D U A L

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TIGHT ON: Cells splitting, multiplying... *creating life.*

It's *fast* -- like time-lapse footage -- but we're actually in real-time. The cellular mass takes the form of:

A HUMAN FETUS

Growing inside an incubator. A synthetic umbilical cord is attached to the base of the baby's skull. We're --

INT. LAB - DAY

DARPA logos emblazoned on the MONITORS near the MEDICAL WOMB. On one of the screens we see the words:

DNA MATCH -- ALEXI KOVAC

As we push in on an image of the DNA strand --

IT MORPHS INTO:

A hand-drawn chart of terrorist cells. REVEAL we're now --

INT. SAFE HOUSE, KAZAN, RUSSIA - DAY

The chart is on the wall next to a map of southern Russia.

VOICE
(Russian accent)
My name is Alexi Kovac.

The voice comes from a computer. ON THE SCREEN a VIDEO plays of an EASTERN EUROPEAN MAN -- KOVAC -- delivering his manifesto. With chiseled good looks and dark, piercing eyes, it's easy to see why he's feared by most and loved by many.

Watching the video is CIA SPECIAL AGENT PAUL LUCAS, 40's -- sharp eyes dulled by a world-weary fatigue. Paul's transformed the small apartment into a war room.

KOVAC (ON THE VIDEO)
And you? You are the fathers of your own demise...

Paul's watched this video hundreds of times before, hoping for a new clue. Kovac's speech continues over IMAGES of --

INT. UNDERGROUND WORKSHOP - DAY

A Russian BOMB MAKER, building a next-gen handheld explosive.

KOVAC (V.O.)
You are surprised that your offspring will not submit...

EXT. BACK ALLEY - DAY

A CONTACT shows a picture of a MAN with a CREWCUT to Paul and his partner, AGENT TAYLOR MEYERS (30's, pretty but tough).

KOVAC (V.O.)
You claim we are defiant children.

Off a close-up of the picture in Paul's hands, MATCH CUT TO:

INT. DARK GARAGE - DAY

The man with the crewcut. He's with an ACCOMPLICE, loading EXPLOSIVES into the trunk of an old VOLVO.

They wear JACKETS and HATS for Russia's FIFA football team.

KOVAC (V.O.)
But this is just a lie, fabricated to give you comfort...

EXT. CENTRAL SQUARE, KAZAN - DAY

The place is packed -- THOUSANDS wearing similar jackets and hats, carrying banners for different FIFA teams. That's when we realize -- the terrorists are targeting the World Cup.

KOVAC (V.O.)
The truth is -- we are men -- and we will fight for what is right...

INT. TENEMENT CORRIDOR - DAY

Paul flashes the picture of the terrorist with the crewcut to an OLD GUY... Taylor translates, she's fluent in Russian. The Old Guy shakes his head -- *he's not talking.*

KOVAC (V.O.)
The war you started...

EXT. TENEMENT - DAY

Taylor and Paul speak with a TEENAGER, he points down the block at -- the man with the crewcut and his accomplice, SPEEDING away in the explosive-filled Volvo.

KOVAC (V.O.)
Ends in your blood.

SMASH TO:

EXT. STREETS OF KAZAN

Paul and Taylor in PURSUIT through the narrow streets --

INT. CAR

Paul WHITE KNUCKLES the wheel while Taylor calls it in --

TAYLOR (INTO HER CELL)
-- black Volvo -- south on Karla Marksa --

Paul SWERVES down an alley --

EXT. STREETS

-- and BURSTS onto a larger road -- in front of the Volvo. The Volvo TURNS sharply -- heads down a side-street.

EXT. STADIUM

THOUSANDS fill the square, representing countries from all over the globe... a party in the street for the World Cup.

POLICE alerted to the impending attack block off the road, attempt to disperse the crowd -- *good luck with that.*

INT. VOLVO

The Volvo SCREECHES to a stop, too crowded to continue. Crewcut RIPS out the ignition wires, disabling the vehicle.

EXT. STREET

Four cars back, Paul and Taylor see Crewcut and his accomplice emerge.

PAUL
They're on foot --

Paul and Taylor JUMP out and give chase. Paul FIRES -- clips the accomplice. Crewcut SPRINTS down an alley --

PAUL (CONT'D)
(to Taylor)
The car.

Already on it -- she steps over the accomplice's bloody body -- POPS the trunk -- REVEALING:

Enough C4 to level a city block. ON THE TIMER: 2:47... 2:46... Taylor's face says it all: *Fuck. Me.*

INT. BLACK TOWN CAR

An AMERICAN BUSINESS MAN and his ASSOCIATE sit impatiently.

ASSOCIATE
We're gonna miss Kick-Off...

AMERICAN BUSINESS MAN
There's no Kick-Off in Soccer.

ASSOCIATE
Think you mean, "football."

EXT. STADIUM

Crewcut RUNS -- SHOVING people out of the way -- Paul closes the gap -- opens fire -- misses. Crewcut RETURNS FIRE --

EXT. VOLVO

Timer keeps counting: 1:36... 1:35... Taylor's on the phone.

TAYLOR (INTO PHONE)
-- because I don't have ten minutes.

She hangs up -- *SHIT* -- *she's on her own*. ONLOOKERS approach, Taylor turns to them --

TAYLOR (CONT'D)
(Russian, subtitled)
LEAVE -- NOW --

They're not listening -- the crowd building.

EXT. STADIUM

Crewcut WEAVES on foot through the stopped traffic -- checks a GPS tracker -- searching for something...

Paul spots Crewcut -- sees that he's heading for --

That BLACK TOWN CAR with the American Business Man.

Paul takes aim -- *so many people* -- he shoots anyway -- hits Crewcut in the shoulder. People SCREAM -- it's a STAMPEDE ---

Crewcut STUMBLES up to the Black Town Car, pulling out: that next-gen bomb. He FLIPS a switch -- activating the MAGNETIC lock -- it FLIES out of his hands and with a SMACK -- attaches to the town car.

Paul takes a shot -- kills Crewcut -- *but it doesn't matter* -- the bomb DETONATES -- the town car ERUPTS in a ball of flame, murdering the American Businessmen.

BACK AT THE VOLVO

Taylor can't make sense of the wires -- it's like a rat's nest. *The timer doesn't care* -- 0:22... 0:21... She's so focused on her task, she doesn't notice, a few feet behind --

The accomplice -- the one Paul shot -- IS STILL ALIVE.

He rolls over -- can't even stand.

Taylor follows a wire to the timer -- 0:15... 0:14...

PULLS it and -- the timer STOPS. Right on 0:13.

TAYLOR
Lucky number.

Just as she exhales, she looks up and spots:

Paul -- SPRINTING TOWARDS her -- she smiles --

TAYLOR (CONT'D)
Car's neutralized!

Before Paul can respond, he sees: the accomplice on the ground, his jacket open, exposing -- another magnetic bomb. He arms it -- it flies up and ATTACHES to a nearby TRUCK.

PAUL
GET DOWN --

Too late -- Paul DIVES in front of Taylor -- KA-BOOM -- the blast SLAMS them into a parked car.

Smoke and debris fill the air -- *Saving Private Ryan* WHINE ringing in our ears. Paul rolls over, revealing -- Taylor. Her shoulder's a bloody mess, but she's gonna make it...

Because Paul shielded her from the blast.

Taylor holds his head in her lap, his eyes wide with terror --

TAYLOR
It's okay, you're gonna be okay...

But he's not. *And they both know it.* SOUNDS of car ALARMS and SCREAMS fill the air as Paul drowns in his own blood.

SLAM TO BLACK.

Eerie silence. Then -- the SOUND of running water.

TITLE UP: THREE YEARS LATER

INT. TAYLOR'S APARTMENT, GEORGETOWN - MORNING

Taylor is in the shower, eyes closed, her shoulder covered in scars that will never heal. Her hand begins to QUAKE...

MOMENTS LATER

She pops some Paxil. Doesn't look in the mirror.

EXT. CIA HEADQUARTERS, LANGLEY - ESTABLISHING -DAY

Taylor walks inside, head down, clearly not happy to be back.

INT. CIA - MOMENTS LATER

A BALD AGENT meets Taylor on the other side of security.

BALD AGENT
You my translator?

TAYLOR
Yeah, Taylor Meyers.

BALD AGENT
Thought you were a Case Officer?

TAYLOR
Not anymore.

INT. INTERROGATION ROOM

The bald agent is interrogating an elderly RUSSIAN WOMAN -- he acts like a real hard ass, gets right in her face.

BALD AGENT
We can do this the easy way or we can do it the hard way...

Taylor translates the cliche with less verve. The elderly woman is near tears.

ELDERLY RUSSIAN WOMAN
(Russian, subtitled)
I do not know where he is -- I am sorry. If I did, I would tell you --

TAYLOR
(to the bald agent)
Same story. She's telling the truth.

The bald agent shoots Taylor a look: *If I want your opinion, I'll fucking ask for it.*

BALD AGENT
Tell her I'm happy to have her deported if she doesn't cooperate.

Now Taylor gives him a look: *Whatever you say, dickhead.* Turns to the old woman...

TAYLOR
(Russian, subtitled)
I'm sorry, but my associate knows he's wasted taxpayers time and money by questioning you, so now he's going to be an asshole for about five more minutes before letting you go. Just keep crying.

INT. MAIN LOBBY - MOMENTS LATER

Taylor's exiting when she's stopped in the lobby by her former boss, MARIE VALLE, 40's. A bad-ass in a man's world.

VALLE
I heard you were coming in today.

TAYLOR
And you felt the need to say hi?

INT. VALLE'S OFFICE - MOMENTS LATER

The door outside the office reads: MARIE VALLE, SENIOR DIRECTOR, OFFICE OF COUNTERTERRORISM.

VALLE
We decoded a message posted on the deep web -- it's from Kovac. He's planning an attack on US soil.

Taylor inhales sharply.

VALLE (CONT'D)
I know how hard it's been... that you're only here today for the money, but there's nowhere to hide. Message said it's happening end of July -- <u>that's less than a month away</u>. We're talking 9/11 all over again. Only this time, we can stop it.

Taylor takes a beat, realizes --

TAYLOR
It's not a coincidence that I got called for the job today, is it?

VALLE
We have a long list of translators, I moved you to the top.

Taylor stands to leave -- doesn't like being manipulated.

VALLE (CONT'D)
The Pentagon has a counter measure.

TAYLOR
It won't work.

VALLE
It could. With your help.

TAYLOR
If I knew how to stop him, don't you think we would have? We tried everything.

VALLE
Trust me... no one's ever tried this.

EXT. PENTAGON - ESTABLISHING - DAY

VOICE (PRE-LAP)
Taylor Meyers -- welcome aboard.

INT. PENTAGON LOBBY

The voice belongs to SECRETARY OF HOMELAND SECURITY, GRANT LAWSON, 38. Handsome with a politician's smile, Lawson is Harvard educated by way of Ole Miss.

TAYLOR
I'm not on board -- not yet.

LAWSON
It's my job to make sure you are. Grant Lawson.

TAYLOR
(she knows who he is)
Secretary of Homeland Security, youngest cabinet member ever to serve under two different presidents.

LAWSON
Not here because of *my* credentials...

INT. SECURE ELEVATOR

Taylor and Lawson descend deep into the bowels of the Pentagon. Lawson is trying his best to boost Taylor's ego.

LAWSON
You were first in the CIA to learn about Kovac, lived in Russia for over a year, tracking him. You knew he was planning an attack at the World Cup and you helped minimize the casualties.

Taylor's hand starts to tremble...

LAWSON (CONT'D)
Bottom line, no one knows him better.

TAYLOR
Paul was the expert.

LAWSON
Paul was your mentor, and no disrespect, but you were clearly the better analyst.

TAYLOR
I've been out of the game for a while...

LAWSON
But you were there at the beginning. Don't you want to be there at the end?

INT. SUB-BASEMENT

Lawson takes Taylor down a long, state of the art hallway deep inside the sub-structure. One look at this place and it's pretty obvious why the federal government's so in debt.

LAWSON
What I'm about to show you -- only eight people on this planet have ever seen.

They stop in front of a door -- guarded by an ARMED AGENT. Lawson nods at him, then scans his palm.

LAWSON (CONT'D)
You're number nine.

The door's hydraulic lock disengages, revealing a MAN with his back to Taylor. He wears a jump suit. As Taylor enters, the man turns towards her... and she goes white.

The man is ALEXI KOVAC.

The most wanted man in the world, in the flesh -- unrestrained -- standing right there. Taylor's pulse POUNDS -- feels like she's underwater -- time slows down -- *some kind of waking nightmare.*

Kovac looks right at her. Smiles. *That fucker just smiled at her -- the man responsible for the death of her partner -- and countless others.*

Taylor's training kicks in -- adrenaline and prescription drugs fueling her panic -- lunges towards the door -- is she fleeing -- nope, she's STEALING the Agent's sidearm -- and she's FAST -- SPINS around with the weapon --

TAYLOR
ON THE GROUND -- NOW --

LAWSON
Agent Meyers -- STAND DOWN --

Kovac raises his hands -- confused -- frightened, even --

TAYLOR
I SAID GET ON THE GROUND --

Lawson and the Agent WRESTLE the gun from Taylor -- she doesn't go down easy -- SLAMS Lawson against the wall --

LAWSON
It's not Kovac.

Taylor looks at Lawson: *what the hell are you talking about?*

LAWSON (CONT'D)
It's his clone.

INT. SUB-BASEMENT CORRIDOR - MOMENTS LATER

Taylor sucks down a smoke. Lawson approaches with two cups of coffee, offers her one.

LAWSON
You can't smoke in here.

TAYLOR
Yeah, well, you can't clone a human being, but that didn't stop you.

LAWSON
I probably should've prepped you.

TAYLOR
I'm not sure you could have. How is that -- *thing* -- even possible?

LAWSON
We got lucky with some trace DNA from one of Kovac's old safe houses. The cloning part was actually easy -- the real breakthrough was the ageing process --

TAYLOR
Truthfully, I don't give a shit how you did it, I just want to know why.

LAWSON
It was a psych experiment at first. Thought we might be able to get into Kovac's head -- "devil you know."

TAYLOR
I've heard enough of this insanity.

She heads for the elevator -- Lawson follows.

LAWSON
But since we learned about the attack on US soil, there's been zero intel. Even when we do catch a break and pick up an associate of Kovac -- they never talk.

She hits the button. Waits for the elevator...

LAWSON (CONT'D)
So when we heard the World Cup bomb maker was spotted in St. Petersburg, we figured it was time to think outside the box.

TAYLOR
Oh, you left the box a while ago...

LAWSON
Think about it -- if we can convince the bomb maker that the clone is Kovac, we can get vital intel on his domestic plan.

TAYLOR
Yeah, well, good luck with that.

She hits the elevator button again. *Where the hell is it?*

LAWSON
I don't need luck, I need you. We have less than a month to teach the clone to talk like Kovac, to think like Kovac, to <u>become</u> Kovac.

TAYLOR
Why would I want another Kovac in this world? He's killed hundreds -- he killed Paul Lucas -- a man who saved my life.

LAWSON
I know... three years ago, tomorrow.

TAYLOR
Do you also know I can't sleep for more than two hours at a time? That my hands shake uncontrollably? That I see three separate psychiatrists so that I can get enough pills to self-medicate my way through the day? <u>All because of him</u>. And now you want me to be his goddamn tutor?
(HITS the elevator button)
(MORE)

TAYLOR (CONT'D)
AND HOW IS IT THAT YOU HAVE A HUMAN CLONE BUT NOT A WORKING ELEVATOR?

Lawson knows it's over. Swipes his ID to call the elevator.

LAWSON
Just need an ID -- we can get you one.

TAYLOR
You can keep it. Kovac's evil -- and you made a carbon copy. I'm not helping you. But I will give you my advice --

The elevator arrives. Taylor steps in, holds the doors --

TAYLOR (CONT'D)
Destroy it. Wipe it off the face of the planet before you get your wish... and he becomes Kovac.

INT. TAYLOR'S APARTMENT - MORNING

Taylor's morning routine. Shower. Paxil. She dresses in black. TV plays in the background...

ON THE SCREEN: Images of PRESIDENT RAYMOND DAVENPORT, 50's, exiting the White House. Less than a year into his first term, he's a charismatic and well liked leader.

NEWS REPORT
...three years since the World Cup bombing. President Davenport had no comment regarding progress on the hunt for the man believed responsible.

They CUT TO a picture of KOVAC. Taylor turns the TV off.

EXT. CEMETARY - DAY

Taylor stands in front of the grave: *Paul Lucas, 1980 - 2018*
Paul's WIDOW, 30's and daughter, EMILY, 8, approach.

PAUL'S WIDOW
Taylor, good to see you.

TAYLOR
(the share a hug)
How you doing, Beth?

PAUL'S WIDOW
Fine, I guess. People keep telling me time heals all wounds... but, you know... they're idiots.

