

ANGELICA'S TOUCH

By

Jan Dalby

Jfdalby1@gmail.com
1174 West 900 South, Mapleton UT 84664
801-520-3294

WGA #2265810

FADE IN:

EXT. MOBILE HOME PARK - NIGHT

Stars sparkle above a mobile home park. A light inside one of the sixty-footers shines into the street.

SUPER: "Polk City, Florida - JULY 1994"

INT. MOBILE HOME - NIGHT (CONTINUOUS)

ANGELICA'S BEDROOM

Covered by a sheet pulled up to her chin, ANGELICA, 7, long unkept hair, bright eyes fixed on the ceiling, listens to a loud argument in the adjacent room.

MALE VOICE (O.S.)

I told you, Justine. I lost my job
in Detroit. I'm back here now
looking for work. Pay here sucks,
so I can't give you any more money.

FEMALE VOICE (O.S.)

But my day-care job won't pay my
bills or buy enough food for me and
Angie. We need your help.

Angelica hears a POUNDING on the walls. She pulls the sheet higher. She hugs a raggedy stuffed bear.

MALE VOICE (O.S.)

Well, there ain't gonna be any from
me, from now on. I'm through
supporting you guys. I told you way
back when, you shoulda got an abor-
...

FEMALE VOICE (O.S.)

(interrupts)

Don't say that word, Connor.
Angelica is a special girl. You've
never even seen her. You just took
off!

Angelica hears a louder noise. A metal kitchen chair BANGS into a wall. She's startled and near crying.

MALE VOICE (O.S.)

Hell, your dad ran me off. And he
disowned you too.

(MORE)

MALE VOICE (O.S.) (CONT'D)
Hypocritical, religious fanatic!
Damned if I do - damned if I don't!

Tears come to Angelica's eyes as she listens. She throws the sheet back and slips from her bed with the stuffed bear.

FEMALE VOICE (O.S.)
Please don't yell. You'll wake
Angie.

KITCHEN

CONNOR (MALE VOICE)
Good! I'm leaving. You're on your
own from now on.

CONNOR, 26, strong, in dirty worker's clothes, shoves JUSTINE, 24, shy and poorly dressed. She nearly falls down but catches herself on the counter.

He KICKS the tipped-over chair. It BANGS against the wall again. He turns to leave.

Angelica, tears running down her cheeks, comes down the hall. She holds the stuffed bear and stares at Connor.

ANGELICA
Are you my daddy?

Connor stops in his tracks, one hand on the doorknob, glares at her, and looks away.

ANGELICA
You are my daddy.
(beat)
I know.

Connor looks back at Angelica. She stands closer, half way across the room now.

Angelica looks at Justine.

Justine, in tears, smiles and nods.

Connor twists the doorknob to leave. Angelica takes his other hand.

He turns and their eyes meet.

Suddenly Connor gets dizzy. The doorknob holds him up as Angelica lets go of his other hand.

Justine picks up the fallen chair and brings it to him.

JUSTINE (FEMALE VOICE)
Here. Sit for a minute.

Connor sits, leans over, and puts his head in his hands.

CONNOR
Whoa! - My god, what just happened?

JUSTINE
Well, let's just say you're the
recipient of Angelica's touch.

ANGELICA
You'll be okay now. I know.

Angelica stands directly in front of Connor, her hands
touching his face.

CONNOR
You're... so pretty. How could I
have even considered...

Connor pauses, looks around the room, and locks eyes with
Justine. He gets teary.

CONNOR
... I'm sorry. I've been awful to
you. And to Angie. For so long. I
don't know how to make things
better.

JUSTINE
Well, you can start by giving your
daughter a hug. Then give me a hug.
- We'll take it from there.

Connor hugs Angelica, who whispers in his ear.

ANGELICA
Welcome home, Daddy.

Connor picks up Angelica, stands, and hugs Justine.

EXT. MOBILE HOME - NIGHT

The horizon signals the coming of dawn.

More lights are on in nearby homes. A few cars, headlights
on, pull out of parking slots in the mobile home park.

EXT. DESERT ROAD - NIGHT

The moon looks down on a one-and-a-half ton truck RUMBLING along a dusty road on the outskirts of a town.

SUPER: "Near Peshawar, Pakistan - 1999"

THROUGH A RIFLE SCOPE

The cross hairs of the scope follow the truck and then center on a front tire of the truck.

A "silenced" SHOT fires. The tire blows out.

INT. TRUCK - NIGHT (CONTINUOUS)

A sudden POP makes the uniformed DRIVER struggle to gain control. He swerves back and forth and then brakes hard.

The uniformed GUARD riding next to him braces himself for a sudden stop.

(NOTE: The following dialogue is spoken in Pashto with English subtitles.)

DRIVER

Ay! A flat tire. Last thing we need.

GUARD

Be alert. It may be a trap.

EXT. DESERT ROAD - NIGHT (CONTINUOUS)

Dust washes over the stopped truck.

The passenger door opens and the Guard gets out slowly, rifle in hand.

Suddenly one "silenced" SHOT fired from far off hits the guard - SPLAT!

He falls to the ground.

INT. TRUCK - NIGHT (CONTINUOUS)

The driver sees the GUARD fall and ducks.

He puts the truck in gear and looks up slowly and carefully.

He lifts the clutch. The truck lurches forward. The passenger door SLAMS shut. The flat tire THUMPS.

Suddenly two "silenced" SHOTS BREAK through the windshield in front of him. He falls limp.

EXT. DESERT ROAD - NIGHT (CONTINUOUS)

The truck veers off the road and CRASHES into a boulder.

The engine SPUTTERS to a stop.

Dust and steam from the crash and busted radiator float through a single headlight and moonlit sky.

A small pickup truck dashes from the darkness. Its lights come on and illuminate the scene.

It stops near the wrecked truck, headlights shining on the back of the truck.

