

JODIE
He was -

JOHNSON
- Blown up in an explosion so loud,
so huge, the whole world took notice...

JODIE
No-one knows about him; who he was;
if he's alive, or not. I'm sorry I
couldn't shoot him dead.

JOHNSON
Why not ?

JODIE
He was defenceless.

Johnson scoffs.

JOHNSON
 "Defenceless !" He was a murderer,
 a renegade, a threat to world security,
 we had to, rub out.

JODIE
 He is dead.

Johnson grumbles.

JOHNSON
 I guess he is.

A beat.

JODIE
 Sir, he was at my mercy...I had my
 gun trained on him...but, I couldn't
 pull the trigger. It would've been
 murder.

JOHNSON
 His "murder" was covered by official
 secrets, national, international
 security. You would not have been
 put on trial, for murder. You would've
 got a commendation.

JODIE
 I don't want medals...

JOHNSON
 What do you want ?

JODIE
 A clear conscience.

JOHNSON
 You can't have that, in this line of
 work. You should know that. Agent
 Phillips, I am disappointed in you.

A short moment, as she considers this, before Jodie speaks.

JODIE
 I'm sorry, I have been a disappointment
 to you.

Johnson sighs.

JOHNSON
 Well, you did complete the mission;
 not the way I wanted, not the way
 I ordered, but, the mission is over.
 Mission accomplished.

JODIE
 Sir...

JOHNSON
 Now, if you remember, I promised to
 tell you your past...

JODIE

Yes, you did...sir...

JOHNSON

You may have wondered a little about your extraordinary superhuman abilities; why you are such a very special agent, the ultimate special agent.

JODIE

I did..wonder about that; yes, sir...?

JOHNSON

What if I told you, when your mother was pregnant, she was an alien abductee...

Jodie is surprised and shocked by this revelation.

JOHNSON

...except, it wasn't an alien abducted her, it was..humans from our future...

JODIE

"...From our future...? Humans...?"

JOHNSON

Humanoids, descended from the current population, many thousands of years in the future...they were the "Grays" ...we used the cover-story, they were aliens, to put people off the scent. People preferred to believe in some extra-terrestrials visiting our planet, than humans from our future. These Grays, they discovered Time Travel, and travelled back to their past, our present, to influence the future, to change the future they inherited. You were impregnated by a Gray...

Jodie tries to take this all in.

CUT TO:

FLASHBACK. INT: THE GRAYS' TIME MACHINE - DAY

The Grays are humanoids from the future, as described in the media.

Several Grays have Jodie's mother on an operating table in an operating theatre in their time machine, which resembles the inside of a "flying saucer", as often depicted in the media.

Johnson's voice narrates the story.

JOHNSON (O.S.)

They used a probe, and surrounded you in the womb with a special psychic covering...

This is shown on a display screen in the operating theatre, as Jodie, a fetus in the womb, in a high-tech ultra-scan, appears to have a silver-white gleaming psychic coating spread across her, which is produced and spreads from the end of the probe.

Johnson continues his narration.

JOHNSON (O.S.)
They have given you special powers
from the future. Psychic powers...

The probe is retracted from Jodie's mother's body, and Jodie as a foetus, is gleaming very bright on the advanced ultra-scan.

CUT TO:

INT - BRIEFING ROOM - DAY

As before.

Johnson telling Jodie the story of her origin.

JOHNSON
...telepathy, telekinesis, perhaps
even, the transmutation of matter.

JODIE
I can do all of that ?

JOHNSON
You might learn how to do some, or all
of that. We will test your abilities.

JODIE
Time travel ?

JOHNSON
That is a possibility. After all, the
Grays are time-travellers. You must
realise, you are working for the Grays,
as well as working for me.

JODIE
Can you trust the Grays ?

JOHNSON
I must...trust them. I have no choice.

JODIE
What is their agenda ?

JOHNSON
They want to improve our future, so
their own past avoids the mistakes
our descendants make, which will
endanger the future of our planet.

JODIE
I need to speak to them.

JOHNSON
They don't come here often.

JODIE
When they next come, do you have
any fore-warning ?

Johnson shrugs.

JOHNSON
I can't actually conjure them to appear. They decide. They choose.

JODIE
How can I be sure to be around when they next come ? You're gonna send me on some missions...

JOHNSON
If they want to speak to you, if they consider speaking to you is necessary, they will make a time and place, to appear.

JODIE
At their convenience...?

JOHNSON
Exactly.

JODIE
Well, if they're listening, - I'm sure they are...

Johnson is not so certain.

JODIE
...I wish it to be made known, I would much benefit from speaking to them,

Jodie looks around the room, but nothing happens.

JOHNSON
They are manifestations of humanoids from the future.

JODIE
One day, they will speak to me.

JOHNSON
Maybe; I can't guarantee it.

JODIE
I need ta know, more.

JOHNSON
Don't we all.

Johnson closes the file.

Jodie gets up.

JOHNSON
See you later, Agent Phillips.

JODIE
Sir...

Jodie goes out. Johnson puts the file in the filing cabinet and sits down behind the desk.

CUT TO:

EXT: STREET - DAY

Jodie picks up a newspaper from a vendor. The headline reads: "Huge Explosion In Arctic - Asteroid Strike" with the sub-heading, "Tungusta Style Event."

CUT TO:

EXT: CEMETERY - DAY

Jodie, is visiting the graves of her parents.

Their names on the gravestones, which lie in a plot, side-by-side.

She lays flowers on each grave. A tear wells up in her eye. She lets it drip down her cheek.

She gets up and moves away from the graves. Hayes is waiting for her by the side of a car. She goes over to him.

JODIE

Okay, we can go.

Jodie gets into the back of the car.

Hayes gets into the front.

CUT TO:

INT: CAR - DAY

Hayes turns around and leans over to speak to Jodie.

HAYES

Was he satisfied - ?

JODIE

Yes, he was.

HAYES

Good.

Hayes turns to the front and puts his hands on the steering wheel.

CUT TO:

EXT: ROAD - DAY

The road alongside the cemetery.

The car drives off.

THE END