They share a rueful smile. The little girl approaches the tombstone. *Runs her fingers over her father's name.*

TAYLOR
I'll leave you two...

PAUL'S WIDOW
Stay -- it's fine. We actually come here all the time... it helps Emily.

Emily, the little girl, begins to whisper... like she's telling a secret story to an imaginary friend.

PAUL'S WIDOW (CONT'D)
She likes to imagine talking to him.

Taylor watches the little girl speaking to a man who's not there... *a father she'll never know.*

PAUL'S WIDOW (CONT'D)
I like to imagine him listening.

We hold on Taylor's face...

INT. LAWSON'S OFFICE - DAY

Lawson's at his desk, phone to his ear.

TAYLOR (THROUGH PHONE)
One condition...

INT. TAYLOR'S CAR - INTERCUT WITH ABOVE

Taylor sits in her car outside the cemetary.

TAYLOR (INTO PHONE)
I decide if he's ready for the field.

LAWSON
That's why we need you -- I don't want him out there until you're convinced he <u>is</u> Kovac.

TAYLOR
I'm convinced he's a science project. And if I even suspect he's a risk to anyone else, I'll end him myself.

INT. OBSERVATION ROOM

Taylor and Lawson watch the clone through a one-way mirror. For the first time, we see the clone's habitat. A nice enough room -- a bed, books, an iPad, some workout equipment.

TAYLOR
How long has it been alive?

LAWSON
Just over three weeks.

The clone speed-reads a book. It's impressive.

TAYLOR
But he's reading -- fast?

LAWSON
To age him up, we had to accelerate his metabolic rate -- it affected his whole body, even his central nervous system. We've put him on a steroid regimen to slow the process down but his brain functions are still off the charts.

Lawson beams like a proud father. Taylor's less enthusiastic.

INT. CLONE'S ROOM - MOMENTS LATER

The door opens. The clone looks up from his book at Taylor.

CLONE
Agent Meyers -- you came back.

He gets up, walks to his desk. *Is he going for a weapon?*

CLONE (CONT'D)
I saved this for you.

He turns around with --

TAYLOR
An orange?

CLONE
I get one a day. It's what I look forward to most. But this one's yours, for upsetting you.

TAYLOR
You eat it, I'm not hungry.

The clone starts to peel the orange. *He does as he's told.*

TAYLOR (CONT'D)
What should I call you?

CLONE
Alexi Kovac.

TAYLOR
Yeah, I'm not calling you that.

CLONE
Mr. Lawson says it's essential to my mission that I know myself as Kovac.

TAYLOR
And it's essential to my sanity that I don't call you that.

She looks him over. *Face of evil... eyes of an innocent*.

TAYLOR (CONT'D)
Do you even know -- what you are?

CLONE
I'm a clone.

TAYLOR
Then that's what I'll call you.

MOMENTS LATER

Clone pulls out his iPad, brings up files on Kovac. Taylor still keeps a few feet between them.

CLONE
I've read all available reports on Kovac, including yours on the World Cup. You believed it was a targeted attack--

He pulls up a picture of the AMERICAN from the Black Town Car, the one who knew there was no kick-off in Soccer.

TAYLOR
John Grodner. US Defense Contractor who made millions selling to both sides of the Russian/Georgian war.

CLONE
Exactly. Kovac's from southern Russia. He saw his people destroyed from both sides during that war. He's a revolutionary.

TAYLOR
He's a terrorist.

CLONE
For Kovac, the world cup was revenge, not terrorism. So that's how I have to think.

TAYLOR
(locks eyes with him)
You can think what he thinks -- but don't believe it. Ever.

As we hold on Clone's face -- processing this information --

TAYLOR (PRE-LAP) (CONT'D)
He's dangerous.

INT. LAWSON'S OFFICE - LATER

Lawson looks out his window at the river. *Helluva view.*

TAYLOR
He has Kovac's genetic make-up. His sociopathic tendencies, his utter lack of morality --

LAWSON
His destiny?

TAYLOR
Screw you, Lawson. I'm serious.

LAWSON
I'm serious, too. Kovac's lived a long life, filled with unspeakable horror. It made him the man that he is. Nurture trumps nature; the clone will only act like Kovac if we treat him like Kovac.

Taylor gets where this is going -- *doesn't like it.*

TAYLOR
You want me to be nice to him.

LAWSON
It wouldn't hurt.

EXT. PENTAGON - ESTABLISHING - DAWN

The sun rises over DC...

CLONE (PRE-LAP)
This is the greatest gift I've ever received.

INT. CLONE'S ROOM - DAY

Clone holds a bag of Oranges.

TAYLOR
It was three bucks at Giant.

CLONE
Giant?

She takes in his room -- no views of the Potomac down here.

TAYLOR
A grocery store. Guess you don't get out of your cell much, huh?

CLONE
My cell?

TAYLOR
This room.

Clone goes to his iPad -- searches "Giant grocery store."

CLONE
(reading)
Quality. Selection. Savings. Every Day.
(to Taylor)
I like learning about the world outside.

TAYLOR
(Russian, subtitled)
Have you learned his language?

CLONE
(Russian, subtitled)
With ease.

TAYLOR
But not with his accent.

CLONE
He's from southern Russia, I only studied videos from that region.

TAYLOR
Kovac was raised in South Ossetia, it was its own country, with its own language.

CLONE
Can you speak Ossetian?

TAYLOR
And Georgian, like Kovac.

CLONE
Is there a website you'd recommend?

TAYLOR
(smiles)
Forgot how much older I am than you...
this Grandma used textbooks.

INT. TAYLOR'S APARTMENT - NIGHT

Taylor is at home. Drinking wine. She goes to her desk, pulls out a box. All her Kovac files. She begins to look at everything. Her obsession returning.

MOMENTS LATER

Pictures, maps, they're all on the wall. Just like the wall in the Safe House. She goes to her computer --

ON THE SCREEN: a picture of IOSIF ZHARKOV from Lawson.
She prints it, puts it up. Writes below it: BOMB MAKER?

She takes a sip of her wine when she hears: AN EXPLOSION.

Taylor drops the glass -- it SMASHES. Another BLAST. She goes to the open window, sees: FIREWORKS.

Taylor closes the window, shutting out the world.

INT. CLONE'S ROOM - MORNING

Clone is on his Ipad when Taylor enters.

CLONE
(Russian, subtitled)
Did you have a nice fourth of July?

TAYLOR
Your accent's better.

CLONE
(Different language)
Because I learned Ossetian
(Another language)
And Georgian.

TAYLOR
(Back to Ossetian)
In one night? You're a fast learner.

CLONE
(Back to Russian)
You're pushing me.

She smiles... enjoying the game.

TAYLOR
(Back to Georgian)
What do you want to learn next?

CLONE
(Back to Ossetian)
How to shoot a gun.

Game's over.

TAYLOR
Not gonna happen.

CLONE
Kovac prefers a Glock.

TAYLOR
I prefer you unarmed.

CLONE
You can trust me.

TAYLOR
How do you know I don't?

CLONE
(back to Ossetian)
Fast learner.

INT. UNDERGROUND TRAINING FACILITY

A massive, state-of-the art Gym. Clone stands in the middle of the mats with Taylor. They're both in work-out clothes.

TAYLOR
Before we get to fire-arms, I want to cover self-defence. Kovac's got more enemies than friends out there -- you need to be prepared.

CLONE
I've studied multiple hand-to-hand disciplines online.

Taylor straps on some gloves, grabs a mouth guard.

TAYLOR
Show me.

CLONE
I don't want to hurt you.

She SWEEPS his legs -- he HITS the mat with a SLAM.

TAYLOR
Good luck with that.

SMASH TO: quick cuts of them SPARRING -- Taylor taking out all of her aggression -- KICKING Clone's ass. *Feeling good.*

LATER -- they get some water -- she's exhausted, but smiling.

CLONE
You're enjoying yourself?

TAYLOR
Best therapy session I've ever had.

BACK ON THE MATS -- and back at it -- she's incredibly fierce -- Clone's getting better -- holding his own, but --

TAYLOR (CONT'D)
You're holding back.

THE NEXT DAY

Different work-out clothes, same gym. A TRAINER enters.

CLONE
Who's he?

Former Marine, arms made from rebar. He's there because --

TAYLOR
He's not gonna hold back.

SLAM TO: Quick cuts of them SPARRING -- Clone clearly isn't holding back -- but the trainer is still KICKING his ass. He shoots Clone's legs -- BODY SLAMS him. It hurts. A lot.

TAYLOR (CONT'D)
Let's take a break.

CLONE
(winded)
But I know what I did wrong.

Taylor gives the trainer a look -- *okay, go again.*

They do -- but this time when the trainer shoots Clone's legs -- Clone COUNTERS, taking the trainer down into an arm-bar. <u>The trainer TAPS out</u>. Taylor smiles, impressed*.*

Pull back to REVEAL: Lawson. Watching. He's also impressed. Taylor turns to him --

TAYLOR
You feel comfortable bringing more people in on this?

ANOTHER DAY

Three high-level AGENTS enter in CIA track suits.

TAYLOR
It's harder to learn your opponent's moves when you've got more than one.

They're intimidating, but Taylor knows Clone can take them...

TAYLOR (CONT'D)
Try not to hurt them.

That's when Taylor realizes that one of the opponents is: the bald agent who was berating the elderly Russian woman.

He smirks at Taylor.

TAYLOR (CONT'D)
(whispers to Clone)
Except for him -- go to town.

TIGHT ON: Clone's FIST -- SLAMMING into bald agent's face -- as he hits the mat -- WHIP back to Clone, revealing --

YET ANOTHER DAY

He's now in the middle of a melee with TEN different AGENTS. Taylor can't believe it -- Clone out maneuvers them all, DROPPING each man. Out of breath, he turns to Taylor --

CLONE
Now can I learn to shoot?

INT. UNDERGROUND SHOOTING RANGE - THE NEXT DAY

A private shooting range below the Pentagon. Taylor loads a GLOCK -- fires three times -- all of them kill shots.

CLONE
You're good...

TAYLOR
Dad gave me a .22 when I was ten.

She turns to him -- hesitates. *Is she really going to give a gun to a clone of a wanted killer?*

CLONE
You can trust me.

She offers the Glock -- he turns to the target. Taylor grips her own sidearm, *ready to take him out if she must.* Clone fires three times. All of them kill shots -- the exact same pattern as Taylor's. He mimicked her flawlessly.

LAWSON (PRE-LAP)
Heard he's good with a gun.

INT. PARKING GARAGE - NIGHT

Taylor and Lawson are walking to their cars. Lawson gets in his cherry red 1960 Corvette convertible. *Yep, he's THAT guy.*

TAYLOR
There's nothing he can't do. It's...

LAWSON
Remarkable?

TAYLOR
Terrifying.

INT. VIDEO ROOM - DAY

Taylor and Clone watch Kovac's manifesto.

KOVAC (ON THE VIDEO)
You are the fathers of your own demise...
(Taylor pauses it)

CLONE
You are the fathers of your own demise...

Accent, dead on, but the hate is not in his voice -- yet.

INT. INFIRMARY

A TATTOO ARTIST inks markings on Clone's arm, matches the Ossetian prayer Kovac has tattooed on his.

KOVAC (V.O.)
You claim we are defiant children.

INT. CLONE'S ROOM

Racks of fatigues are brought in -- just like Kovac wears. Clone tries an outfit on -- definitely looks the part.

KOVAC (V.O.)
The truth is -- we are men -- and we will fight for what is right...

INT. VIDEO ROOM

Clone recites the next line back. Perfectly replicating Kovac's speech, cadence --

CLONE/KOVAC
The war you started...

Shaggy hair aside, he's a carbon copy -- it's chilling.

CLONE
Ends in your blood.

INT. PARKING GARAGE - RESUME

TAYLOR
If we lost control of him, if he turned on us -- imagine the damage?

LAWSON
You're his handler, handle him.

INT. CLONE'S ROOM - NIGHT

Clone is alone, eating an orange while working on his iPad.

ON SCREEN: Paul's personnel file; killed in action.

TAYLOR (V.O.)
Interacting with me is one thing -- but being around new people, in the real world?

Clone flips to a new screen: a dossier on Taylor. He stops on her CIA ID photo. He stares at it... fixating on her. *Is it a crush... or something else?*

INT. PARKING GARAGE - RESUME

TAYLOR
I can't predict how he'll behave.

LAWSON
Then let's field test him.

INT. LOADING DOCK - NEXT NIGHT

Taylor and Lawson wait. She wears a modest dress.

TAYLOR
This is <u>not</u> what I meant.

LAWSON
You wanted a real world test, I got you one. You'd rather be in Afghanistan?

The door opens and Clone emerges in a suit. It's the first time we've seen him in civilian clothes -- his shaggy hair slicked back, looking very sharp.

LAWSON (CONT'D)
You kids have fun.

INT./EXT. SUV - MOVING - SUNSET

Clone looks out the window... his eyes wide with wonder. The sights -- the sounds -- the colors -- it's beautiful.

CLONE
I've never been outside before.

It's hard not to feel bad for him.

CLONE (CONT'D)
Can I roll down the window?

Taylor gives the DRIVER a nod, unlocks the child locks. Clone lets the fresh air bathe his face.

Taylor can't help but stare. *He's more present, more alive, in this one moment than she's been in the last three years*.

INT. RESTAURANT - LATER

A WAITER takes their order in a posh DC dining establishment. A few upper middle class PATRONS sit nearby.

TAYLOR
Salmon salad -- dressing on the side.

CLONE
I'll have the entrées.

WAITER
Uh... which, entrée?

CLONE
All of them.

TAYLOR
Pick <u>one</u>.

CLONE
The Paella, then, I guess.

As the waiter departs --

TAYLOR
You can't do that -- order all the entrées. It's not normal.

CLONE
I've had the same three meals every day for my entire life... is that normal?

He kind of has a point. Taylor calls the waiter back --

TAYLOR
He'll have all of them.

The waiter's like, "*Whatever, lady.*" As he turns away...

CLONE
Thank you.

TAYLOR
Thank the US tax payers, check's on them.

LATER

Taylor picks at her food while Clone samples his ten entrées.

CLONE
Are you having a nice evening?

TAYLOR
This isn't a date.

CLONE
I'm sorry. I read that in social situations like these, the goal is to learn more about the person you're with. Plus I've only been alive for a month so... not much for me to share.

Clone smiles -- he's flirting. And it pisses Taylor off.

TAYLOR
You want to know about me? Okay... I live alone, I smoke cigarettes even though my dad died of lung cancer, and I'm never having children because I don't want to be responsible for another human life. How's that?

CLONE
(beat)
Depressing?

Taylor shakes her head -- *he's right on the money.*

TAYLOR
Just... shut up and eat your entrées.

AFTER DINNER

The table's cleared, the waiter offers dessert menus.

TAYLOR
I'm guessing he's gonna want them all...

CLONE
Actually, could you excuse me for a second?

Before Taylor can protest, Clone's heading towards the --

KITCHEN

He gets the CHEF's attention --

CLONE
Hi -- do you mind if I try something?

INT. RESTAURANT - LATER

Taylor's been waiting for a while, whispers into her sleeve:

TAYLOR (INTO MIC)
He's <u>still</u> in the kitchen?

Before Taylor gets a response, Clone sets two plates down, each with an amazing CREME BRULEE.

TAYLOR (CONT'D)
I didn't see creme brulee on the menu...

CLONE
It wasn't -- I made it.

Taylor's impressed -- takes a bite. *It's divine.*

CLONE (CONT'D)
I watched a cooking show on YouTube.

Taylor shakes her head, frustrated with him -- with herself.

TAYLOR
The whole point of this was to give you a chance to blend in, in the real world...

CLONE
If this was the real world, everyone here wouldn't be an undercover federal agent -- including the Chef.

Taylor holds his gaze -- can't -- she smiles -- *it's true*.

CLONE (CONT'D)
I'm still in my cell... just with a better view.

INT. SUV - MOVING - NIGHT

Clone and Taylor head home in silence. There's a tension in the car... but not the bad kind.

CLONE
I think I'd like my own name...

TAYLOR
Thought we agreed on Clone.

CLONE
A real name.

TAYLOR
Whatever you want.

CLONE
Names aren't picked, they're given.

TAYLOR
Wish I could have picked mine. Taylor's a boy's name. What dad was hoping for I guess...

Suddenly the driver touches his ear piece --

DRIVER (INTO MIC)
Copy that.

Pulls a U-ie -- <u>accelerates</u>. Off a confused Taylor -- CUT TO:

EXT./INT. PRIVATE AIRPORT HANGER - NIGHT

It's pouring rain. The SUV pulls up next to Lawson, waiting under an umbrella by a PRIVATE JET, ready for take-off. Clone and Taylor emerge with the agents -- she's pissed.

TAYLOR
You said it was <u>my</u> call --

LAWSON
We just got Zharkov's address in St. Petersburg. The mission is a go --

TAYLOR
<u>He's not ready</u>.