Three shabbily dressed and armed men hop from the pickup: GADI, 23, pickup driver; SADIQ, 19, riding shotgun; and ABDI, 17, riding in the pickup bed.

(NOTE: The following dialogue is spoken in Pashto with English subtitles.)

GADI

Sadiq, go make sure those two are dead! Abdi, get the crowbar and help me open the back of the truck.

SADIQ

Yes, Gadi.

Sadiq trots to the crashed truck's cab.

Abdi grabs the crowbar from the pickup bed.

ABDI

Got it. I am coming.

Sadiq opens the Driver's door on the truck. He fires his rifle - BAM! The shot echoes through the night.

GADI

(yells)

Sadiq, what are you doing? You will wake the whole city?

SADIQ
You told me to make sure they are
dead?

GADI
Use your knife!

SADIQ
Okay. Sorry.

Sadiq pulls his knife from his waste-band.

GADI
Hurry, Abdi, no time to waste!

Gadi and Abdi insert the crowbar into the lock and GROAN as they pry the lock from the rear door.

Sadiq, knife drawn, walks back toward the fallen Guard.

He kneels and raises his knife. As he lunges it into the guard ...

Gadi and Abdi CRACK open the truck's back door.

A flashlight behind Gadi and Abdi suddenly CLICKS on.

They turn, startled.

The marksman, NEVIL ROCHE, 25, chiseled features, dressed in all black, a long, scoped rifle slung over his back, shines a flashlight into their faces and then into the truck's open rear door.

NEVIL
So, is it what we are looking for?

GADI
Uh, I do not know yet. We just ...

NEVIL
... All of you! Get up there and
pull out that box. Hurry!

Sadiq joins them. Sadiq, Gadi, and Abdi climb into the back of the truck and slide a large box, the only contents of the truck, toward the door.

They get out and hoist the long, heavy, unmarked box to the ground. Nevil helps.

Gadi pries open the box with the crowbar. Nevil smiles.

The flashlight spots the box's contents: a small nuclear warhead.

Nevil smiles and looks toward the heavens, hands clasped together. He mumbles something unintelligible, then says to the others...

NEVIL

Perfect! We still need a detonating device, but remember this: Your names will be remembered as great servants of Allah. - His name be praised. - Now, put the box in the pickup. Hurry!

They all bend, lift, and tote the wooden box toward the pickup.

LATER

The pickup disappears into the night. Its headlights go out as it veers off the main highway onto a mountain road.

EXT. UNIVERSITY OF FLORIDA - DAY

Exterior shots of University of Florida campus with only a few students outside.

SUPER: "University of Florida, Gainesville - September 11, 2001"

INT. STUDENT UNION - DAY (CONTINUOUS)

Dozens of students gather around television sets mounted throughout the building.

A gasp fills the air as the second World Trade Center tower falls. Several cry. Some curse.

In the back of the main room, Nevil Roche, older now, stands by the door.

He smiles and quickly exits the building.

EXT. UNIVERSITY OF FLORIDA - DAY (CONTINUOUS)

Nevil walks north. He has a spring in his step and pumps the air with his fist.

EXT. NEVIL'S APARTMENT BUILDING - DAY

Nevil bounds up the steps and heads to an apartment on the second floor.

He unlocks the door and enters.

INT. NEVIL'S APARTMENT - DAY (CONTINUOUS)

Nevil tosses his backpack on the sofa.

Several books slide out: "Advanced Electrical Engineering," "Mechanical Engineering Design."

A "Nuclear Engineering" book is on the coffee table.

He sits down and uses the remote to turn on his TV. All stations cover the 9/11 events.

A KNOCK at his door.

(NOTE: Abdi and Nevil speak English with Middle Eastern accents.)

NEVIL

Who is it?

ABDI (O.C.)

Is me, Abdi. Can I come in?

NEVIL

Please. Come join me.

Abdi enters, excitedly.

ABDI

Did you hear? - Oh, you are watching. Very cool, do you think?

NEVIL

They did not know it would be so, so - spectacular! - In America, they drink beer to celebrate. Get some from the fridge. Then we quit alcohol in the afterlife.

ABDI

(opens the fridge)

Ha! Stupid Americans did not know what hit them.

Abdi retrieves a few beers from the fridge.

He tosses one to Nevil and sits down next to him on the sofa.
They POP open their bottles.

ABDI
So magnificent!

NEVIL
But not half as great as what we
will do. - Someday.

They CLINK their beers together and plop their feet up on the
coffee table - an old, large, unmarked wooden box.

EXT. BANK - DAY

A Polk City bank, toward the end of the day.

SUPER: "Polk City, Florida - Present Day"

INT. BANK LOBBY - DAY (CONTINUOUS)

Two tellers, one is Angelica, now around 30, and the other
MARLENE, help customers. Two people are in each line.

MISS ALLEN, a business lady, about to finish, is in the line
next to Angelica's window, helped by Marlene.

Angelica's customer is a very slow old lady, MRS. LARIMORE. A
scraggly-looking MAN, 28, jeans, baseball cap, and a
windbreaker, stands behind her. He's fidgety.

MARLENE
(to Miss Allen)
Thanks for using State Bank, Miss
Allen.

MISS ALLEN
You guys are great. Thanks.

JOANNE DAVIS, a middle-aged lady, moves forward.

MARLENE
Hi, Joanne. What can I do for you?

Mrs. Larimore, in the Angelica's line, shuffles away.

ANGELICA
Thanks, Mrs. Larimore

MRS. LARIMORE
(turns around)
What?

ANGELICA
(louder)
I said, thanks!

MRS. LARIMORE
Oh. You're welcome.

Marlene smiles at the exchange.

JOANNE
I need to make a deposit to my
savings.

MARLENE
No problem.

The man in Angelica's line rudely bumps Mrs. Larimore as she
passes.