LAWSON
That was the point of tonight --

TAYLOR
An evening out is NOT a field test.
We need to run combat scenarios --

LAWSON
We need to get to Zharkov -- we lose him,
we lose Kovac.

TAYLOR
(to Clone)
Can we have a moment -- please?

Taylor shoots a look at an agent -- *get him out of here.*

AGENT
(to Clone)
Let's step back to the car, sir.

As the agent escorts Clone back towards the SUV.

TAYLOR
Tonight wasn't what I expected. I still
don't trust him...

Clone glances over his shoulder -- did he hear her?

LAWSON
Yeah, I heard he made dessert. Real
threat to national security, that guy.
The attack is only two weeks away --

TAYLOR
Then pick Zharkov up -- try interrogating
him --

LAWSON
And blow our chance at getting REAL
information? He won't tell us, but will
tell him.

OVER AT THE SUV

Clone waits with the agent out of earshot. The agent holds an umbrella for himself, not making any effort to shield Clone from the rain. After a beat --

CLONE
Your phone -- it's vibrating.

The agent unlocks his phone. *No missed calls.*

CLONE (CONT'D)
Maybe it was Agent Meyer's phone -- in the car. You left it unlocked.

AGENT
(annoyed)
I wasn't driving.

CLONE
Maybe you should check the car?

The agent looks around, makes sure no one can hear him --

AGENT
Maybe you should shut your mouth, freak.

Suddenly Clone CRUSHES the agent's windpipe. He drops to his knees -- GASPING. Clone rips the umbrella from his hand and quickly takes the cell from the agent's coat -- uses his thumb to unlock the screen:

The same way he saw the agent do it before. *He was learning.*

Taylor and Lawson turn just as Clone JUMPS in the SUV -- And sits there -- his finger hovering above the ignition button. *What's he waiting for?*

The agent who drove RUNS towards the car -- weapon out -- that's when Taylor realizes --

TAYLOR
It's keyless -- GET BACK!

Too late. He's close enough for Clone to start the car. The agent opens fire -- the SUV PEELS out --

EXT. PRIVATE AIRPORT - CONTINUOUS

-- and blows past the SUVs outside. Two of them give CHASE --

INT. SUV

Taylor and Lawson jump in the third vehicle.

TAYLOR
Tell them to seal the gate --

LAWSON
It's private, the guard's not even armed.

EXT. AIRPORT GATE

Clone's SUV blows through the barrier -- pulls onto --

THE EXPRESSWAY

The other SUVs right behind him -- Clone YANKS the wheel -- cuts across the median and heads the wrong way down the ramp. *He lost them.*

INT. TAYLOR AND LAWSON'S SUV

Lawson tracks Clone on his phone.

LAWSON
He's got a GPS chip in his collar bone --

TAYLOR
He stole a cell phone -- we need to know who he's calling --

INT. CLONE'S SUV

The picture of calm. Clone steers with ease while working the agent's smartphone... *he's surfing the web.*

ON SCREEN: Search results for music/sporting events in DC.

INT. TAYLOR AND LAWSON'S SUV

Taylor's on the phone --

TAYLOR
No calls? Are you sure?

Lawson looks at the map... *goes white.*

LAWSON
He's headed downtown...

TAYLOR
He's not trying to escape.

Which means: *he's going to do something very, very bad.*

EXT. KENNEDY CENTER

A show has just let out -- HUNDREDS of well-dressed PATRONS pour out of the building. *Feels like the World Cup scene...*

Clone's SUV pulls up. He exits, disguised by sunglasses and his shaggy hair. In front of him: A sea of UMBRELLAS. He pops open his own, fading into the crowd, unrecognizable.

A FEW FEET AWAY

A BURLY AGENT searches, on the phone with Lawson --

BURLY AGENT
There's a lot of people, what's this guy looks like?

LAWSON'S VOICE (THROUGH PHONE)
A lot like Alexi Kovac.

The agent spots an umbrella break away from the crowd.

BURLY AGENT
I may have something.

He pockets the phone and follows the umbrella -- It's Clone -- he picks up the pace, disappearing around the building. The agent draws his weapon --

BURLY AGENT (CONT'D)
HEY -- STOP!

As he turns the corner -- Clone SWEEPS his legs with the umbrella, disarms him, aiming the gun at the frightened man.

BURLY AGENT (CONT'D)
Please -- don't kill me --

CLONE
Your wallet. Now.

ON THE OTHER SIDE OF THE BUILDING

Lawson and Taylor's SUV SCREECHES to a halt -- the other two SUVs right behind them -- Lawson barks orders to the agents --

LAWSON
He's on this block -- fan out.

The burly agent rushes up to them.

BURLY AGENT
He's here -- he's got my god damn gun!

Taylor's face drops: *this just went from bad to worse.*

ON LAWSON'S PHONE: we see a dot move away from the Kennedy Center down the street... <u>then suddenly disappear</u>.

LAWSON
Signals gone -- is he underground?

Taylor panics -- her worst nightmare coming true. She splits off -- frantically searches the crowd until she sees:

A sign for the GW METRO STATION.

INT. METRO

Clone pulls five dollars from the agent's wallet and buys a metro card. He remains hidden by the sunglasses and umbrella as he goes through the turnstile.

Taylor RACES down the stairs -- just as the doors close to the train. She looks through the windows at the crowd -- but there's no sign of him.

TAYLOR (PRE-LAP)
He could be anywhere in the city.

EXT. PENTAGON - NIGHT

The SUVs drive up. Taylor and Lawson get out. *Defeated.*

LAWSON
At some point he'll go above ground --
when he does, we'll grab him.

TAYLOR
There's no "we," Lawson, it's just "you."
I'm done, I told you this was --

AGENT
Sir -- sir, we have a reading --

LAWSON
Where?

AGENT
(utter disbelief)
There --

He points across the street at the Pentagon Metro station.

Where Clone walks up the stairs and waves at them?!?!

ARMED GUARDS swarm -- yelling -- *ON THE GROUND* -- Clone complies, handing over his weapon. As he's hand-cuffed, Taylor walks over...

TAYLOR
You gonna tell us why?

CLONE
You wanted a combat scenario...

TAYLOR
No -- why you came back?

CLONE
To prove you could trust me.

Taylor almost looks *embarrassed* -- Clone catches it --

CLONE (CONT'D)
It's OK. I just have one of those faces.

INT. OVAL OFFICE - NIGHT

Lawson and Valle brief President Davenport.

PRESIDENT DAVENPORT
Are you sure he's ready? The Kennedy Center could have been a disaster.

LAWSON
We had the situation under control, sir.

PRESIDENT DAVENPORT
He had it under control.

LAWSON
Which proves he's ready.

PRESIDENT DAVENPORT
I hope you're right...

EXT. PRIVATE AIRPORT HANGER

The SUV caravan returns --

TAYLOR (PRE-LAP)
You OK?

INT. PRIVATE PLANE - MOMENTS LATER

Taylor sits across from Clone, who's gone pale.

CLONE
Ever since we boarded, there's been -- an unease -- in the pit of my stomach.

TAYLOR
(realizes)
You're scared of flying.

As the plane begins to take off -- Clone INHALES sharply -- DIGGING into the arm rest -- his knee BOBBING nervously...

TAYLOR (CONT'D)
Close your eyes and count backwards from ten... always works for me.

As he does, Taylor tries to take his mind off it --

TAYLOR (CONT'D)
I met this informant once -- he told me Kovac refused trips in private planes and helicopters. No matter how convenient it would be, he always travelled by land.

Clone finishes counting, looks at her --

CLONE
He's scared of flying, too.

TAYLOR
Which means he's not superhuman -- he's just a man.

CLONE
It means we're the same man.

TAYLOR
It means you have the same irrational fear... that's all.
(beat)
What about Alex? For your name.

CLONE
Sounds a lot like Alexi.

TAYLOR
It's close -- but not the same. Like the two of you.

He finally looks more at ease.

CLONE/ALEX
I like it. Thank you, Taylor.

TAYLOR
I should thank you, you just made Alexi Kovac seem a lot less scary.

NOTE: From this point forward, Clone will be called **ALEX**.

EXT. ST. PETERSBURG - ESTABLISHING - DAY

Despite the old world vibe, this is still Russia's second largest city with over five million residents.

EXT. PRIVATE AIRPORT, ST. PETERSBURG

The plane taxis in. The door opens, Alex and Taylor emerge.

TAYLOR
Long flight...

ALEX
(a little green)
Longer for me -- I promise.

Standing by a VAN is an American CIA Agent named MATT RICHMOND, 35. Jovial but with dark eyes. The kind of guy that speaks before he thinks -- and has no shame about it.

RICHMOND
Agent Meyers, welcome to the shitty vodka capitol of the world! Name's Richmond.
(in awe of Alex)
My God. I've heard of guys using doubles, but this is like -- I don't even know --

TAYLOR
A clone?

RICHMOND
Yep, that's the word.

Taylor and Alex share a look. *This guy is kind of a schmuck.*

INT. SAFE HOUSE - LATER

Richmond welcomes Taylor and Alex to his home away from home. Clearly the CIA didn't spring for a maid.

TAYLOR
What kind of support do we have in place?

RICHMOND
(moves beer cans)
You're looking at it. This is Russia -- Wrong person finds out about the clone, and the mission's toast.

Richmond lays out a map of the city. Circles an outlying neighborhood with a red sharpie.

RICHMOND (CONT'D)
Zharkov lives in a rat trap in the Vyborg district... not the kind of area you want to be in when the sun goes down.

EXT. TENEMENT BUILDING - DAY

As Richmond speaks, we see ZHARKOV -- the man who was making bombs back on page one. He carries a small bag of groceries into a rundown building.

RICHMOND (V.O.)
Big surprise -- this guy is NOT the dating type. Hardly ever leaves.

INT. ZHARKOV'S APARTMENT - DAY

Zharkov pours milk into a saucer...

RICHMOND (V.O.)
Plus, our intel suggests he's about eleven donuts short of a dozen.

Zharkov opens his window, putting down the saucer for a couple of alley cats that live on his fire escape.

RICHMOND (V.O.)
Probably spoons his C4 at night.

As Zharkov returns to his living room, we see the work station of a mad man. Various ingredients for making explosives, carefully laid out like gears for a watchmaker.

INT. SAFE HOUSE - RESUME

TAYLOR
And you're confident that Zharkov made the World Cup bombs?

RICHMOND
Abso-fucking-lutely. If it weren't for this mission, we would have let the Russians pick this guy up by now and ship him off to some Gulag. He created this magnetic locking device on his bombs, never seen it before. Only investigators knew about it... this ain't a copy cat.

Taylor's processing the plan --

TAYLOR
We can't approach this guy at home.

RICHMOND
What would you suggest?
(sarcastic)
Fast food joint? McRib is back.

TAYLOR
I'm serious -- Kovac doesn't go to his people -- they come to him.

RICHMOND
So you're telling me your boss stops by unannounced -- your first thought is, "must be a clone."

TAYLOR
We need to be smart --

RICHMOND
We need to be fast, clock's ticking, remember? And Lawson's orders are final.

ALEX
So what's the plan?

Taylor answers before Richmond gets the chance --

TAYLOR
If the apartment's our only play, you'll make contact -- I'll back you up.

RICHMOND
No, I'll escort the doppelganger -- you're gonna wait in the van.

TAYLOR
This is my op -- I know the parameters --

RICHMOND
And I know the neighborhood. A woman who looks like you will not go unnoticed.

TAYLOR
I can handle myself.

RICHMOND
Which is going to make you stick out even more. You've got to stop fighting me -- I want this guy as much as you do. Sunset is at 1900 hours -- get your stuff together and get your boy ready, we've got three hours to get this done.

INT. BATHROOM - MOMENTS LATER

This is it... the moment before the main event. Alex sits in front of a mirror, a picture of Kovac on the sink. Taylor cuts his hair to perfectly match Kovac's shorter cut.

ALEX
Are you nervous?

TAYLOR
I'm just worried... about the mission.

ALEX
But not about me?

They share a look in the mirror.

TAYLOR
You are the mission.

As Taylor finishes, she looks down at the base of his neck... sees a round scar.

ALEX
From the incubator.

She touches it softly. It's a loaded moment.

TAYLOR
Your birthmark.

INT. VAN - DAY

Taylor parks the van in the back of the tenement building. Alex wraps his face in a scarf, pulls a hat down low.

Taylor moves to the back of the van. Puts on headphones and talks through a small mic --

TAYLOR
Comms check?

They both nod before heading out and into the alley.

INT. TENEMENT BUILDING - MOMENTS LATER

Richmond leads Alex up the stairs, ready for anything. They stop on the landing, Richmond checks the floor -- it's clear.

RICHMOND
Apartment 307 -- end of the hall.

INT. HALLWAY - CONTINUOUS

Alex moves briskly to 307, knocks on the door. No answer.

TAYLOR'S VOICE (THROUGH EAR PIECE)
Let him hear your voice.

ALEX
(Russian, subtitled)
Brother Zharkov -- open the door.

Alex notices the light change through the peephole. So he takes off his scarf. Finally Zharkov opens the door. *Stunned.* He can't believe he is looking at Kovac.

ZHARKOV
(Russian, subtitled)
Chosen one... Come in, please.

Alex enters... oblivious to the DOOR across the hall CREAKING open. The NEIGHBOR'S been watching the whole time.

INT. ZHARKOV'S APARTMENT

We get an even better look at this sparse habitat. Alex sits. (*Note: Dialogue in italics is in Russian, subtitled.)*

ZHARKOV
I am happy but surprised to be meeting with you. How did you know where I live?

Alex has taken on the posture and demeanor of Kovac. Carries himself with the confidence of a leader... and a killer.

ALEX
You have been sloppy, brother. You were spotted by the authorities.

ZHARKOV
(confused)
I was doing as you instructed.

TAYLOR'S VOICE (THROUGH EAR PIECE)
Find out what that means.

ALEX
I instructed you... to be seen?

ZHARKOV
Of course. Is... this some sort of test?

Zharkov seems nervous. Alex comes out with it --

ALEX
I am here to see you because of my plans... for the US.

ZARKOV
(relieved)
Yes. I've been awaiting further details.

TAYLOR'S VOICE (THROUGH EAR PIECE)
Confirmation of the attack. Keep him talking.

Before Alex can ask the next question, Zharkov stands, and pulls something from a drawer: a <u>next-gen handheld bomb</u>.

ZHARKOV
As you can see, I have been busy. Ready to serve you.

ALEX
What else do you know about our attack?

ZHARKOV
Just that your man would contact me with the specifics.

TAYLOR'S VOICE (THROUGH EAR PIECE)
We need a name.

ALEX
My man?

ZHARKOV
Yes. Prokop.

INT. VAN - SAME

Taylor writes the name down... *PROKOP.*

INT. ZHARKOV'S APARTMENT - SAME

All of a sudden -- BANGING AT THE DOOR. *What the hell?*

INT. VAN

TAYLOR (INTO MIC)
Richmond -- someone's at the door?

INT. STAIRWELL

Richmond holds his position --

RICHMOND (INTO HAND MIC)
Stairwell's clear, elevator hasn't moved.

He peeks around the corner and sees:

The NEIGHBOR and TWO OTHER MEN. ALL OF THEM ARMED.

NEIGHBOR
KOVAK -- WE KNOW YOU'RE IN THERE!

INT. ZHARKOV'S APARTMENT

NEIGHBOR (O.S.)
I saw you come in alone. You're outnumbered. Come out or we come in.

Zharkov looks through the peep hole --

ZHARKOV
Thugs -- from across the hall. There's a price on your head.

INT. VAN

Taylor hisses into her walkie --

TAYLOR
Richmond -- take them out -- NOW.

INT. STAIRWELL

Richmond reaches for his piece -- there are three of them, and they all have shotguns. *This is going to be a blood bath.*

Suddenly -- the biggest thug KICKS down the apartment door --

INT. ZHARKOV'S APARTMENT

Zharkov GRABS Alex -- pulls him into the bathroom -- barely avoiding shotgun BLASTS from the thugs --

INT. HALLWAY

Richmond FIRES -- KILLS ONE, ANOTHER returns while the LAST ONE yells into the apartment --

NEIGHBOR
You are worth more alive than dead, Kovac, but I'm not greedy. Your choice.

INT. BATHROOM - SAME

Alex hides by the closed door, motions for Zharkov to remain still.

Alex sees the knob slowly start to turn... so he GRABS it, YANKING the door open and pulling Neighbor Thug inside.

Neighbor Thug RAISES his shotgun, Alex SMASHES the door on his arm -- Thug drops the weapon. The two men FIGHT -- it's a brutal, close-quarters BRAWL -- Alex's winning --

Until the thug pulls a knife -- *it's all over* -- then BOOM.

The thug falls over dead, revealing Zharkov -- shotgun in hand. Zharkov saved Alex's life.

EXT. VAN

Taylor LEAPS out -- *not sitting on the sidelines anymore* --

INT. HALLWAY

Richmond's in a fire fight -- gets SHOT in the leg -- shoots back -- KILLS the last thug. Richmond hobbles into --

ZHARKOV'S APARTMENT

Zharkov raises his weapon -- Richmond does the same --

ALEX
Stop --

Zharkov hesitates -- *Mexican Stand-off.*

RICHMOND
(to Alex)
We have to get out of here -- tell him to put it down -- we'll bring him in.

ZHARKOV
I speak English.

Zharkov PULLS his trigger -- BLOWS Richmond away. He's dead before he hits the ground.

Alex RIPS the shotgun out of Zharkov's hands -- points it at his head -- Zharkov is beyond confused --

ALEX
Prokop -- the man who is going to contact you -- what do you know about him?

ZHARKOV
(realizing)
You are <u>not</u> the chosen one...

Zharkov pulls something from his pocket -- THE HANDHELD BOMB.

ZHARKOV (CONT'D)
You are the devil.

ALEX
Listen to me -- I'm your friend -- put that down.

But Zharkov is past the point of being reasoned with -- <u>he arms it.</u>

ALEX (CONT'D)
Please... I'm not going to kill you... you saved my life... I'm in your debt.

Zharkov considers, his hand moves over the bomb -- but we don't know if he's going to disarm it or blow it -- and we'll never find out because --

<u>Taylor BURSTS in and SHOOTS Zharkov -- killing him</u>.

Taylor looks at the carnage -- Richmond, the thugs, Zharkov and the bomb. Her hands begin to shake as she disarms it --

TAYLOR
You should have SHOT HIM! He was about to take out this whole building.

ALEX
You don't know that --

TAYLOR
Know how you find out? You die.

ALEX
Zharkov saved my life...

TAYLOR
He saved Kovac's life. If he knew who you were, he would have put a bullet in your head. Guys like Zharkov are monsters -- monsters don't deserve to live.

SIRENS can be heard in the distance -- they have to get out of there -- NOW.

INT. VAN - MOMENTS LATER

Taylor races through the city -- Alex riding shotgun.

LAWSON'S VOICE (PRE-LAP)
You'll fly back tonight.

INT. SAFE HOUSE - NIGHT

Taylor's on her SAT phone in the back room -- by herself.

TAYLOR (INTO PHONE)
Zharkov said he was going to be contacted by a guy named Prokop -- we find him, we stop the attack.

INT. LAWSON'S OFFICE - MORNING - INTERCUT WITH ABOVE

Lawson does not look happy --

LAWSON (INTO PHONE)
DHS and CIA have nothing on him. No known associate of Kovac's goes by Prokop --

TAYLOR
We should go to Kazan -- I have informants there we can work.

LAWSON
There's no support team in Kazan.

TAYLOR
We'd be better off on our own.

Lawson considers the plan...

LAWSON
Alright, but you'll have to hurry -- it's a two day drive and you have a week at most.

TAYLOR
(surprised)
Is there a new timetable for the attack?

LAWSON
Not the attack -- the clone. He's dying.
(Taylor is speechless)
By ageing him up, we shortened his life. That steroid regimen slows the process down, but it'll only work for so long.

Taylor looks out the cracked door and down the hall at Alex... packing his bag.

LAWSON (CONT'D)
In a week he'll die of old age.

DISSOLVE TO:

EXT. RUSSIAN COUNTRYSIDE - DAY

The Van SPEEDS down the desolate highway.

INT. VAN

Taylor drives, Alex stares out the window.

ALEX
You were right -- to be upset with me. I should have killed Zharkov.

TAYLOR
Don't worry about it...

ALEX
It's what I'm supposed to do. I won't hesitate again.

TAYLOR
It's a good thing, that killing isn't easy for you. It means you're not the same as him.

ALEX
(smiles)
Second time you've told me that...

TAYLOR
Sorry if I'm repeating myself...

ALEX
Must mean you believe it.

EXT. KAZAN - ESTABLISHING - NIGHT

The city is literally falling apart. It's as if all investment in infrastructure stopped three years ago after the World Cup bombing. More death trap than tourist trap.

INT. VAN - NIGHT

Taylor's on her SAT phone with --

TAYLOR (INTO PHONE)
Valle -- the safe house in Kazan -- is it unoccupied?

INT. VALLE'S OFFICE - INTERCUT WITH ABOVE

VALLE (INTO PHONE)
It is -- untouched since the World Cup. You sure you're ready to go back there?

TAYLOR
Don't worry about me.

VALLE
I have three kids -- that's all I do.

TAYLOR
I'm not one of your kids.

VALLE
Doesn't mean I'm not worried.

EXT. APARTMENT BUILDING - NIGHT

Taylor pulls out a lose brick from the wall, revealing a key she uses to open the door to --

INT. SAFE HOUSE, KAZAN - CONTINUOUS

The same apartment where Taylor and Paul were tracking Kovac. This is where our story began -- and Taylor's world ended.

ALEX
This is hard for you... coming back here.

TAYLOR
Just... a lot of memories. Bad ones.

She looks around. Heart beating fast... breathing shallow... She searches in her bag. Finds her Paxil.

ALEX
Close your eyes -- count back from ten.

TAYLOR
(smiles at the gesture)
You know that was just BS, right?

ALEX
Worked for me.

She hands Alex a blanket for the couch.

TAYLOR
I'm just tired from the drive. Get some rest -- tomorrow's a big day.

EXT. KAZAN - DAWN

The sun rises over the city...

INT. BEDROOM, SAFE HOUSE - MORNING

Taylor rolls over... smells something from the kitchen:

TAYLOR
(to herself)
Coffee...

INT. MAIN ROOM, SAFE HOUSE

Taylor pads out of the bedroom in bare feet.

TAYLOR
(calls out)
You're up early...

No response. *That's odd.* She heads into the:

KITCHEN

Where she finds a MAN -- making coffee. But it's not Alex. His back is to Taylor -- she freezes -- too scared to move --

The man turns around with a smile, revealing:

PAUL
Somebody slept like the dead...

Blood oozes from the shrapnel in his chest --

INT. BEDROOM, SAFE HOUSE - MIDDLE OF THE NIGHT

Taylor shoots up in bed, soaked in sweat... the guilt -- overwhelming.

INT. MAIN ROOM, SAFE HOUSE - MOMENTS LATER

Taylor finds Alex, awake, doing pull ups on the door frame to the kitchen. The guy is ripped. Taylor watches him for a moment, not saying a word...

He drops down, turns and notices her.

ALEX
Sorry -- did I wake you?

TAYLOR
Just a bad dream.

She heads past him into the kitchen, starts hunting in the cabinets until she finds an old bottle of whiskey.

TAYLOR (CONT'D)
Still here, thank God.
(grabs a glass)
Drink?

ALEX
I've never had alcohol.

She smirks at the idea of it and pours him some.

TAYLOR
You're not officially a government agent until you've got a drinking problem.

She hands it to him. He downs the whole thing -- WINCES like a novice.

ALEX
It's... good.

TAYLOR
You lie as well as you drink.
(pours another)
Here, second one's always better.

They clink glasses. Alex downs this one like a man.

TAYLOR (CONT'D)
Paul always had a glass of this stuff the night before a mission. Helped him sleep.

ALEX
Losing Paul was hard for you...

TAYLOR
Harder for his family, I promise.

Now Alex pours the next round.

ALEX
I wonder what it must be like... to have a family.

TAYLOR
It's not all it's cracked up to be.

She grabs her whiskey and heads to the window for a cig...

ALEX
(drunk courage)
You and Paul... you were more than co-workers, weren't you?

TAYLOR
Why do you say that?

ALEX
Fast learner, remember?

Taylor looks away -- blushes. It's pretty obvious --

<u>Taylor and Paul were romantically involved</u>.

TAYLOR
(busted)
For two people who were supposed to be so smart... we were acting pretty stupid.

ALEX
You loved him?

TAYLOR
I guess so.
(beat)
(MORE)

TAYLOR (CONT'D)
I don't know.
(thinks about it)
Probably not. There was this lighthouse, where I grew up. I told him about it. He always said he wanted to go, but inside, I knew I would never take him there. This job drives you away from people. Isolates you. Paul and I never really shared anything outside of it. Truth is, even when we were together... we were alone.
(takes a drag)
I wish he made it back -- instead of me. He had a wife, a child. I have nothing.
(re: her cigarette)
Except a really bad habit.

ALEX
He saved you. He died with honor.

TAYLOR
No, he died in my arms -- and he was terrified. I could see it in his eyes. There was nothing noble or honorable about it. He was scared shitless. And I'm not going to stop until I see the same look in Kovac's eyes.

EXT. SAFE HOUSE, KAZAN - DAY

Taylor exits their apartment building. *Alone.*

TAYLOR (V.O.)
Edik Rusev helped smuggle Kovac out of South Ossetia...

We're cutting back and forth between the past and present. As they talk about their plan -- we see it in motion --

INT. SAFE HOUSE - EARLIER

Taylor shows Alex a picture of a man, EDIK, the same contact that Paul was talking to in the first sequence.

TAYLOR
He was the one that led us to the World Cup Bombers.

ALEX
Why'd he help you?

TAYLOR
Edik was facing human trafficking charges -- Paul got them dropped.

EXT. STREETS OF KAZAN - NOW

From a distance, we see Taylor pay off some MEN. We can't hear what she's saying, but she's clearly getting intel on Edik's location.

REVERSE TO REVEAL: Alex. Watching. He wears a hoodie and sunglasses. *He's spying on her...*

ALEX (V.O.)
Three years is a long time --

INT. SAFE HOUSE - EARLIER

ALEX
Are you sure he still wants to help?

TAYLOR
He wants to get paid -- probably sell his mother for the right price.

ALEX
You shouldn't go alone --

TAYLOR
I'll be safer by myself than with you.

EXT. GHETTO - NOW

The sun has started to go down on an even less desirable part of town. Crumbling concrete and piles of trash. Alex is keeping his distance while he tails Taylor -- oblivious, she crosses the street and turns down an alley.

Alex does the same, but when he turns down the --

ALLEY

<u>There's no sign of Taylor</u>. All the doors are closed. Alex starts to panic -- he's worried about her. Cares about her.

TAYLOR (V.O.)
Three years <u>is</u> a long time --

INT. SAFE HOUSE - EARLIER

TAYLOR
But no one's forgotten the bombing -- and they blame Kovac for it. If you're spotted -- you're dead.

ALEX
I'll take that risk, to protect you.

TAYLOR
Don’t worry about me...

She opens a secret compartment in the floor, revealing: A stash of assault weapons, sniper rifles, and explosives.

TAYLOR (CONT’D)
(chambers a round)
This is what I do.

INT. OPIUM DEN - NOW

Taylor has ducked into a basement opium den -- the kind of place you can’t find unless you’ve been there before.

In the corner with two barely conscious GIRLS is --

TAYLOR
Edik.

Taylor’s contact. She sits down across from him --

TAYLOR (CONT’D)
(Russian, subtitled)
Time to go, ladies...

The doped-out prostitutes don’t even blink --

EDIK
(broken English)
They stay -- I already pay --

TAYLOR
Then they’re about to get double time.

She waves a stack of cash. The girls SPRING to their feet, grab the cash, beat a speedy retreat.

EDIK
I want refund...

TAYLOR
I’ve got money to burn...
(holds up more cash)
Provided you have information to sell.

EDIK
Depends what you need to know?

TAYLOR
I’m looking for a man -- Prokop.

Edik suddenly gets very nervous. Looks at the other denizens of the opium den --

EDIK
That name get you killed.

EXT. ROOFTOP - MOMENTS LATER

Edik emerges from the stairwell onto the dilapidated roof --

TAYLOR
You're safe up here -- talk. Who is Prokop and what does he have to do with Kovac's plan for the US?

Edik looks over the edge... after a beat --

EDIK
His name is Nicholai Prokop...

TAYLOR
We've never heard of him. Why does Kovac trust him with his crowning achievement?

EDIK
Kovac -- he found out I talked to Americans before...

Edik wobbles closer to the edge, still loopy from the opium.

IN THE ALLEY BELOW

Alex continues to search for Taylor... he finally gives up. Heads back towards the main street, away from the --

ROOFTOP

Where Edik stumbles -- dangerously close to falling.

TAYLOR
Be careful --

EDIK
Kovac -- he let me live. Said, "my life was his" now.

Taylor tries to pull him back from the edge --

EDIK (CONT'D)
I give him your life instead.

Edik suddenly GRABS Taylor -- <u>pushes her off the roof</u>.

She FALLS -- SPINS mid-air -- GRABS the ledge -- it CRUMBLES in her hands -- she scrambles for some kind of hold --

IN THE ALLEY BELOW

Debris cascades from sixty feet above. Alex looks up -- sees Taylor dangling off the edge. RUSHES through the nearest door --

EXT. ROOFTOP

Just as Taylor gets a grip on the ledge -- Edik STOMPS on her hand -- so she does the only thing she can --

She lets go.

LUNGING up -- REACHING for Edik's leg -- she GRABS his ankle -- he loses his balance -- TUMBLES over the edge, too. He SNATCHES a handful of her hair --

And hangs there -- by Taylor's scalp. She SCREAMS in pain --

INT. STAIRWELL

Alex hears her -- keeps racing up the stairs -- three at a time -- BURSTS out onto the --

EXT. ROOFTOP

But it's empty. He looks over the edge -- sees Taylor hanging off of THE BUILDING ACROSS THE ALLEY.

He's on the wrong roof.

Edik is dangling by her hair -- her fingers slipping --

TAYLOR
GET OFF ME --

No time -- Alex SPRINTS towards the edge -- and LEAPS -- sailing through the air -- sixty feet above the alley -- SLAMS against the roof of the other building -- he made it.

But Taylor can't hold on any longer -- just as her fingers slip -- Alex GRABS her hand. He helps her to safety -- with Edik -- who can't believe his eyes.

EDIK
Kovac -- you spare my life -- again -- I can never repay --

Alex PUNCHES Edik in the face -- hard. His nose GUSHES blood. Taylor tries to catch her breath...

TAYLOR
Make him... talk...

Alex DRAGS Edik to the edge -- holds him by the shirt over the alley down below.

ALEX
Prokop -- who is he?

EDIK
I don't understand -- you saved my life --

ALEX
And I can end it -- who is Prokop?!?

He lets go with one hand -- Edik looks down -- the fall will certainly kill him --

EDIK
The farmer -- in South Ossetia.

ALEX
What does he have to do with the attack?

EDIK
It's his idea... *his plan*.

ALEX
Where's his farm?

EDIK
Don't you know --?

ALEX
WHERE?!?

EDIK
It's on my phone -- just -- pull me in--

So that's what Alex does. Edik falls to his knees, takes out his phone, shows it to Alex --

EDIK (CONT'D)
See -- here, south of Sachre. The same GPS location you gave me. I sent the package to him -- just as you asked.

Alex looks at the phone. Edik turns to Taylor... still woozy, her head bleeding.

EDIK (CONT'D)
I tried to kill this American bitch for you, Kovac. She is my present -- to you.

Alex looks at Edik, his eyes cold as ice.

ALEX
You tried to kill her... for me?

EDIK
For you.

Taylor motions to Alex --

TAYLOR
I'm fine...

But she's not. Blood is running down her forehead. Anger flashes across Alex's face.

In one swift motion, he SHOVES Edik off the roof -- he falls SCREAMING -- hits the alley with a SPLAT.

Taylor's shocked -- although she's seen it all before, she wasn't expecting that.

Alex trembles -- visibly shaken by his fit of rage. As he helps her to her feet...

ALEX
Monsters don't deserve to live.

INT. SAFE HOUSE, KAZAN - LATER THAT NIGHT

Alex sews up the wound on Taylor's head. He has a surgeon's hands. But something's bothering him -- she senses it.

TAYLOR
You OK?

ALEX
I'm not the patient here...

She knows he's still shaken.

TAYLOR
If we had let him live, he could have blown this whole thing.

ALEX
I was angry. He was defenseless.

TAYLOR
He had it coming.

ALEX
Maybe. But it makes me a killer. Maybe Kovac and I aren't as different as you think?

He finishes stitching her up.

TAYLOR
Thank you.

ALEX
Thank YouTube.

His fingers linger on her skin... she lets him.

TAYLOR
I better brief Lawson.

ALEX
Of course.

He puts the supplies away while she goes for the phone.

TAYLOR
If it's any consolation, today was the first time in three years I was happy I wasn't on my own.

INT. LAWSON'S OFFICE - DAY

Lawson's on the phone --

LAWSON (INTO PHONE)
We ran the name Nicholai Prokop -- you're right. He's just a farmer -- but get this... his wife and kids died in a car bombing.

INT. BEDROOM, SAFE HOUSE - INTERCUT WITH ABOVE

Taylor's alone -- Alex out of earshot in the other room.

LAWSON (INTO PHONE)
It was warring ethnic factions in Ossetia. And the faction that took credit? Kovac's.