He pulls out a gun. Points it at Angelica.

MAN
I want all the money in every till,
and don't do anything stupid - like
screaming or pushing a button.

Joanne, shocked, and Marlene stare at him. He points his gun
at them. Mrs. Larimore shuffles away. She can't hear.

MAN (CONT'D)
Be cool, ladies.

JOANNE
Oh god! No.

MAN
Shut up lady!

ANGELICA
You don't want to do this. Please
mister. Just leave.

MAN
Not without a bunch of money. Here.
Fill these!

The Man turns and shoves two grocery bags at Angelica.

MAN
Now fill'm - both of you!

He turns to Marlene and waves his gun.

Angelica reaches out to take the bag, but instead puts her hand on the Man's hand.

ANGELICA

Please don't hurt anyone.

SWITCH TO SECURITY CAMERA FOOTAGE TAKEN FROM BEHIND THE TELLERS, WITHOUT SOUND - (CONTINUOUS BUT VIEWED LATER)

The Man turns and looks directly at Angelica. Their eyes meet. Suddenly he is unsteady and puts his gun down on the counter, mumbling something. As he begins to fall, Joanne helps him to the floor. A BANK MANAGER approaches, removes the gun, and gestures to Angelica who picks up the phone.

INT. FBI FIELD OFFICE - DAY

Two FBI agents review footage of the robbery: CHAD BOWMAN, 54, stocky, hair greying, in a suit, and AL TRUJILLO, 32, Hispanic, wiry and athletic, in a loose tie, suit coat off.

SUPER: "Plant City, Florida - FBI Field Office"

Chad and Al look at each other and shrug. They are confused at what they witnessed.

AL

What just happened?

CHAD

Like you saw, and according to witnesses, the teller touched him, looked in his eyes, and he just collapsed. Spooky.

AL

And he put down his gun as if he didn't even know he had it. I've never seen a bank robbery end like this.

CHAD

Police said when they got there, the guy was apologetic and sad about what he did - they wondered why he did it in the first place. Then they took a look at his rap sheet.

AL

You mean he's not a first-timer?

CHAD

Not quite. Look at this.

Chad hands him a thick folder. As Al thumbs through it ...

AL

Geez! This guy was a shoe-in for our "Most Wanted" list. Bank robbery - how many times? Attempted murder. Assault. Weapons charges. Breaking and entering. Parole violations. Madre de Dios!

CHAD

And now he's all sorry and meek. Wants to see his mother. And get this: He asked the police to find his previous victims - so he can apologize.

AL

That's loco. Who's the teller? Can we talk to her? Cuz whatever she did, maybe she can help bust other bad guys.

CHAD

Her name is Angelica Natele. She comes in to see us at four tomorrow. Coworkers say she's a hero.

AL

Well, they're right.

CHAD

But there's more. Yesterday, when I sent the video to the Jacksonville office, they got all excited, wanted to send us one of their contract psychotherapists - or was it a paranormal guru? Anyway, some brainiac to talk to her. If this Angelica lady has some kind of gift that turns off bad guys, she could come in handy, for something big, maybe one of our current cases.

AL

Who's coming?

CHAD

Doctor Fahim Misra. He's an FBI scientist - from India originally.

AL
Well, this'll be interesting.

CHAD
I'll say. More like weird. Can't wait.

EXT. FBI FIELD OFFICE - DAY

FAHIM MISRA, 62, slight build, baggy suit, waves at Angelica when she pulls her car into a visitors slot in front of the FBI field office.

Angelica gets out, shakes Fahim's hand, and they both enter.

INT. FBI FIELD OFFICE - DAY

OBSERVATION ROOM

Chad and Al look through a one-way mirror and see Fahim escort Angelica into the interrogation room.

Before she sits, Angelica smiles and waves through the mirror, then sits down.

AL
Does she know we're here?

CHAD
Looked me right in the face.

Chad and Al stare at each other and shrug. In the interrogation room Fahim sits, back to the mirror.

INTERROGATION ROOM

FAHIM
Can you see through the mirror?

ANGELICA
No, I've done this a few times before, and you know someone's in there. It's fun to play with people's minds.

FAHIM
(laughs)
I see. I like you already. - So, I saw the bank video, and I'm not the only one curious about what happened.

ANGELICA

I can imagine. Well, that guy probably was going to do something he'd regret forever. So I stopped him. He won't be doing anything like that again.

FAHIM

What do you mean? How do you know?

ANGELICA

Well, for some reason I can sense bad - or evil - in people. Then, just by touching them, usually their hand, and looking into their eyes, for some reason I can remove all the bad in them. It goes away - somewhere. I don't know where, how, or why? It just does.

FAHIM

Fascinating! Have you always had this - what shall I call it - gift?

ANGELICA

My mother first noticed it before I could talk. She kept it a secret from everyone, even me, for years.

FLASHBACK - ANGELICA IN ELEMENTARY SCHOOL

Action follows Angelica's (O.S.) description that follows.

ANGELICA (O.S.) (CONT'D)

But in the first grade, when a big boy was picking on me, he suddenly changed his demeanor - and was nice and protective. - The teacher told my mom what happened. - And that's when mom explained it to me.

INTERROGATION ROOM - BACK TO PRESENT DAY

FAHIM

But as a six year old, could you really understand what gift - what power - you possessed?

ANGELICA

It took a while, but my mom explained it simply: "Angelica, you can help people be good with a touch and look." That's all.

FAHIM

Amazing!

ANGELICA

But it's come in handy over the years, especially as a teenager. There's a lot of bad people out there.

OBSERVATION ROOM

CHAD

(turns on microphone)

Uh, Doctor Misra, can I ask Miss Natele a question?

Through the mirror, Chad and Al see Fahim turn around, somewhat perturbed at the interruption.

FAHIM

If you must, Agent - Bowman, is it?