TAYLOR (INTO PHONE)
Kovac is responsible for the death of Prokop's wife and kids?

LAWSON
Yeah -- so don't ask me why he's helping him now.

TAYLOR
We'll ask Prokop.

LAWSON
Gonna be hard driving through a Civil War... Officially, we don't have any operatives in the area.

TAYLOR
Can you get us in *unofficially*?

EXT. KAZAN AIR FIELD - DAY

Taylor is met by a THREE PERSON private military unit, led by a no-nonsense bad ass named CAPTAIN HENNESSEY, 50's.

CAPTAIN HENNESSEY
Lady, you must have somebody by the balls to pull a favor like this. We'll drop you in, but after that you're on your own.

Hennessey motions towards Alex, standing across the runway. He wears a hat pulled low and sunglasses.

CAPTAIN HENNESSEY (CONT'D)
Who's your friend?

TAYLOR
If we wanted questions, we'd fly commercial.

Hennessey can't help but chuckle.

CAPTAIN HENNESSEY
Commercial planes don't go where we're going.

EXT. GRASS AIR STRIP - DAY

Jagged mountains frame small farming villages. If would feel peaceful if wasn't the heart of a violent war between Russia and Georgia. The plane lands...

TITLE UP: SOUTH OSSETIA

Taylor and Alex disembark with their duffle bags, the propellers still spinning. As soon as they hit the cracked tarmac, the plane quickly turns and takes off.

Leaving Taylor and Alex alone.

ALEX
What now?

TAYLOR
We hike -- across that ridge. Make sure we're not seen.

ALEX
By the Russians?

TAYLOR
By anyone. Military wants Kovac dead -- civilians think he rose from the dead. I'd rather avoid them all.

EXT. BARN - DAY

Tucked away near the mountains, an old barn sits isolated at the end of a long dusty road. A small shed next to it.

Alex watches from a distant tree as Taylor gives some rubles to a FARMER for his 2001 Corolla and the barn.

INT. BARN - DAY

Taylor and Alex set up camp. She takes inventory of the weapons she took from the safe house, then opens a small case, revealing: a syringe.

TAYLOR
Find out what you can about the attack on the US. Then try and lead him north out of the village -- I'll be waiting.

ALEX
So I'm on my own?

TAYLOR
Yes.

ALEX
You trust me?

TAYLOR
With my life.

The way she says it, she clearly means it. These two have already come a long way.

EXT. VILLAGE - DAY

Just over a dozen small houses and buildings line this community of less than sixty residents. Alex walks with his cap pulled down, careful not to attract attention.

TAYLOR (V.O.)
Remember -- Kovac is responsible for the death of this guy's family. We think he's working with Kovac now -- but we don't know for certain.

To the average American, this place would feel third world, but there's a calmness, a serenity to the village.

ALEX (V.O.)
Why would Prokop help him?

TAYLOR (V.O.)
I don't know... if I was Prokop, I'd want Kovac dead.

Alex passes a small house as an OLD WOMAN walks out to hang some sheets. She catches his eye -- holds his gaze. *Did she recognize him?* Alex looks away, quickens his pace...

EXT. FARM HOUSE - MOMENTS LATER

Alex walks up to a quaint house, his eyes go cold, channeling Kovac. He BANGS on the door. It opens, slowly, a young man, 13, on the other side -- eyes go wide when he sees Alex.

ALEX
(Ossetian)
Do you know who I am?

The boy bows his head as he holds the door, inviting him in. *Note: Dialogue in italics is Ossetian, subtitled.*

INT. FARM HOUSE - DAY

Not much to look at. Alex's eye is immediately drawn to a picture hanging on the wall -- Prokop, his son ten years younger, with the WIFE and DAUGHTER. *A happy family.*

PROKOP'S SON
Please -- sit.

Alex does. The son heads out the back door to the yard.

ALEX'S POV OUT THE DOOR: he sees a man -- PROKOP -- chopping wood. He's fit, an open honest face, in his 50's.

Alex tries to listen to their whispers, but they're talking too quietly. Finally, the son comes back in. He closes the windows, draws the curtains. Locks the front door.

Prokop enters. Closes the back door -- LOCKS it.

This doesn't feel right.

Prokop wipes his brow -- still holds his axe. *Is he going to take Alex's head off?*

PROKOP
(smiles)
Chosen one.

He puts down the axe and opens his arms. Alex stands and the men hug. Prokop holds him tight, like long lost brothers.

PROKOP (CONT'D)
You're early.

ALEX
Early?

PROKOP
I didn't expect you in Ossetia for another two days.

HOLY SHIT -- the real Kovac is coming to South Ossetia.

As Alex sits down, Prokop yells for his son to join them.

PROKOP (CONT'D)
You remember our dear friend.

PROKOP'S SON
Yes, father.

PROKOP
Forgive him, he was still just a child the last time he saw you... barely remembers his mother and sister.

ALEX
(ad-libbing)
May they rest in peace.

Suddenly there's a KNOCK at the door.

PROKOP
Did someone see you?

EXT. FARM HOUSE - SAME

The same Old Woman who saw Alex has gathered nearly the ENTIRE TOWN. Over thirty men and women stand outside Prokop's house. *A mob.* Prokop peers out...

OLD WOMAN
I saw him, Nicholai.

INT. FARM HOUSE - SAME

Prokop closes the door, looks at Alex.

PROKOP
I was afraid this would happen.

ALEX
What do they want?

PROKOP
You.

Alex stands -- he's trapped. *Is there a price on Kovac's head here, too?*

PROKOP (CONT'D)
Come -- they leave me no choice.

EXT. FARM HOUSE - MOMENTS LATER

Prokop opens the door wide, pushes people back to make room. As a nervous Alex steps out into the sun...

CROWD
Chosen one.

They drop to their knees. Bowing in respect. We see some FACES. Many near tears. All happy.

Alex's face can't hide his surprise... they love Kovac.

EXT. VILLAGE - LATER

A TEACHER shows a small SCHOOL HOUSE to Alex. CHILDREN gather on the steps.

TEACHER
We owe this all to you. Your greatness shines through in them.

A WOMAN emerges from the crowd, she takes her SON from the line of children, over to Kovac.

WOMAN
Because of you, my son lives.

Other PARENTS grab their children, do the same. Within seconds, over twenty children are personally thanking Alex.

It's like he's the Pope. Alex has never seen this type of gratitude. This level of love. It's overwhelming.

EXT. VILLAGE - LATER

Prokop and Alex have broken away from the crowd as they walk toward the edge of town.

PROKOP
Medical supplies, books, running water, all thanks to you. And your arrangement with the military has kept us safe.

Alex is conflicted... tries to remember his mission.

ALEX
Speak English, I don't want anyone hearing what we say next.

PROKOP
I am rough...

ALEX
Do you know why I am here?

PROKOP
Why you are early? Why you have come to my home? No.

They reach the edge of the village.

ALEX
Safer if we keep walking.

EXT. ROAD - MOMENTS LATER

ALEX
I'm here because of the attack.

PROKOP
Attack?

ALEX
On the United States.

PROKOP
Please -- we agreed, I cannot know about these things you do.

ALEX
But you do know. It was your idea.

PROKOP
You have done more for me than I can repay. But war is not my business.

ALEX
(confused)
Zharkov -- you have instructions for him?

Now Prokop is the one who is confused.

PROKOP
I don't know that name -- I am sorry, what do you ask me?

Prokop doesn't know anything. *What the hell is going on?* In the distance, we see --

THE COROLLA. It's Taylor. *On her way...*

ALEX
You're just a farmer -- that is all?

PROKOP
Of course...?

The Corolla stops. Taylor gets out. Prokop looks to Alex --

ALEX
It's okay -- we need you to come with us.

Before Prokop can protest -- Taylor stabs him with the syringe. He drops to the ground.

ALEX (CONT'D)
He wouldn't have fought --

TAYLOR
He would have when he figured out you weren't Kovac. Help me.

They pick up Prokop and load him into the car.

TAYLOR (CONT'D)
You get anything?

ALEX
The real Kovac is coming here -- to South Ossetia -- in two days.

Taylor's look says it all: *Jackpot.*

INT. SHED - MORNING

Prokop wakes with a start, hands tied in the small shed next to the barn.

TAYLOR
Rise and shine...

Taylor sits across from him.

TAYLOR (CONT'D)
I've got one question for you: Why are you going to help Kovac kill more families when he killed yours with a car bomb?

PROKOP
A car bomb? It was drones -- from your country. Meant to kill Kovac. But he is the chosen one. Death cannot take him.

TAYLOR
(doesn't believe him)
Kovac likes to tell stories...

Taylor stands, thinking about what to do, then finally --

TAYLOR (CONT'D)
The US thinks your son is dead. They can keep believing that as long as you cooperate. I want Kovac.

PROKOP
I was with him when you took me. I don't understand?

TAYLOR
That man is a US operative in disguise. I want the real Kovac. Help me get him, and your son will never be our concern.

PROKOP
I had not seen him in two years --

TAYLOR
But he contacted you -- said to expect him soon?

PROKOP
He had a package sent to me -- it contained a phone. Said he would call, tell me where to meet. We are friends, nothing more, I promise.

TAYLOR
Where is this phone?

Prokop motions for his pocket. Taylor finds it.

EXT. CAPITAL BELTWAY - DAY

Lawson speeds downtown in his Corvette, uses bluetooth --

LAWSON (INTO PHONE)
You sure, Meyers?

INT. BARN - INTERCUT WITH ABOVE

TAYLOR (INTO PHONE)
Kovac, in the flesh -- tomorrow.

LAWSON
We're gonna get Presidential Medals of Freedom, you know that right?

TAYLOR
I'm worried... why Prokop? He's supposed to be the architect but he's clueless.

LAWSON
Or a good liar. If he leads us to Kovac, I don't care if he's Putin's lotion boy. The second you have a location, call me.

EXT. BARN - NIGHT

Alex gazes at the night sky. Like a child looking at the heavens. Taylor emerges... he senses her.

ALEX
I saw a photo -- Prokop's wife, daughter. Maybe you're right... having a family is not worth the pain of losing one.

TAYLOR
Well tomorrow we nail the bastard that's torn countless families apart.

ALEX
The villagers, they loved me.
(catching himself)
Kovac. He's helped them. All of them. He saved their lives.

TAYLOR
Kovac manipulates. He gets people to love him and then gets them to kill for him.
(beat)
I need you on my side. We're so close.

ALEX
To executing a man.

TAYLOR
To making the world a better place. Monsters don't get to live, remember?

ALEX
How do we get him?

TAYLOR
Confirm his location -- send in a drone strike.

ALEX
No -- a drone strike could kill innocents. It killed Prokop's family.

TAYLOR
According to Prokop.

ALEX
It explains why he would help Kovac.

Taylor hesitates -- knows Alex is right.

ALEX (CONT'D)
I can get to him -- I can end this.

TAYLOR
Kovac's a trained assassin -- he'll kill you before you get a shot off.

ALEX
A drone won't confirm he's dead, I can.

TAYLOR
You'll fail.

Alex locks eyes with her... wonders:

ALEX
Are you worried about the mission, or me?

TAYLOR
(bristles)
You are the mission.

ALEX
You're scared... that you're going to lose me. Like Paul.

TAYLOR
You're nothing like Paul.

ALEX
You're right.

He steps closer -- the heat between them is palpable.

ALEX (CONT'D)
I'm here -- I'm alive.

He touches her hand. She doesn't push him away...

ALEX (CONT'D)
I'm not going anywhere.

Taylor doesn't know what to say. So she kisses him.

All that pain, all that guilt, all that emotion that's been bottled up for three years finally comes pouring out... and she feels good. *Alive*.

INT. BARN - MOMENTS LATER

Taylor pushes Alex against the wall -- takes off his shirt --

TAYLOR
You've never done this before...

ALEX
Fast learner.

As he pulls her down... DISSOLVE TO:

INT. BARN - DAWN

Taylor wakes, wrapped in a blanket -- discovers Alex is gone.

EXT. BARN - CONTINUOUS

She finds him staring at the sunrise. He takes her hand...

ALEX
When this is over, I'd like to see that lighthouse...

Taylor suddenly feels sick. *They're not going to have time to see any lighthouse.* She lets go of his hand.

TAYLOR
That sounds... nice...

Alex is wounded. Thinks she's rejecting him.

ALEX
But when you look at me, you still see him?

TAYLOR
No, I see a man who's lived more life in the last three weeks than I have in the last three years.

ALEX
But you don't want to be with me --

TAYLOR
We just can't --

ALEX
Why not?

TAYLOR
Because you're dying.

And there it is. Taylor's eyes begin to well-up...

TAYLOR (CONT'D)
The way you were created -- the ageing process -- it shortens your life. It's like you're this candle... burning so bright, you're going to burn out.

Alex doesn't say a word. Stands there. Heartbroken.

TAYLOR (CONT'D)
I'm so sorry.

ALEX
Why are you telling me this?

TAYLOR
Because I <u>do</u> want to be with you. Because whatever time you have left, I want to spend it with you. And because you have a right to know.

Alex's face hardens -- heads back into the barn.

ALEX
I'm a clone -- I don't have any rights.

Taylor wants to follow him -- but can't. *Because he's right.* Her overwhelming guilt broken by a single sound --

<u>A ringing phone</u>.

INT. SHED - SECONDS LATER

Taylor holds the phone up to a bound Prokop. He understands. She presses the answer button, holds it to his ear.

PROKOP
Kovac?

INT. BARN - SUNRISE

Alex sits in the shadows, lost in thought... *conflicted*. A new day dawns outside but all he sees is darkness.

INT. LAWSON'S OFFICE - LATER

It's the middle of the night. Lawson and Valle weren't leaving the office until this call came in.

TAYLOR'S VOICE (OVER SPEAKERPHONE)
Kovac's expecting to meet Prokop at a small café thirty minutes away.

LAWSON
We're sending drones.

Taylor makes a decision -- decides to go with Alex's plan.

TAYLOR
There could be civilians. We're prepared to take out the target ourselves. It's the only way to know for sure.

VALLE
(true concern)
Taylor -- I know you're not one of my kids -- but this is Alexi Kovac. One wrong step and he'll kill you.

TAYLOR
You brought me into this for a reason.

Lawson hits mute, turns to Valle --

LAWSON
You told me she was the best. You stand by that?

VALLE
I do.

EXT. BARN - DAY

Taylor loads their supplies into the car -- there's a tension between Taylor and Alex. The bad kind this time.

ALEX
What about Prokop?

TAYLOR
Lawson's team will extract him in a couple hours. Bring him to the US.

ALEX
Start the car, I'll do one last sweep.

Alex enters the barn, then slips out the back. Headed for --

INT. SHED

He finds Prokop right where Taylor left him. Alex pulls a small knife -- *is he going to kill him?*

ALEX
Wait ten minutes after we leave -- then run. Go to your son. Never speak of this again, do you understand?

PROKOP
I do.

Alex CUTS him loose. *Clearly Alex has his own agenda now.*

EXT. SMALL TOWN, 40 KILOMETERS FROM TSKHINVALI - DAY

A small village turned to shit during the war. Right now it's a ghost town... *the perfect place for a showdown.*

INT. ABANDONED BUILDING - DAY

Taylor and Alex watch the small Café from across the dirt road. Two MASSIVE GUARDS hang near the entrance.

TAYLOR
I'll cover the exits if he tries to escape.

ALEX
I just walk in?

TAYLOR
Those guards won't dare question Kovac, even if they already saw you go in.

Alex takes a deep breath... here goes nothing.

EXT. CAFÉ - DAY

Alex, with Kovac bravado, walks right past the guards, not even acknowledging them. The whole thing is seen through a SNIPER SCOPE --

INT. ABANDONED BUILDING

By Taylor. Her eye in the rifle.

INT. CAFÉ

The Café is empty. No one's eaten here in a long time. There's a back room. Alex pulls his gun... *he's nervous.*

INT. CAFÉ BACK ROOM

Alex swings the door open... ready to shoot.

Seated alone at a single table, eating an orange, is:

ALEXI KOVAC. And he's not at all surprised to see Alex. *Almost feels like Kovac was expecting him...*

Alex is having a hard time pulling the trigger -- finally face to face with his twin. The only family he'll ever know.

KOVAC
I knew you'd come.

ALEX
Because you know everything, "Chosen One?"

KOVAC
Because I know you have a scar, at the base of your skull from the nutrient line that sustained you while your grew.

ALEX
(shocked)
How... do you know that?

Kovac reaches down -- Alex's finger tenses on the trigger, but Kovac doesn't pull a gun -- it's a manila folder.

KOVAC
I hacked DARPA's server. You wouldn't believe the work they're doing there -- advanced weaponry, an electromagnetic pulse bomb that can leave cities powerless --

He pulls a document from the folder.

KOVAC (CONT'D)
And this. A top secret cloning program. That's been successful -- *twice.*

Kovac turns his head, shows Alex that he has the same scar. Which means --

ALEX
You're a clone, too?

Kovac smiles. *It's true.*

KOVAC
We have much to discuss, brother.

INT. ABANDONED BUILDING

Taylor waits patiently with her rifle. Her SAT phone suddenly VIBRATES. She answers, it's --

INT. WAR ROOM - INTERCUT WITH ABOVE

Lawson and Valle -- with President Davenport and a handful of other OFFICIALS. It's like that famous picture of Obama the night we took out Bin Laden.

LAWSON
Agent Meyers, we need you to pull back.

TAYLOR (INTO PHONE)
(confused)
But I'm in position -- mission is a go --

LAWSON
We've called in a drone strike.

TAYLOR
What about Alex --

LAWSON
Who?

TAYLOR
The clone -- he's inside.

LAWSON
He has days to live, Agent Meyers -- it's an acceptable loss.

TAYLOR
Not for me.

President Davenport leans in -- *he'll handle this.*

PRESIDENT DAVENPORT
Agent Meyers, this is the President of the United States. We appreciate your dedication -- you made this happen. But I will not risk this terrorist's escape. I've been briefed that there are minimal civilians in the area and that you are the only American on the ground --
(Alex doesn't count)
So I need you to pull back.

The President checks the mission clock... 14:52... 14:51...

PRESIDENT DAVENPORT (CONT'D)
In fourteen minutes and fifty seconds, we are going to level those buildings. Do you understand?

Taylor hesitates -- is she really going to disobey a direct order from the President of the United States?

PRESIDENT DAVENPORT (CONT'D)
Can you hear me, Agent Meyers? I'm ordering you to clear the kill zone.

TAYLOR
Yes, sir.

Taylor SETS her watch... 14:45... 14:44...

INT. CAFÉ

Kovac motions for Alex to take a seat, he does, but his gun remains fixed.

KOVAC
The real Kovac died five years ago. Like you, I was created to kill him. Put a bullet in his head and take his place.

FLASHBACK TO:

INT. OSSETIA VILLAGE - THE PAST

For the first time in the movie, we see the ORIGINAL KOVAC, the one who is not a clone -- bringing FOOD to his PEOPLE.

KOVAC (V.O.)
But I didn't find a monster. I found a man who was a hero. He defended his people during the Russian/Georgian war...

BACK TO PRESENT:

INT. CAFÉ = NOW

KOVAC
The US was profiting off weapons sold to both sides during the conflict. Kovac was an annoyance at best.
(smiles)
When a deal was struck with a Russian oil company to drill here, in South Ossetia, that's when Kovac became a problem.

Alex can feel the truth in his words.

FLASHBACK TO:

EXT. OSSETIA OIL FIELD - THE PAST

The original Kovac leads a MILITIA against SOLDIERS who surround an oil derrick being built. It's a violent struggle.

KOVAC (V.O.)
Kovac stood up for his people... so he had to be stopped. So big oil could make billions...

BACK TO PRESENT:

INT. CAFÉ - NOW

KOVAC
Replace Kovac with me -- a clone -- and they could control the whole region. Until I saw the face of the man I was supposed to kill. My face. I couldn't do it. Just like you can't.

FLASHBACK TO:

EXT. OSSETIA VILLAGE - THE PAST

The original Kovac walks into a home that is HIT by a drone.

KOVAC (V.O.)
So they sent in drones. Killed the real Kovac.

Our Kovac -- the first clone -- had been watching from across the street -- tries to run from the blast as another drone STRIKES.

ALEX (V.O.)
You survived?

KOVAC (V.O.)
Only because Kovac's people took me in -- they thought I was their leader. That my survival was a miracle... an act of God.

INT. FARM HOUSE - THE PAST

Our Kovac lays wounded in bed, Prokop's son, younger than when we met him, giving him water.

KOVAC (V.O.)
I stayed with a simple farmer... Nicholai Prokop. He nursed me back even though his wife and daughter were murdered in the strike. Those people saved my life... so I swore to protect their's.

Prokop -- a man who just lost everything, kneels by Kovac's bed -- praying with him -- for him.

We push in on our Kovac's face... finding his true purpose. *His family.*

BACK TO PRESENT:

INT. CAFÉ - RESUME

ALEX
You became a terrorist -- you killed innocents.

KOVAC
I don't target the innocent, just the guilty. But this is a war -- a war they started. And in war there are casualties. Like Prokop's daughter. His wife. They were innocent... but they still died.

INT. ABANDONED BUILDING

Taylor looks at her watch: 10:34... 10:32... the drones are coming soon. *Decision time.* Taylor moves the crosshairs from the back exit to one of the guards... exhales... finger on the trigger... But something about it feels... *wrong.*

CLICK.

The other guard is behind her, his AK pointed at her head.

Taylor slowly gets to her feet, hands in the air.

GUARD (INTO WALKIE)
(Russian)
I found a sniper.

OTHER GUARD'S VOICE (THROUGH WALKIE)
American?

GUARD
Yes.

OTHER GUARD'S VOICE (THROUGH WALKIE)
Shoot her.

Taylor THRUSTS her foot back, CRACKS the shin of the guard. He BELLOWS -- she KNOCKS the rifle from his hand -- *it's on.*

Taylor is ferocious -- but the guard is much bigger -- and he is NOT holding back --

INT. CAFÉ

Alex rests his gun on the table... *thinking...*

ALEX
How are you alive? The effects of the ageing should have killed you years ago.

KOVAC
(almost laughs)
Is that what they told you?
(realizes)
Don't you see? It's a fail safe they installed in you -- to make sure you don't turn on them the way I did.

ALEX
They would just... kill me?

KOVAC
You're their property, they can do whatever they want.

EXT. ABANDONED BUILDING

The other guard moves towards the building -- it's quiet inside. The door opens and the guard who fought Taylor emerges... *He must have won.*

But then we see Taylor behind him -- holding a gun to his head. <u>She's using the massive man as a human shield</u>.

TAYLOR
Gun down, or I kill him.

The other guard beats her to the punch -- SHOOTS his comrade in the head -- FIRES at Taylor -- she RUNS back inside.

INT. CAFE

ALEX
Maybe they'll deactivate the fail safe as a reward for getting you.

KOVAC
These men won't ever let you live, especially after you've completed your task. But, you still have a choice.
(MORE)

KOVAC (CONT'D)
Together we could stop the real monsters...

Alex considers Kovac's words... for the first time in his short life, he's having serious doubts about his "purpose."

INT. ABANDONED BUILDING

Taylor hides behind a pillar. BULLETS puncture it, forcing her down to her stomach. Checks her watch...

4:08... 4:07... the drone strike is four minutes away.

She peers around the pillar -- the last guard stalking toward her. She FIRES -- he ducks for cover. She fires again -- and again -- until -- CLICK -- it's empty.

The guard LAUGHS... stalks towards her. No way out -- except for the window -- she SPRINTS -- he fires -- she DIVES through the glass with a CRASH --

EXT. ABANDONED BUILDING

And lands on the dirt by her Corolla. Cuts her hand on the glass as she gets up -- jumps in --

The guard shoots through the window -- she ducks -- starts the car -- PEELS out -- *leaving Alex?*

INT. ABANDONED BUILDING

The guard RUNS for the door when -- SMASH -- Taylor PLOWS the car through the decaying dry wall. Killing him instantly. She looks at her watch: 3:22... 3:21...

EXT. ABANDONED BUILDING

Taylor SPRINTS across the deserted street for the café --

INT. BACK ROOM - CONTINUOUS

Unarmed -- she cracks the door -- makes sure she isn't walking into an ambush -- finds Alex with his gun aimed at Kovac. *He can't pull the trigger.*

TAYLOR
Do it.

Alex lowers his weapon.

TAYLOR (CONT'D)
Drones are coming, do it!

Alex aims at Kovac again -- *is he going to do it?*

ALEX
Get up -- we're leaving. All of us.

TAYLOR
NO -- this is your mission -- this is why you were made -- do what you're supposed to do.

Alex goes cold -- wounded.

ALEX
We don't have time for debate.

EXT. CAFÉ - SECONDS LATER

Taylor jumps in the car and reverses it from the wreckage up to the café. Alex pushes Kovac into the back seat, gun fixed on him. Taylor FLOORS it.

As the car speeds away -- Drones rocket overhead --

BOMB POV**:** Rushing at the café -- the abandoned building --

<u>BOOM -- the bomb hits -- a fireball ERUPTS -- ENGULFS the</u> --

COROLLA - MOVING

All the windows SHATTER from the blast -- glass everywhere. And they're not out of the woods yet --

A FEW FEET AWAY

A SECOND DRONE STRIKE HITS.

Taylor loses control -- the car SPINS out --

IN THE SKY

THREE MORE DRONES -- headed right for them.

INT/EXT. COROLLA

Taylor tries to regain control of the car -- finally she does -- SLAMMING the gas -- the drone strikes just MISS -- exploding one after another in her rearview.

But the last one sends a spinning piece of jagged metal through the car -- just missing their heads.

A CLOUD of debris fills the car Taylor slams on the brakes.

They're safe... for now.

EXT. COROLLA - CONTINUOUS

Taylor gets out, THROWS Kovac on the ground. Alex emerges behind them -- Taylor takes his gun -- aims it at Kovac --

ALEX
Wait -- we bring him in, alive. Question him, make sure we didn't miss something.

TAYLOR
No. This ends now.

Taylor wants to pull the trigger. For Paul. For herself.

ALEX
If you execute an unarmed man -- no matter his crimes -- you're more like Kovac than I'll ever be.

TAYLOR
You don't get to judge me, Alex. You don't know what it feels like -- to lose someone -- to have a chance to make it right --

ALEX
To be human?

He gives Taylor pause... Kovac can't help but taunt her.

KOVAC
Do it. "Make it right."

She pushes the gun into his head... finger on the trigger... looks at Alex one last time --

And lowers the gun. <u>She can't do it</u> -- can't execute him -- so she pistol whips him -- HARD -- knocking him out cold.

TAYLOR
Put his ass in the trunk. I don't want to be in the same car as him.

EXT. OSSETIA AIR FIELD - DUSK

Captain Hennessy and his men have Kovac bound and gagged. They march him onto the plane.

INT. PLANE - LATER

Taylor and Alex sit in their own rows. There's a chill between them. Taylor has to ask:

TAYLOR
What did he say to you, in the cafe?

ALEX
Nothing that matters now.

Clearly he doesn't want to talk to her. To anyone.

EXT. AMERICAN AIRFIELD - DAY

Lawson and Valle are there, along with a motorcade of ARMED GUARDS. Kovac is escorted off the plane, rifles trained on him, locked in an armored truck.

VALLE
(To Lawson)
Told you she was the best.

Taylor heads for an SUV. Alex is escorted into another car.

LAWSON
She disobeyed a direct order from the President of the United States.

VALLE
And captured the world's most wanted terrorist. Call it a wash.

EXT. BLACK SITE, VIRGINIA - DAY

A secure, government-owned, mini-fortress off an interstate, fifteen miles from Langley. The truck arrives -- Kovac is taken from the back, restrained Hannibal Lector style.

INT. KOVAC'S CELL

Kovac is wheeled in by a LEGION of ARMED GUARDS. They chain his feet and arms to the floor.

LAWSON (PRE-LAP)
We know how important this is to you. We want you to have first crack.

INT. OBSERVATION ROOM

Lawson, Taylor and Valle watch it all on a security monitor.

TAYLOR
You can handle him from here. I'm done with Alexi Kovac.

They're surprised, but she's already done more than enough.

VALLE
Well you should be proud. You did an amazing job with the clone --

TAYLOR
With Alex.

VALLE
Right. Well, if there is anything you need...

TAYLOR
Actually... there is one thing.

EXT. RESTAURANT - NIGHT

The same posh restaurant from the field test. Two AGENTS stand guard outside.

INT. RESTAURANT - NIGHT

Taylor sits across from Alex. The WAITER pours some wine.

TAYLOR
For obvious reasons, Lawson won't let you out in public, but he was willing to rent this place for the evening... as a thank you.

They're the only diners. A stark contrast to the last time they were there, surrounded by undercover agents.

ALEX
You're still wondering what Kovac said to me?

TAYLOR
Not anymore. All I care about is you. And this moment.
(beat)
So how many meals are you having tonight?

Alex gives a polite laugh.

ALEX
I guess that depends on the specials.

She smiles, but there's a distance between them. Coldness. Their workplace romance has clearly come to an end.

INT. KOVAC'S CELL - NIGHT

Lawson goes into Kovac's cell. Tie off, sleeves rolled up.

LAWSON
You know, I started as an interrogator... Back at Gitmo. So tell me...

Lawson HITS Kovac in the face -- HARD.

LAWSON (CONT'D)
How were you gonna attack us at home?

INT. RESTAURANT - SAME

Alex and Taylor eat in silence.

TAYLOR
I want you to know, I'm taking time off. Time with you.

ALEX
You mean the time I have left.

There is no easy way to talk about this subject.

TAYLOR
There must be a way to slow the process --

ALEX
They don't want to -- they want me dead. Can't have another Kovac in the world.

TAYLOR
You're not Kovac.

INT. KOVAC'S CELL - SAME

Lawson is water boarding Kovac. Hard to have sympathy for a killer, but this isn't fun to watch.

LAWSON
There's not one person on US soil that would object if I did this all night.

Lawson stops. Kovac vomits and spits up a gallon of water.

LAWSON (CONT'D)
I just signed my divorce papers last week, so I have no one to get home to, nowhere to be, except here, with you.

KOVAC
I'm sorry you cannot see the truth.

Now Lawson's really pissed off. He KICKS Kovac in the gut.

INT. RESTAURANT - NIGHT

Empty plates and wine glasses. But there's still a distance between them. Alex looks around.

ALEX
Waiter call it a night?

TAYLOR
I arranged a surprise.

INT. KITCHEN - CONTINUOUS

She leads him into the empty kitchen...

TAYLOR
It's all yours.
(off his confusion)
I hoped you would honor me with your famous dessert again...

ALEX
(smiles, clueless)
What did you have in mind?

TAYLOR
The creme brulee...

And in this moment, they share a look -- and she realizes:

<u>THE MAN SHE IS LOOKING AT IS NOT ALEX</u>.

They switched -- somehow.

Taylor goes for a knife -- but Kovac counters -- easily knocks it away. He goes for one of the other knives. Taylor GRABS a frying pan off the counter -- FENDS off his knife attack -- SMASHES him across the face.

KOVAC
(spits blood)
BITCH.

Taylor can't run -- cut off -- SCAMPERS across the counter -- but he GRABS her ankle -- YANKS her back.

She hits the tile -- HARD. He comes at her with the knife, but she ROLLS out of the way -- pulling off her STILETTO -- STABBING him in the thigh.

She tries to get up -- he GRABS her, pulls her back down, just as she spots: A BUS BOY TRAY.

She FLIPS it over -- SILVERWARE spilling on the floor -- Taylor arms herself with a dirty knife. Kovac does the same. They both get to their feet -- a tense stand off --

TAYLOR
What did you do to Alex?

KOVAC
I showed him the truth.

Kovac strikes -- Taylor ducks, SLASHES his leg. He BELLOWS -- charging at her --

She RUNS around the island, GRABS pots and pans --

TAYLOR
Why the charade?

She THROWS them at him, but Kovac knocks them out of the way.

KOVAC
Waiting for the right moment -- and
I like ossobuco.

Kovac knocks away another pan. *He is NOT holding back.*

Taylor tries again with the knife -- but Kovac learns from his mistakes too -- he TURNS it on her, SLICES her arm open.

She YELLS -- manages to KICK Kovac in the stomach. She SLIDES under the island -- army crawls out the other side -- SPRINTS for the kitchen door --

INT. RESTAURANT

Taylor BOLTS for her purse -- her gun -- as Kovac ERUPTS out of the kitchen and down the other row of tables.

Suddenly the AGENTS from outside come in, and as Taylor is about to grab her purse --

Kovac SLAMS his fist down on the edge of the table -- her purse flies up -- the gun falls out -- he CATCHES it -- SPINS and -- KILLS the two agents. Spins back -- fires on Taylor --

INT. KITCHEN

She DIVES inside, LUNGES for a --

STORAGE ROOM

She slams the large metal door, slides a broom in the handle, barricading herself inside. Kovac POUNDS on the steel door, but he’s not getting in.

She finds a small back window, stacks some crates under it.

INT. RESTAURANT

Kovac pulls KEYS off of one of the dead agents.

EXT. RESTAURANT - NIGHT

Taylor slides out of the window -- dropping to the sidewalk. She RUNS into the street -- forcing a PRIUS to brake. The DRIVER rolls down his window --

TAYLOR
CIA -- I need to borrow your phone.

She spots a SUV leaving the parking lot driven by Kovac --

TAYLOR (CONT'D)
And your car.

INT. KOVAC'S SUV - MOVING

Kovac speeds through traffic.

TAYLOR'S VOICE (PRE-LAP)
Kovac -- he's escaped!