CHAD

Yes sir. Thanks. Miss Natele, does this happen every time you touch and look at someone, like, shaking hands or bumping into somebody?

Angelica leans to the side, waves again, looks into the mirror, and responds.

ANGELICA

No, I can sense really bad people just being around them. But I have to touch them, make eye contact, and then want to make the evil disappear. It's not automatic.

INTERROGATION ROOM

Fahim turns around, startled and nervous, and faces Angelica.

CHAD (O.S.)

Thanks, Miss Natele.

FAHIM

So when I greeted you and we shook hands, what did you ... I mean, did you? ...

Angelica smiles, reaches across the table, offering her hand.

ANGELICA

Doctor Misra. You're a good person.
The best.

Fahim takes her hand.

FAHIM

Thank you. None of us is perfect.
We are all human and make mistakes
and bad decisions.

ANGELICA

But some of us are very bad. Evil.
Always out to hurt. Take. Destroy.
And they are easy to read. - And
fix, if I have the chance.

FAHIM

This is very bold of me, but I
would like to ask if you are
willing to be tested, to
demonstrate, if you will, your gift
on - how shall I put it - a really
bad person in a nearby prison.

Angelica turns away, silent. She ponders.

FAHIM (CONT'D)

We won't publicize any of this. We
would like an opportunity to see
your gift in action and in person.
And, of course, to make the world a
better place. - Because of your
gift.

Angelica looks in the mirror, smiles. Then stares at Fahim.

ANGELICA

Okay, I'll do it. If I can help
make things better for someone,
especially a very bad person, let's
do it. But I'll have to get a few
days off at work.

FAHIM

Good. We can help with that, and
we'll only need a day or so. Thank
you, Miss Natele.

ANGELICA

Just plain Angelica, please.

FAHIM

Okay. - Angelica it is. Thank you. -
Angelica.

Fahim reaches out to shake Angelica's hand.

She feigns shock, he pulls back slightly, then Angelica smiles and takes his hand. Fahim laughs.

INT. NEARBY CORRECTIONAL INSTITUTION (FL) - DAY

A prison door slides shut with a CLANG behind Angelica, Fahim, Chad, and Al. Angelica shudders and grabs Chad's arm.

CHAD

Not your typical Florida resort, is
it?

ANGELICA

No. Makes the "Sunshine State" I
love so much very dark and cold. -
I feel lots of bad people here.

Another door opens, and an OFFICER escorts them down a hall. He points Chad and Al into an observation room. The Officer, Fahim, and Angelica enter the visitation room where a GUARD monitors a door at the other side.

Angelica and Fahim sit down at a bolted-down table and bench.

The officer closes the door they entered and motions to the guard.

OFFICER

Bring him in now.

GUARD

Yes sir.

The Guard unlocks and opens the opposite door. Standing there, hands and feet shackled, is an extremely tattooed and smiling GARY SLATE, 43, and an armed ESCORT.

FAHIM

Please sit down Mister Slate.

Slate laughs and ogles Angelica.

SLATE

Finally you bring me a pretty piece
of ...

OFFICER

Be polite, Slate! Or she's the last skirt you'll ever see.

Slate sits, still smiling, staring wickedly at Angelica.

She rears back slightly and looks at Fahim for guidance.

FAHIM

Mister Slate. This is Angelica Natele. We brought her to see you because - well - because she's special.

Slate leans forward, his smile turning evil. Angelica looks at Fahim, confused.

SLATE

Oh yeah. She's got to be special to wanna see me.

Slate reaches out his hand. Shackle chains RATTLE on the table.

The Escort and Guard bend forward to pull Slate back, but the Officer shakes his head, no. They back off.

Fahim nods yes to Angelica.

She hesitates, but then reaches out and takes Slate's hand. He is surprised but pleased.

SLATE

Nice...

Their hands grip. Angelica looks Slate in the eyes.

SLATE (CONT'D)

What the hell! What's happening?

He tries to let go, but Angelica hangs on and stares into Slate's eyes. Slate teeters. His head dips to the table with a CLUNK. His chains RATTLE. Angelica lets go of Slate's hand.

OBSERVATION ROOM

Through the two-way mirror Chad and Al see Slate's head resting on the table.

CHAD

Well I'll be damned. I've never seen anything like that.

AL
Except on that video. She made him
pass out. It seems so - so magical.

They see that the Guard and Escort are also surprised. The
guard peers closely at Slate.

Fahim nods his approval to Angelica

Slate slowly lifts his head.

VISITATION ROOM

As Slate raises his head, he looks around, confused.

SLATE
Why am I still alive?

OFFICER
What do you mean? You're in prison,
life sentence for multiple rapes.
You were convicted and sent here.

SLATE
But I murdered two girls. - Nobody
knew that. - I don't deserve to
live.

OFFICER
What?

Slate turns to the Escort. Tries to get up and grab his gun.

SLATE
Please kill me. I shouldn't ...

The Escort and Guard wrestle Slate back to the bench.

Fahim and Angelica get up. They back to the door and stand by
the Officer.

SLATE (CONT'D)
(sobs)
I shouldn't of done all that - all
that bad, bad stuff. I can't ever
make it better. Oh God. Forgive me.
Mom, I'm sorry. So sorry.

Slate trembles and cries into his hands, elbows on the table.

The escort and guard are confused. They stare at Angelica and
then at Slate. What just happened?

The officer, Fahim, and Angelica slink out.

Angelica, sadness in her face, turns and stares back at Slate.

He looks up at her and raises his shackled hands toward her.

SLATE (CONT'D)
(chokes and sobs)
Thank you.

The visitation room door SLAMS shut.

INT. FBI FIELD OFFICE - DAY

Angelica sits in a chair opposite Chad's desk. He leans forward. Connor, now in his forties, stands behind her, his hand on her shoulder. Fahim sits on a sofa nearby. Al stands by the door.