INT. KOVAC'S CELL - MOMENTS LATER

Lawson's on the phone with Taylor --

LAWSON (INTO PHONE)
Escaped? I'm looking right at him!

He looks at "Kovac," beaten, still in his chains.

TAYLOR'S VOICE (THROUGH PHONE)
That's not Kovac.

INT. PRIUS - INTERCUT WITH ABOVE

Taylor talks on the cell while weaving through traffic, trying desperately to catch up to Kovac.

TAYLOR
They switched.

LAWSON
You don't know for certain -- they're identical --

TAYLOR
Check your goddamn GPS!

Lawson looks at the tracking map they used to hunt Alex outside the Kennedy Center on his phone.

ON THE SCREEN: The red dot -- IT'S AT HIS LOCATION.

Lawson's shit just hit his shorts.

TAYLOR (CONT'D)
He's in the SUV that took us tonight. Alert all your men, the FBI, CIA, even the White House -- in case --

LAWSON
In case?

Taylor ACCELERATES -- Kovac's SUV just up ahead.

TAYLOR
I don't stop him first.

INT/EXT KOVAC'S SUV

Kovac sees Taylor's Prius pull up and SLAM into him.

He rolls down the passenger window and starts FIRING. Taylor SPEEDS UP -- bullets SHATTERING her back windows. She PULLS in front of the SUV, trying to slow him down -- but he whips the wheel -- onto a freeway entrance ramp --

INT/EXT PRIUS

Taylor CUTS across traffic -- narrowly avoiding collision but does NOT get on the freeway. *Has she lost him?*

She BLOWS through a red light -- breaking every traffic rule in the book -- pushing the Prius close to 100 MPH. Up ahead the NEXT Freeway entrance --

HIGHWAY - CONTINUOUS

Taylor crisscrosses cars up the ramp -- still pushing the Prius to its limit -- merging on -- but then she SPINS the wheel -- doing a 180 -- then PUNCHING it --

She RACES down the highway in the WRONG DIRECTION.

She avoids the oncoming traffic, laser focused on her prey --

Kovac's SUV -- heading toward her. It's a game of chicken. Taylor's willing to die if she can take Kovac with her.

Kovac sees her lights bearing down on him -- he SWERVES -- so does she -- CLIPPING his car --

SMASH -- his SUV crashes into the guardrail.

Taylor brakes -- gets out.

Other cars have stopped. Concerned ONLOOKERS rushing to the accident. Taylor runs to the SUV -- looks inside -- EMPTY. She starts searching around the car -- no Kovac. Her eyes move to a patch of forest lining the highway.

She RUNS down -- desperately looking for him. But it's dark, impossible to see anything through the trees. He's gone.

INT. OVAL OFFICE - NIGHT

The SECRET SERVICE are rushing the President out of the Oval Office toward a secure elevator.

PRESIDENT DAVENPORT
Where's my daughter?

SECRET SERVICE AGENT
Already in the bunker.

They get in the secure elevator -- as the doors close --

PRESIDENT
The First Lady?

SECRET SERVICE AGENT
Her flight back from LA is on hold.

INT. DEEP UNDERGROUND COMMAND CENTER - MOMENTS LATER

They RACE the President out towards a massive STEEL DOOR. As his palm is scanned --

PRESIDENT DAVENPORT
Kovac -- we don't know where he is?

SECRET SERVICE AGENT
That's why we're locking you down, sir --
as a precaution.

This is the real bunker built while Obama was in office -- impenetrable and cutting edge. It can handle a nuclear blast and contains everything needed to lead the country in crisis.

EXT. ARLINGTON, VA NEIGHBORHOOD - NIGHT

A quiet residential street. Big houses. ADT signs in the yards. *Like that's going to help.*

Kovac MARCHES past a picket fence -- RIPS an automatic SPRINKLER head out of the lawn -- uses it to POP the cylinder on the front door lock. *This guy is good.*

INT. KITCHEN - NIGHT

A HUSBAND (Dr. Meehan) and WIFE, along with their TEENAGE SON, eat at the table. An observant viewer might recognize Meehan from the opening of the movie -- inside DARPA.

Suddenly the wife drops her glass -- CRASH -- eyes wide with fear -- Meehan turns, sees Kovac there with a gun.

KOVAC
Dinner's over.

DR. MEEHAN
What do you want?

KOVAC
Call the security desk at work.
Tell them a colleague just flew in for
the night and you promised him a tour.

EXT. BLACK SITE - NIGHT

Taylor's Prius pulls up -- she jumps out, Lawson already waiting -- *pissed*.

LAWSON
Tell me what happened -- what he said --

TAYLOR
I need to see Alex --

LAWSON
Not a chance -- he's an accomplice.

TAYLOR
Which is why we need him to talk.

LAWSON
I've been trying for the last two hours --

TAYLOR
You're not me. Please. I can do this.

EXT. STREET - NIGHT

Meehan's car pulls up to a seven story glass and metal STRUCTURE on Randolph street in Arlington...

<u>The Department of Defense's center of innovation -- DARPA</u>.

INT. DARPA - NIGHT

Kovac wears sunglasses and a baseball cap, head down as he follows Meehan into the imposing lobby. He carries a large duffle bag. Two ARMED GUARDS sit behind a steel desk, one of them reading SPORTS ILLUSTRATED while the other doodles.

GUARD 1
(sees Meehan enter)
Just can't stay away, can you?

DR. MEEHAN
(nervous smile)
Nothing good on TV tonight anyway.

The Guards chuckle.

GUARD 2
(to Kovac)
Sir, we'll need a thumb print and a signature from you, please.

He motions to a touch screen mounted at the end of the desk. Kovac walks up to it, looks confused.

KOVAC
Screen's blank?

Guard 2 stands -- and is SHOT by Kovac. The other guard doesn't have time to blink before Kovac kills him too.

DR. MEEHAN
Why did you do that -- I'm doing everything you asked --

KOVAC
My thumb print would raise a flag.

DR. MEEHAN
Then why did I call?

KOVAC
Without prior clearance, protocol is to alert local police when anyone unauthorized comes in after hours.

DR. MEEHAN
(re: cameras)
It doesn't matter -- NSA monitors this feed -- <u>they saw you</u>.

Kovac motions for him to keep walking --

KOVAC
Seven minute delay. I uploaded a virus last month...

INT. NSA REMOTE SITE - SAME

ON A MONITOR: we see the DARPA guards Kovac just killed... alive and well, sitting at their desk -- doodling and reading Sports Illustrated. Just as they were -- seven minutes ago.

KOVAC (V.O.)
Not enough time for anyone to notice the delay, but more than enough for us.

PULL BACK to reveal: dozens of monitors all being watched by three NSA EMPLOYEES. *Of course they haven't noticed...*

INT. KOVAC'S CELL - NIGHT

The door opens -- revealing Alex. Sitting in the shadows.

TAYLOR
I don't care why you did it -- I just want to know his plan.

She's lying. *Of course she cares*... but she can't show weakness. Not now. Alex just looks at the ground.

TAYLOR (CONT'D)
You're gonna die in here -- they'll never let you out.

ALEX
The cell here or my cell in the Pentagon -- is there really any difference?

INT. OBSERVATION ROOM

Lawson and Valle watch Taylor and Alex on a monitor.

LAWSON
I'm not going down for this -- you vouched for her.

VALLE
She'll make it right...

Is Valle trying to convince Lawson, or herself?

INT. KOVAC'S CELL

Taylor comes closer, sees Alex's face: Bruised. Bloody. Hours of Lawson's handy work. Her eyes well up... heart POUNDING...

TAYLOR
Please... just tell me. I'll get you out of here. Somehow -- some way. But you have to help me stop him. This is who you are -- why you're on this earth -- to stop Kovac... no one else has to die.

ALEX
Except for me.

TAYLOR
Don't do this... you're not like him...

ALEX
No, I'm exactly like him... right down to the scar.

TAYLOR
(realizes)
He has a scar too?

Taylor turns to the camera -- pissed. *Lawson.*

INT. OBSERVATION ROOM

Taylor bursts in --

TAYLOR
Were you ever going to tell me Kovac is a god damn clone?

VALLE
What is she talking about?

TAYLOR
Just like Alex. Scars at the base of their skulls -- birthmark of the clone. That's why they were able to switch.

VALLE
Grant?

LAWSON
(comes clean)
The original Kovac died five years ago.

VALLE
JESUS.

LAWSON
I sanctioned making his clone to help keep peace in a volatile region -- I had no way of anticipating what he'd become.

TAYLOR
And your solution was to make another?

LAWSON
Creating the second clone was the only chance we had to stop the new Kovac --

TAYLOR
He played us. He KNEW you'd make another clone, one he could switch with...
(realizing)
The message about the attack was all a set-up. Every move we made he anticipated -- we gave him a free ride to the US.

INT. DARPA LAB - NIGHT

Deep inside of DARPA, Dr. Meehan leads Kovac through a familiar place -- the SAME LAB we watched the clone grow. *This is where Kovac and Alex were made* -- where it all began.

INT. RESTRICTED CORRIDOR - CONTINUOUS

Meehan enters a twenty digit code on a keypad, opening a digital scanner for his eyes. He hesitates...

KOVAC
The only thing to consider right now is how much you value your family's lives.

Meehan initiates the scan. The door opens, revealing:

THE CHAMBER

Where DARPA keeps their best toys. Like Santa's workshop, if Santa made state of the art weapons. Instruments of death that will win the wars of tomorrow... *and they're all real.* (*Seriously... we found them all online. It's terrifying.*)

KOVAC
Let's go shopping.

He picks up a small cannon called --

KOVAC (CONT'D)
The Mayhem. Penetrates any barrier with molten metal...

He puts it in his duffle. Grabs a next-gen rifle --

KOVAC (CONT'D)
Excalibur -- chemical based laser. That'll come in handy.

And finally -- a massive weapon with ten barrels.

KOVAC (CONT'D)
Metal Storm. A million rounds a minute... have to see it to believe it.

He grabs some CHEMICAL GRENADES...

KOVAC (CONT'D)
A few more party favors... and...

Kovac suddenly stops searching. *Smiles.* He found it...

KOVAC (CONT'D)
Electromagnetic Pulse Bomb. Is the radius really a hundred miles?

DR. MEEHAN
That'll send DC back to the dark ages...

KOVAC
That's the plan.

He SHOOTS Meehan -- killing him. Looks down at his watch --

KOVAC (CONT'D)
Three, two, one...

INT. NSA SECURITY ROOM - SAME

Back with the NSA employees. One of them casually looks at the DARPA monitor and goes white --

NSA EMPLOYEE
HOLY SHIT -- is that...?

INT. BLACK SITE, CONFERENCE ROOM

Two dozen agents on phones and computers. It's chaos. Lawson charges in -- GRABS an AGENT --

LAWSON
You -- take Ms. Meyers home -- park your ass out front until this is over.

TAYLOR
Lawson, you <u>need</u> me, think about it, Alex can do more than any human I've ever met and he's only had a few weeks to evolve -- Kovac's had five YEARS.

LAWSON
(to the Agent)
If she tries to leave -- arrest her.

TAYLOR
I know Kovac better than all of you --

LAWSON
None of us just had a candlelight dinner with him, I'll give you that.

Lawson nods to his man -- he pulls Taylor away, just as Valle rushes up, holding her phone --

VALLE
He's at DARPA.

EXT. DARPA - NIGHT

An ARMY of POLICE CARS surround DARPA. HELICOPTERS illuminate the building. Every cop in DC is there.

Kovac exits the structure, holding the EMP. He opens the cover, revealing the detonation switch.

POLICE
PUT YOUR HANDS IN THE AIR -- NOW.

But they're not the ones in control. Kovac smiles -- FLIPS the switch. A tiny blue pulse begins to beat like a heart -- faster -- faster -- until --

Blackness. All the lights -- all electronics -- STOP WORKING.

The Police panic. All they can hear are their voices -- the only light coming from the moon -- suddenly --

Helicopters start dropping like flies.

CRASHING on police cars -- fire and death -- all consuming.

ALL ACROSS WASHINGTON

No power -- anywhere.

On EVERY STREET, the lights go BLACK -- cars roll to a stop.

ON THE BELTWAY -- nighttime traffic CRASHES.

HOUSES and BUILDINGS go DARK.

EXT. BLACK SITE - SAME

Taylor is being escorted to the parking lot as everything goes black. Her eyes immediately look to the -- SKY -- a 747 taking off from NATIONAL nosedives.

800,000 pounds of plane free falling from above.

Taylor's mouth drops open, watching helplessly as the plane falls in the distance -- erupting in a FIREBALL.

This is a bad as it gets.

EXT. DARPA

Police Officers YELLING -- FLAMES -- overwhelming. They try to help their wounded. Others searching BLIND, looking for Kovac -- but they're too late, he's already escaped.

EXT. BLACK SITE - NIGHT

Taylor finds Lawson and Valle -- exiting the building. Everyone is confused -- phones are dead -- *what the hell is going on?*

TAYLOR
A plane just fell out of the sky --

LAWSON
DARPA has a prototype EMP bomb...

TAYLOR
Had.

LAWSON
We need Washington SEALED.

Lawson steps on a car -- so EVERYONE can hear him.

LAWSON (CONT'D)
Listen to me -- I want every man here to stop what they're doing and break into pairs. Fan out and hunt Kovac down.

As they disperse, Lawson notices the agent assigned to escort Taylor home is by himself.

LAWSON (CONT'D)
Where the hell is Agent Meyers?

INT. BLACK SITE CORRIDOR - NIGHT

Taylor moves quickly down the hall, only her cigarette lighter illuminating her way -- finds a confused GUARD.

TAYLOR
Give me your keys -- Lawson wants to move the prisoner.

The guard hesitates --

TAYLOR (CONT'D)
We're under Terrorist attack -- are you really going to argue with your superior?

EXT. WASHINGTON, D.C. - NIGHT

Total. Fucking. Chaos. LOOTERS in the streets. Fires everywhere. PEOPLE running around terrified. A WAR ZONE.

A mounted police officer tries to stop some kids with TVs.

REVERSE TO REVEAL: Kovac. Watching the cop on his horse.

INT. DEEP UNDERGROUND COMMAND CENTER - NIGHT

A series of overhead tubular lights begin to ignite, giving off an eerie blue glow. The President holds his 9 year old daughter, JAMIE. She's terrified.

PRESIDENT DAVENPORT
What's happening?

SECRET SERVICE LEADER
Emergency lights are chemically powered -- in case of an EMP attack.

PRESIDENT DAVENPORT
Are all the systems down?

SECRET SERVICE AGENT
Don't worry sir, we've prepared for this.

EXT. BRIDGE OVER THE POTOMAC - NIGHT

They haven't prepared for this. KOVAC -- armed to the teeth with his advanced weapons, gallops on the cop's horse across the bridge. A genuine horseman of the Apocalypse.

INT. KOVAC'S CELL - MOMENTS LATER

Taylor approaches Alex with her lighter.

TAYLOR
We both know the EMP was just a distraction. This is what he does -- like the World Cup Bombing -- while we're running around, he'll hit his real target -- who is it?

ALEX
Monsters don't deserve to live.

TAYLOR
Innocent people are dying, Alex -- not monsters. He crashed a plane.

These words hit Alex hard.

TAYLOR (CONT'D)
You're not a killer. I know that.

ALEX
There are killers in this city -- men who have profited from death for too long.

TAYLOR
That may be true. And Kovac might think more death is the only solution. But you're not Kovac.
(touches his face)
You're Alex.

Alex looks at her. Still cares for her. *Loves her*.

ALEX
If I tell you -- he will kill you.

TAYLOR
I have to try to stop him -- that's what I was made for -- I don't have a choice.

ALEX
Then you'll have to take me with you.

TAYLOR
I can't do that.

ALEX
It's like you said...

Alex holds out his cuffed hands for Taylor to unlock them.

ALEX (CONT'D)
You don't have a choice.

LAWSON (O.S.)
Just what the hell are you doing?

Lawson enters -- pissed.

TAYLOR
My job.

LAWSON
Your job was to stop a terrorist attack -- and you failed. Now you're going to prison for aiding and abetting.

TAYLOR
Then it doesn't matter if I do this --

Taylor PUNCHES him -- hard.

Lawson BELLOWS -- before he knows what's happening -- CLICK -- Taylor's cuffed him to the bars with the handcuffs she took off Alex. As they head for the door, Alex turns to Lawson --

ALEX
Good thing you have nowhere to be.

EXT. BLACK SITE - MOMENTS LATER

Taylor and Alex make it out a back door -- find a GUN pointed right at them --

VALLE
Give me one good reason why I shouldn't shoot you both.

TAYLOR
You brought me back to stop Kovac... that's all I want to do.

Valle looks at Alex... lowers her gun.

VALLE
I never saw you. Move.

ALEX
(thinking as he talks)
We need an old car -- no electronics -- manual transmission.