ANGELICA
The F.B.I. wants me to do what -
stop a terrorist plot by pretending
to be someone's girlfriend - and
making some bad guy reveal the
plan?

CHAD
Well, that's it in a nutshell.

CONNOR
Who is this bad guy anyway?

CHAD
They've been watching him down in
Orlando for a few years, ever since
a local retired Navy Master Chief
overheard him bragging to some
friends about something bigger than
nine-eleven was in the works.

CONNOR
Bigger than nine-eleven? Geez! And
you want my daughter to mess with
this guy?

Angelica touches Connor's hand and shakes her head.

ANGELICA
It's okay, Dad.
(turns to Chad)
What makes you think there's
anything to this?

CHAD

Well, the navy guy who was acting on the "if you see something, say something" advice of government, was found drowned the next day.

CONNOR

Okay, let's leave.

Connor tries to help Angelica get up. She won't.

CHAD

Authorities called it an accident, but we aren't so sure. A navy guy drowning? Hardly.

CONNOR

That's it, Angie. Let's go.

Connor again urges Angelica to get up, but she refuses.

ANGELICA

No Dad. I want to hear him out. Agent Bowman, please tell me exactly what's involved. I want details.

CHAD

Okay. First, we already have someone undercover working with Nevil Roche, the person we've identified as the leader of this group. He's the son of a French man and Pakistani woman. Both of his parents were killed in a botched CIA operation back in the nineties.

AL

On the surface, he looks like he's clean. Degrees from the University of Florida. Jet engine company owner in Orlando. Fairly active in the community.

CHAD

Washington thinks his talk is mostly that - talk. So does the Orlando office. Because he's been so nice and community-minded. But we think otherwise. Some of his coworkers are former associates from the Middle East. Two of them are on the no-fly list. That gives us major concern.

ANGELICA

But why do you need me?

CHAD

Our inside guy heard that they have a celebration party soon, kind of a tradition. We think it's their last hurrah before the big event. You'd be the date of our guy. Your goal would be to use your gift to soften Roche so he reveals or even calls off his plans. If he has any.

ANGELICA

But I've never been an actor, and I would surely be way too nervous.

Fahim stands and approaches.

FAHIM

If I may, I saw you with Mr. Slate, that prisoner. You could feel his emotions, his personality. That means you are a true empath, someone who easily senses the emotions of others. But you also seemed confident that you could remove those desires and emotions. And you did!

CONNOR

But this is different. It isn't staged.

FAHIM

True, but in a way it is. You're playing a role that uses your gift of empathy to find evil intentions, and then you're deleting them. And I'm sure you've done it many times before. Am I not correct?

ANGELICA

Well, yes, but that was when I needed to for my own good... Or for my protection. And for others occasionally.

CHAD

See, you can do it, and we'll have our people nearby, just in case.

(summarizes)

Go in. Shake his hand. Look in his eyes. End of story.

CONNOR

Angie, don't do this. It'll be dangerous.

ANGELICA

But if it could stop something major, something that might hurt or kill lots of people, I should at least try, right?

CONNOR

Angie, dear, you don't have to do this. They have an inside guy who can...

FAHIM

(interrupts)

...But she has this gift, Mister McCrae. We don't know why. But wouldn't you want her to do more with it than just keep her own little world safe. If she can prevent something awful, something really terrible from happening, shouldn't she do it?

CONNOR

Well, I guess. But her mom and I will still worry - all the time she's involved.

ANGELICA

I know. Agent Bowman, if I agree to do this, what's next?

CHAD

I'll call you once everything gets the go-ahead from higher up. Then we'll introduce you to your, uh - date - to work on your back story and plan of attack.

CONNOR

I don't like the sound of that ...

CHAD

... You're right.

CONNOR

No kidding.

CHAD

What I mean is we'll set up the plan to approach this Roche guy, use your gift on him, and report back to us. Get in, get out. Simple.

CONNOR

Too simple.

Angelica takes Connor's hand. She looks him straight in the eyes.

ANGELICA

Dad, I want to do this. You know how my gift has affected you, your relationship to mom and to me. What good it has done... and can do.

CONNOR

But Angie,...

ANGELICA

(strongly interrupts)

I have to do this. You know what I can do.

CONNOR

Yes. I was touched.

(beat)

By you. Long ago.

ANGELICA

(irked)

So don't try to stop me.

Connor releases Angelica's hand and gets up.

CONNOR

Got it.

CHAD

This isn't "mission impossible" mister McCrae. It's research.

CONNOR

With the Devil.

Connor, upset, turns to the door. Then back to Chad. His face is grim, urgent.

CONNOR (CONT'D)

If anything happens to my Angie, well - God help you.

(MORE)

CONNOR (CONT'D)
(opens door)
God help us all.

Connor leaves.

EXT. FBI FIELD OFFICE - DAY

Connor and Angelica walk in silence to the parking lot. At his car, Connor pauses and faces Angelica.

CONNOR
I've been through a lot, and...

ANGELICA
(interrupts)
I know. I'm sorry...

CONNOR
Let me finish.

ANGELICA
Okay.

CONNOR
I caused you and Justine so much pain. You were so young. You probably don't even remember how awful I was. But I'm sorry.

ANGELICA
I know...

CONNOR
But your gift changed me, made me realize what a jerk I was. You brought me back to my senses. Gave me my life back. Pulled selfishness out of me. Replaced it with love and compassion. For Justine. For you. Something that was missing in my life.

Angelica embraces Connor.

ANGELICA
(whispers)
Thank you.

CONNOR
(tearfully)
You saved me. I just can't imagine you putting your life at risk, even for a good cause. I would...

ANGELICA
 (interrupts)
 I'll be fine, Dad, okay?

They break their embrace. Connor opens the passenger door for Angelica.

CONNOR
 Sure. As long as your gift, your touch, still works.

Angelica gets in and sits.

ANGELICA
 It always has. It will again. I promise.

Connor shuts the car door.

EXT. SEPHTIS AERONAUTICS WAREHOUSE - NIGHT

A large SUV arrives and parks in front of a warehouse. A ton-and-a-half truck and an old sedan are already there.

Nevil, now older but handsome, well-groomed, and well-dressed, gets out of the SUV and unlocks and enters a door next to a garage loading roll-up door. Sign over door: "Sephtis Aeronautics."

Super: "Orlando, Florida".

INT. SEPHTIS AERONAUTICS WAREHOUSE - NIGHT

Nevil closes and locks the door behind him.

Sadiq, now older too, steps out from behind a pillar. He has an automatic weapon hanging from his neck.

SADIQ
 Salaam Alaikum, Nevil.

NEVIL
 Greetings to you too, brother.
 Everything ready?

SADIQ
 Yes. The truck is mostly loaded.

They talk as they walk to the back office.

NEVIL
 Good. How is our new friend, Salah?

SADIQ

He returns soon with remaining supplies. The brochures, signs, decorations. He ran all over town.

NEVIL

Does he suspect anything?

SADIQ

No. He is just happy to have a job. He is - what do they call it here? - a go-fer. Go for this, go for that?

They laugh and enter the back office. Abdi is tinkering with a cell phone.

NEVIL

Are you still working on that, Abdi? I thought it was ready.

ABDI

Oh, it is ready, my friend. I am simply making a shortcut, a single button to initiate our - uh - trip to our new heavenly home? But only when we are ready.

NEVIL

Excellent!

ABDI

But one must still enter a security code to turn on the phone. We would not want to begin our journey without our - how shall I say it? - designated fellow travelers.

NEVIL

(laughing)

You think of everything, Abdi.

The sound of a MOTOR and SQUEAKING brakes signal that a vehicle stops in front of the warehouse. Its headlights go out.

NEVIL (CONT'D)

Sadiq. Go see who it is.

ABDI

Probably Salah. He was due here an hour ago.

Sadiq shoulders his weapon and heads to the front door. There's a KNOCK.

SADIQ

Who is it?

SALAH

It is me, Salah. I have completed everything.

Sadiq lowers his weapon and unlocks and opens the door. SALAH SAMARA, 28, slight build, casually dressed, enters. Nevil approaches from the back room.

NEVIL

Hello, Salah. How was your trip? Were you able to pick up all the orders?

SALAH

(handing keys to Nevil)
Yes, Mister Roche. It is all in the old van.

NEVIL

And did you proof read all of the flyers and signs?

SALAH

Oh yes. Twice. That is why I am late. I am sorry.

NEVIL

Very well. Take tomorrow off, but we set up on Monday. So be here early.

SALAH

I will, sir.

NEVIL

But Monday evening, don't forget. We celebrate a project complete. My place, eight o'clock. Did you ask a friend to join us?

SALAH

Oh yes, thank you.

Nevil shows Salah to the door.

NEVIL

It has been a long journey. Glad you can join us here at the end. So now we shall eat, drink, and party. Who will you bring to our celebration?

SALAH

(shyly and reserved)

She is very nice. I hope to impress her. Angelica is her name, Mister Roche.

NEVIL

Ha! Very appropriate - an angel, Angelica, joins our party. Good work, Salah.

Salah departs and the door closes. Nevil turns to Abdi and Sadiq. They pause and stare at each other. Then they smile and laugh.

EXT. SEPHTIS AERONAUTICS WAREHOUSE - NIGHT (CONTINUOUS)

Salah gets in the old sedan. The engine starts and headlights come on.

The car backs out and heads down the street.

Beside the warehouse, headlights from another car come on and that car pulls out.

It follows Salah's sedan.

Both cars disappear down the street into the night.

EXT. HIGHWAY NEAR THE AIRPORT - NIGHT

A large, white SUV cruises down a busy highway.

It pulls into a motel parking lot and parks by a ground floor, exterior-entry room.

SUPER: "Orlando, Florida"

EXT. MOTEL - NIGHT (CONTINUOUS)

PARKING LOT

Chad exits the driver's side and opens the back door. Out steps Angelica.

Al gets out on the front passenger side and retrieves several suitcases and briefcases from the back of the SUV.

OUTSIDE ANGELICA'S ROOM

Al hands a small suitcase to Angelica.

AL
Here you go, Angelica.

ANGELICA
Thank you.

Chad opens the door and hands the key card to Angelica. He gestures to the next room.

CHAD
Here's your key card. We'll be in the room next door. If you need anything buzz our room - One fourteen.

AL
Or bang on the wall.

CHAD
(scowling at Al)
We've stocked your fridge with snacks and drinks. We've also had several outfits hung in the closet, just in case you'd like to wear something new tomorrow. And for your date.

ANGELICA
But how did you ...

CHAD
(interrupting)
... We asked your mother.

ANGELICA
Okay. Thanks. I think. Good night.

CHAD
Nine tomorrow morning, brunch in the motel restaurant.

ANGELICA
Right. To meet my - date.

Angelica enters her room and closes the door. Chad looks at Al who is smiling.

CHAD
You've got first watch.

Al's smile disappears. Chad hands him the car keys, and Al heads back to the SUV.

AL
Gee, thanks.

CHAD
Wake me at two - A.M. I'll get you
some coffee and snacks before I go
to sleep.

AL
Got it.

Chad heads to the room next door.

INT. MOTEL - NIGHT (CONTINUOUS)

ANGELICA'S ROOM

Angelica tosses her suitcase on the bed.

She goes to the closet and takes out a pretty dress. She
holds it up to herself in front of the mirror.

ANGELICA
Nice!

She checks the label.

ANGELICA (CONT'D)
Wow! Very nice.