Taylor and Valle share a look --

INT. KOVAC'S CELL - NIGHT

Taylor opens the door, Lawson looks up.

LAWSON
You come to your senses?

TAYLOR
No, I've come for your car.

EXT. PARKING LOT - MOMENTS LATER

Taylor and Alex race between government SUVs until they find:

Lawson's cherry red 1960 Corvette Convertible.

Taylor gets in, puts it in neutral -- Alex starts to push. They reach a small decline and the car starts to roll --

ALEX
Pop the clutch!

She does -- and the car starts. Alex jumps in next to her.

TAYLOR
How'd you know it'd work?
(off Alex's look)
Right, YouTube.

As they ROAR off -- RIP TO:

EXT. WASHINGTON, D.C. STREETS - DARKNESS

STATE TROOPERS try to keep the peace -- rifles in hand -- down a deserted Independence Avenue.

Over on Constitution, FBI agents use torches to assist in their search for Kovac.

Three blocks over, Kovac looks like everyone else. He's abandoned his horse, his features hidden by darkness. Without modern technology to assist the manhunt, Kovac is a ghost.

He turns on a street, though barely lit, we can see the sign:

PENNSYLVANIA AVE.

EXT. BELTWAY/INT. CORVETTE - NIGHT

Taylor drives like a bat out of hell -- the only car on the road. But it's dark -- her headlights don't work -- and there are abandoned cars everywhere -- she SWERVES --

ALEX
Weapon sales and oil profits -- that's why Kovac was created. He told me he's going after the man responsible.

TAYLOR
Lawson is that man. Kovac wouldn't need to do all of this to get to him.

ALEX
Then it's someone above Lawson.

TAYLOR
Lawson reports directly to the President.
(realizing)
That's why he needed the EMP.

ALEX
President Davenport has been in office less than a year -- he didn't start the clone program -- order the strikes --

TAYLOR
It doesn't matter. Don't you see? Kovac lied to you -- he doesn't care about making things right -- he wants to make a statement.

EXT. SOUTH LAWN - NIGHT

A phalanx of SOLDIERS stand guard outside the White House. Each man holds a makeshift torch, but they still can't see --

KOVAC -- approaching with Metal Storm... the DARPA machine gun that shoots a million rounds a minute -- no lie.

Kovac gets close enough for a soldier to see his silhouette, but before he can speak -- the DEAFENING BLAST of THOUSANDS of bullets being FIRED all at once.

INT. HALLWAY - MOMENTS LATER

The bodies of dead Secret Service Agents lie crumpled on the ground. Kovac PRIES open the same elevator the President went down. He grabs onto the cable in the shaft, descending down.

INT. DEEP UNDERGROUND COMMAND CENTER - MOMENTS LATER

Outside the elevator, the army of Secret Service can hear a THUD. They get in defensive positions --

BOOM -- the elevator doors BLAST OPEN. The men OPEN FIRE.

After unloading enough ammo to kill ten men, they step into the elevator -- just as a GAS GRENADE drops from above.

INT. ELEVATOR SHAFT

On top of the elevator, Kovac is protected by a small gas mask. He pulls a new toy from his bag -- the Excalibur.

INT. ELEVATOR - CONTINUOUS

Kovac drops in -- begins to FIRE the chemical powered laser. A beam shoots from the barrel -- SLICING through the smoke and FINISHING OFF the choking men.

ACROSS THE STREET FROM THE SOUTH LAWN

The Corvette pulls up, they jump out. Taylor sees the DESTRUCTION Kovac left behind.

ALEX
The President will be in the West Wing bunker.

Taylor heads for the White House, Alex pulling her back --

ALEX (CONT'D)
They're on lock down -- even if we could get in -- they won't let us.

TAYLOR
You got another idea?

ALEX
There are electronically sealed vents connected to the ventilation system. But with the electronics fried --

TAYLOR
That's our way in.

INT. DEEP UNDERGROUND COMMAND CENTER - SAME

Kovac takes off his mask. The tear gas dissipating. Next up from his bag of toys is: The Mayhem.

ABOVE HIM -- he hears BOOTS heading down the elevator shaft. Shouts of more SOLDIERS. The calvary has arrived.

Kovac aims the Mayhem at the elevator and FIRES a salvo of liquid metal. The large BLAST collapses the wall around it -- a pile of molten concrete. Kovac has sealed himself inside.

He walks over to the rubble and turns toward the reinforced steel door -- melts through it with the Mayhem.

INT. CLOSET, COMMAND CENTER - NIGHT

The SOUNDS of the Mayhem can be heard coming closer. The President hides Jamie inside a large storage closet.

PRESIDENT DAVENPORT
Stay here, sweetie -- don't make a sound. I'll be right back...

She smiles -- trying to be brave for her father.

INT. LIVING ROOM, COMMAND CENTER - MOMENTS LATER

Secret Service Leader and three other AGENTS flank the door.

PRESIDENT DAVENPORT
How many men do we have out there?

SECRET SERVICE LEADER
A lot.

PRESIDENT DAVENPORT
Enough?

No.

INT. VENTILATION SYSTEM - SAME

Using the lighter, Taylor and Alex navigate a series of endless metal mazes that travel deep underground. Taylor notices small sensors lining the sides.

TAYLOR
The world's most elaborate security system -- and now it's offline.
(realizing)
This is Kovac's escape.

ALEX
I won't let him -- this is my fault -- and I'm going to make it right.

INT. LIVING ROOM, COMMAND CENTER

A BLAST is heard just outside the door --

SECRET SERVICE LEADER
No one gets in this room. I'll stay with the President.

The last three Secret Service Agents head into the --

HALLWAY

Guns out. Kovac is waiting. He SHOOTS one. Then gets in a close quarters fight with the other two. SNAPS the neck of one, then grabs the other, using him as a shield --

LIVING ROOM, COMMAND CENTER

The detail leader has his gun raised, but hesitates when he sees his man in front of Kovac. Kovac fires -- killing him -- then kills his hostage.

<u>The entire Secret Service has been wiped out by one man</u>.

The President stands alone. Not wanting to give away his daughter's location. Kovac SHOOTS the President in the knee. He drops in pain.

INT. CLOSET - SAME

Jamie tries not to cry out. Tears flowing from her face.

INT. LIVING ROOM - SAME

Kovac walks up to the President... looks around the bunker...

KOVAC
You think you're safe here... that your technology will protect you... but it's your undoing. Your technology made this mess -- it made me -- and now you'll pay the price. You're going to die in your home... just like Nicholai Prokop's family.

Kovac aims the gun -- about to execute Davenport -- when -- Jamie runs from the closet -- trying to protect her father.

JAMIE
DON'T!

Kovac grabs the girl, MOVES the gun to her.

PRESIDENT DAVENPORT
Please, she's not part of this...

KOVAC
She is now.

INT. HALLWAY

Taylor and Alex slowly approach the door -- Taylor peers though the crack: Kovac's gun to Jamie's head. She thinks fast -- then turns to Alex --

TAYLOR
(whispers)
Put your hands behind your back.

INT. LIVING ROOM

Taylor PUSHES Alex through the door, BARREL TO HIS HEAD.

TAYLOR
Put the gun down!

Kovac SPINS -- Jamie in front of him.

TAYLOR (CONT'D)
It took everything in me not to put a bullet in this turncoat sooner. But I'm willing to let you BOTH walk away...

KOVAC
You think he's that valuable to me? He's dead in a few days anyway.

TAYLOR
So this is the great Kovac? Leader, revolutionary, hero to all those people you claim to be doing this for -- but you don't give a shit about any of them, do you? Have it your way --

She cocks the hammer -- Alex looks at Kovac.

ALEX
I'm sorry, brother...

KOVAC
Wait --

He moves the gun off of Jamie and up to Taylor.

KOVAC (CONT'D)
Drop your gun and let him go.

Taylor aims her gun to Kovac -- and frees Alex.

TAYLOR
I drop the gun when you let her go.

KOVAC
Doesn't work that way.

Taylor has no choice, she drops her weapon just as --

Alex CRUSHES Kovac's windpipe --

Kovac GASPS -- Alex RIPS the gun from him. Taylor MOVES -- GRABBING Jamie -- RUSHING her to the President.

Alex aims Kovac's Glock back at him, but Kovac KNOCKS it from his hand -- SMASHES Alex through the door.

HALLWAY - CONTINUOUS

Alex staggers to his feet, Kovac goes for his bag -- puts on his mask and pulls another tear gas grenade -- yanks the pin.

LIVING ROOM - SAME

The gas wafts into the room, Taylor SLAMS the door shut. Takes off her jacket -- STUFFS it under the door frame.

She then goes for her gun.

JAMIE
Don't leave us.

Taylor looks at the scared girl -- realizes that protecting her is more important than killing Kovac.

TAYLOR
I'm not going anywhere.

INT. HALLWAY - SAME

Alex is trying to shield himself from the tear gas while Kovac unloads punches.

Alex begins to CHOKE, Kovac goes for his eyes -- but Alex manages to BLOCK the blow -- RIPS off Kovac's mask.

Kovac TACKLES Alex through another set of doors into --

FAUX OVAL OFFICE

Half the room is made up to look exactly like the Oval Office. A backdrop hangs outside a fake window, and two television cameras stand waiting, in case the President has to address the nation from the bunker.

Clear of the gas, Alex stands tall -- ready to fight. Kovac smiles. THIS IS IT -- the moment we've been waiting for --

The two clones going head to head. *(And a HUGE movie star about to have a fist fight with himself).*

It's on -- they trade blows -- each one countering -- learning --

KOVAC
You can't beat me, we're the same.

ALEX
Same talents --

Alex SWEEPS Kovac's legs -- just as Taylor taught him.

ALEX (CONT'D)
Different skills.

Kovac leaps to his feet -- they engage again.

INT. CORRIDOR - MOMENTS LATER

Taylor helps the limping President down the dark corridor under those blue lights. Keeps Jamie close. *Taylor's not letting this little girl lose her father.*

They round a corner -- up above is an air duct. Their exit.

Taylor finds a CHAIR, drags it over. She sets Jamie on it.

TAYLOR
I'm gonna give you a boost.

Even for a girl as strong as Jamie, tonight is more than any nine year old can bear --

JAMIE
I can't.

TAYLOR
Want to know a trick? Just close your eyes and count backwards from ten --

INT. FAUX OVAL OFFICE - SAME

Kovac and Alex are still going at it -- but Kovac's fresher -- SLAMS Alex on the replica Resolute Desk. Raining punches down from above -- RELENTLESS. Beating him to a bloody pulp... Alex is going to die.

KOVAC
Don't you understand? You're nothing to them but a failed science experiment. They'll never see you as a person.

Behind Kovac, the window looking out at a fake lawn -- Alex sees his REFLECTION -- looks at himself -- then to Kovac --

ALEX
She does.

In one swift move, he grabs Kovac's head -- SMASHES him into the window -- IMPALING Kovac on a shard of broken glass.

Alex stares into his brother's eyes... identical. But different. And with that... Kovac falls over -- DEAD.

INT. CORRIDOR - MOMENTS LATER

Taylor boosts Jamie into the air vent -- makes sure she's secure. Then turns to the President, but he's looking at:

A silhouetted figure walking toward them -- Taylor raises her weapon -- hesitates --

PRESIDENT DAVENPORT
Shoot him!

But as he steps into the blue light, Taylor sees his eyes -- and this time, she knows for sure.

TAYLOR
That's not Kovac.

PRESIDENT DAVENPORT
Are you sure?

TAYLOR
(absolutely)
Yes.

INT. UTILITY BUILDING - MOMENTS LATER

A small structure that houses heating and cooling units. A VENT on the floor pops OPEN. Taylor's out first, she helps Jamie, followed by the President, and then Alex.

Taylor opens the door, sees: A MILITARY UNIT holding the perimeter across the street. Taylor turns back --

TAYLOR
Stay here, Alex -- they see you, they shoot you.
(to the President)
Let's go.

Suddenly the President is SHOT in the shoulder -- *it's not a mortal wound, but it's bad.*

Time slows down as the President falls to his knees... and <u>Kovac rises up from the access shaft behind him</u> --

Like the devil ascending from hell -- smoking gun in hand -- makeshift bandage around his neck -- barely alive -- *fueled by hate* -- he aims at the President's head...

JAMIE
DADDY!

ALEX
(to Taylor)
Get her out of here!

Alex LUNGES at Kovac -- shields the President --

Kovac FIRES -- Alex takes the bullet in the gut -- Taylor PULLS Jamie outside -- door SLAMS behind them --

EXT. UTILITY BUILDING - CONTINUOUS

Soldiers turn -- see Taylor and Jamie emerge --

TAYLOR
The President is in there -- with Kovac.

A COMMANDING OFFICER barks orders --

COMMANDER
I need a perimeter --

TAYLOR
And Kovac's clone -- he's with us --

She heads back to the building -- the CO stops her --

INT. UTILITY BUILDING - SAME

Alex rolls over in agony -- bleeding out -- Davenport pulls himself up -- hurting bad -- Alex KICKS the gun out of Kovac's hand -- it CLANGS down the vent shaft -- gone.

So Kovac KICKS Alex in the head -- HARD -- stalks towards Davenport -- GRABS him by the throat -- SQUEEZING the life out of him --

Alex TACKLES Kovac to the ground -- Kovac's bandage coming off as they tumble. Kovac rolls and SLAMS Alex against the wall -- both men covered in each other's blood...

EXT. UTILITY BUILDING - SAME

Soldiers surround the structure -- Taylor and Jamie forced to watch -- all eyes on the building --

INSIDE

Kovac PUNCHES Alex in the gut wound -- over and over -- Alex HOWLS in pain -- *about to pass out.*

Davenport CRAWLS for the door -- Kovac steps away from Alex... sees a pipe -- picks it up...

KOVAC
(out of breath)
Now this ends... in your blood...

As he raises the weapon to end the President's life --

Alex LUNGES at Kovac -- SLAMMING him into the door -- reaches for the knob --

KOVAC (CONT'D)
Open that door -- we both die --

ALEX
I know.

Kovac LUNGES back -- breaks Alex's nose with his head -- Alex YANKS the door open -- TACKLES Kovac --

OUTSIDE

A blur of fist and feet -- both men covered in blood -- can't tell who is who -- *soldiers aim their weapons...*

TAYLOR
WAIT!

Time slows down as Alex locks eyes with Taylor.

He made his choice.

A BLAZE of GUNFIRE... a HAIL of BULLETS... so loud you can't hear Taylor's SCREAM. We don't show it. We just hold on her face. We already know.

DISSOLVE TO:

EXT. WASHINGTON, D.C. - THE NEXT MORNING

All over the city, military and rescue vehicles have arrived. Power is being restored. Recovery begins.

INT. CIA HEADQUARTERS - A FEW DAYS LATER

Taylor puts her ID and gun on Valle's desk.

VALLE
For good this time?

Taylor nods, turns to leave.

VALLE (CONT'D)
What if I need a translator?

INT. OVAL OFFICE - DAY

President Davenport, his arm in a sling, reads the REPORT of the original clone program. Lawson sits across from him.

PRESIDENT DAVENPORT
I want all Kovac genetic material destroyed. This can never happen again.

LAWSON
You can count on me.

PRESIDENT DAVENPORT
I'll count on your successor. Your resignation's been accepted.

From Lawson's look, it's obvious he didn't offer it.

INT. LIGHTHOUSE - DAY

A lighthouse off the coast of Maine. The place Taylor used to visit as a girl. The place she hoped Alex could have seen.

Taylor watches the water. Feeling a sense of loss. And maybe peace. Pulls out her phone. Turns the camera on herself --

TAYLOR
I'm former CIA analyst Taylor Meyers. I was called a hero for stopping Alexi Kovac...

INT. PENTAGON - DAY

Lawson packs up his desk. Watching the computer screen. ENRAGED. Her video was posted to YouTube.

TAYLOR (ON THE VIDEO)
But the real Kovac died years ago...

The video has over ten million hits.

INT. CIA HEADQUARTERS - DAY

Valle watches the video in her office. But unlike Lawson, she has pride in her eyes.

TAYLOR (V.O.)
Replaced by a clone our government couldn't control. He became the terrorist we all feared...

INT. HOUSE - DAY

Paul's daughter Emily plays in the background, as Paul's Widow watches Taylor's video. Tears in her eyes.

TAYLOR (V.O.)
So a second clone was made to stop him.

INT. OVAL OFFICE - NIGHT

The President is being briefed on the video by his CABINET.

TAYLOR (V.O.)
This new clone lost his life because he looked like another man...

INT. TAYLOR'S APARTMENT

Taylor's morning routine. She gets out of the shower.

TAYLOR (V.O.)
But he was the real hero... because he was his own man.

TITLE UP: SIX MONTHS LATER

Taylor grabs some vitamins from the medicine cabinet. Paxil, no where to be seen. When she closes cabinet and looks in the mirror, we see: she's pregnant.

BACK TO: HER VIDEO

TAYLOR
His name was Alex.

TO BLACK.