She hangs up the dress.

Her cell phone rings. She answers.

ANGELICA (CONT'D)
Hello, Dad? ... Yes, they're taking
care of me. Real well. ... I will.
Quit worrying. ... Tell mom good
night. ... Okay. I love you too.
Bye.

INT. MOTEL - DAY

RESTAURANT

Angelica enters the restaurant wearing a striking summer
dress. Heads turn, especially Al's. Chad and Al sit at a
table by the window.

Angelica waves and walks to them. They stand up.

AL
Wow! Good morning. You look ...

ANGELICA
... Thanks for the wardrobe. Our
taxes at work?

CHAD
Only the best for you, Miss Natele.
Please. Sit. Your date should be
here soon.

INT. SALAH'S CAR - DAY (CONTINUOUS)

Salah turns into a parking stall in front of the motel
restaurant.

He turns off the engine and checks his hair in the rear view
mirror.

As he removes the key from the ignition and opens his door,
the same car that followed him from the warehouse the night
before glides past behind him - visible in the rear view
mirror.

INT. MOTEL - DAY (CONTINUOUS)

RESTAURANT

AL
There he is now.

Al points through the window at Salah outside walking toward
the entrance.

The car that followed him cruises by slowly and parks.

CHAD
Good. We can order and get down to
business.

Angelica eyes Salah closely as he approaches the entrance.
Chad looks around for a waitress.

INT. FOLLOW CAR - DAY (CONTINUOUS)

Two men, NAZIR (driver of the car that followed Salah the
night before), 46, always smiling with a limited knowledge of
English, and JOE WRANGELL, 34, buff and casually dressed,
watch Salah disappear into the restaurant.

Joe gets out on the passenger side.

EXT. MOTEL - DAY (CONTINUOUS)

Joe closes the car door, puts a newspaper under his arm, and walks toward the entrance.

INT. MOTEL - DAY (CONTINUOUS)

RESTAURANT

Salah approaches Chad's table.

CHAD'S TABLE

Everyone gets up.

CHAD

Angelica, this is Salah Samara,
your date tomorrow night. Salah,
meet Angelica Natele.

SALAH

Nice to meet you, miss Angelica.

Salah puts out his hand. Angelica takes it and looks Salah in the eyes.

ANGELICA

Very good to meet you, too.

Chad and Al exchange a glance. Nothing happens. Salah and Angelica release their grip. Angelica looks at Chad and Al.

ANGELICA

What? Did you expect ... ? You guys
are spookier than I am. Let's sit
down and order. I'm starved.

They all sit and pick up menus.

Joe enters in the background and surveys the patrons. He walks to a nearby booth.

BOOTH

Joe spreads open his newspaper as a WAITRESS approaches.

JOE

Coffee and a donut, any kind.

WAITRESS
That's all?

JOE
Yeah. Thanks.

The waitress is waived over to Chad's table.

WAITRESS
You got it, mister.

The waitress leaves and walks to Chad's table.

Joe takes out his cell phone.

He stealthily takes photos of the group at Chad's table and lifts his newspaper. He listens to the conversation across the room.

INT. SEPHTIS AERONAUTICS WAREHOUSE - DAY

Salah walks in through the rolled up door. He's sweating and walks up to Nevil.

Abdi and Sadiq pass him, nod and head to the truck.

SALAH
Everything is transferred to the big truck mister Roche. Where do we go now?

NEVIL
We will take it from here, Salah.

SALAH
But I can help unload and set up.

NEVIL
I need you here for other tasks. Abdi, Sadiq, and I can handle everything at the site. We also have another helper - his name is Joe - he's meeting us there.

SALAH
(reluctantly)
Okay, boss.

NEVIL
Nazir will stay and work with you. He knows what needs to be done.

Nazir holds a heavy box. He smiles at Salah.

NAZIR

Yo. We finish here. They do work at site. Then we party. Right boss?

NEVIL

Correct. (To Salah) When you finish go home. Clean up. Pick up your friend for the party - Angelica, right, Salah?

SALAH

Yes. She will be there.

NEVIL

Good. Now, to work you two.

NAZIR

Yeah, boss.

Nevil leaves. He pushes a button that closes the roll-up door. Salah looks at Nazir.

SALAH

What are we going to do?

NAZIR

See boxes?

Nazir gestures to stacks of file boxes.

SALAH

Yes.

NAZIR

We shred everything.

Salah SIGHS. His eyes get big.

Nazir laughs and tosses the heavy box to Salah. He drops it and papers fly everywhere.

Nazir laughs.

NAZIR (CONT'D)

Do not put into box. Shred and put in dumpster.

Salah gets down on his hands and knees. He transfers his spill to a nearby shredder.

EXT. NEVIL HOME - NIGHT

Several vehicles are parked in front of Nevil's house.

Lively, exotic music wafts from within.

Salah's car approaches slowly and parks in front.

As it does, the same car that followed him earlier slowly passes the house, turns around, and parks.

INT. FOLLOW CAR - NIGHT (CONTINUOUS)

Joe douses the headlights. He watches Salah and Angelica get out of their car and walk to the front door. He sees Abdi open the door and welcome them in.

Joe dials on his phone.

JOE

Yeah boss. They're here now. Abdi just let them in. ... Okay. I'll stay here and watch. ... Right. ... That would be nice. Thank you.

Joe ends the call. He looks into his rear-view mirror and spots the two people parked in a car behind him down the street. He picks up his cell phone again.

EXT. NEVIL HOME - NIGHT (CONTINUOUS)

Down the street from the follow car a plain sedan is parked facing Nevil's house. Two people's heads are visible in the front seat.

INT. SEDAN - NIGHT (CONTINUOUS)

GLEN BARRETT, 35, trim in his dark suit and tie, in the driver's seat, turns to ROB SEARS, 29, dressed the same, passenger seat.

GLEN

I don't like this. Something stinks.

ROB

Probably the burrito you had for lunch.

Glen, sober-faced, turns to a smiling Rob.

GLEN

Salah and Angelica were followed.

ROB
Probably a coincidence.

GLEN
No. He's still in his car. Made a
phone call. Just sitting there.

They see a dim light shine within the follow car.

ROB
That's not good. Looks like he's
calling again.

GLEN
That's suspicious. Even dangerous.
They might be on to Salah. Or
Angelica.

ROB
And Chad didn't want to wire them.
Too risky he said.

GLEN
Right. But relying on Miss Natele's
- what did they call it, gift - to
get through a dangerous situation
was - well, way too much. - Just
sayin'.

Through the windshield, they see a man (Joe) exit his car and
disappear toward Nevil's house.

ROB
Look, he's leaving. Should we check
it out?

GLEN
Too late. We'd blow the whole op.
We just have to wait it out.

EXT. NEVIL HOME - NIGHT

Faint CHATTER of people LAUGHING and TALKING mixes with
lively MUSIC floating through the night from Nevil's lit-up
house.

Joe approaches the house but doesn't go in.

He heads around the side and disappears into the shrubbery.

Rob and Glen remain in the sedan down the street.

No one inside the house can see two FLASHES, then two more FLASHES, of silenced gunfire next to the nondescript sedan parked nearby.

A few birds call out and then it's quiet.

INT. NEVIL HOME - NIGHT

Abdi escorts Salah and Angelica past a few smiling, chatting COUPLES. Nazir, talks closely to a YOUNG WOMAN. He nods and smiles at them.

After they pass, Nazir gets up and walks toward the back of the house.

GREAT ROOM

ABDI

There he is. - Nevil, they are here.

Nevil, holding a glass in his right hand, excuses himself from the beautiful WOMAN he's with and approaches Salah and Angelica.

NEVIL

You were correct, Salah. Your angel is beautiful. - Nevil, Nevil Roche.

Nevil bows and spreads his arms in welcome. Angelica visibly reveals a sense of forboding - of evil.

NEVIL

Welcome to my home.

ANGELICA

Angelica Natele. Nice to meet you.

Angelica extends her hand half way to greet Nevil, but he holds a drink and bows graciously.

She retracts her hand and glances at Salah. It's awkward.

SALAH

Thank you for inviting us. Your home is beautiful, Mister Roche.

NEVIL

One of the perks of the business, Salah. Come, get yourselves something to drink. Abdi, show them around the house. Give them a thorough tour.

ABDI

Sure, boss. [To Salah and Angelica]
You should see Nevil's pool. Come.
Grab a drink. I'll show you.

Angelica catches Nevil's eye as she passes.

ANGELICA

Thank you, Mister Roche.

Salah and Angelica take a beverage from a cooler.

They follow Abdi out the sliding patio door.

BACK YARD

Only two people are outside on the warm Florida night. Two casually dressed men (Sadiq and Nazir) stand nearby smoking.

ABDI

The pool is so nice on these hot
summer nights.

ANGELICA

It looks so cool and inviting. Do
you live here too?

They circle the pool. Sadiq and Nazir slowly follow,
unnoticed by Salah or Angelica.

ABDI

Oh, no. I get to visit often
however. Look. He even has a pool
house for guests.

Abdi opens a door on a block wall structure near the back of
the pool area.

ABDI

Check it out. It's as nice as the
house.

Curious, Salah and Angelica step in. Suddenly they are pushed
hard from behind by Sadiq. Angelica falls. The door SLAMS
behind them. A CLICK locks them in.

POOL HOUSE

Salah turns and pounds on the door.

Angelica remains on the floor, her eyes flash with anger.

SALAH

What is going on? Why did you do that? Abdi! Tell me why you are doing this.

ABDI (O.S.)

I think you know why, Salah. Just be quiet and you will be okay.

Angelica stands, brushes herself off.

ANGELICA

I knew it. I could tell. All of them are bad. Very bad.

SALAH

Abdi, let us out. We just came to enjoy the party. I do not understand.

Silence. Angelica looks at Salah. They whisper.

ANGELICA

They're on to us. How?

SALAH

I do not know, but two F.B.I. agents are nearby. They will come for us if we do not leave in an hour or so. We must wait for them.

ANGELICA

(still upset)

I don't like this. Everything here feels so, so - evil. Dad was very right. I shouldn't have...

GREAT ROOM

Amidst MUSIC and CHATTER, Abdi enters, approaches Nevil.

ABDI

They are locked in - I mean, they have been given their own private accommodations - in the pool house, Nevil. No struggle. Easy.

NEVIL

Excellent. Tell Sadiq and Nazir to get rid of the two feds outside - and their car too. Joe can help.

ABDI

Will do, boss.

NEVIL

Have them dump Salah's car as well. When they are finished, tell them to come back and tie up Salah and his angel and put them in the old van. Park it down the street, until after everyone leaves.

ABDI

Can I go too? They will need more drivers.

NEVIL

Of course, but all of you return. Have Joe hang out by the van. I expect we may have more visitors.

INT. FBI HEADQUARTERS - NIGHT

Al rushes in to report to Chad. OTHER STAFF MEMBERS work nearby.

AL

Orlando P.D. did the drive-by we requested. Our guys aren't there anymore. Salah's car's gone too.

CHAD

What the ... ? Barrett and Sears should have reported if they went anywhere or if things got dicey. Damn! Where can they be?

Chad is angry and frustrated.

AL

I don't know, but the cops said the party seemed to be over. Only a few cars still there, probably just Roche's and a few friends.

Chad paces, scratches his head. He's worried.

CHAD

We gotta go in. - But smartly. Tell O.P.D. to knock on the door about - what? ... Tell 'em there was a break-in down the street. Perps are still on the loose. They need to check the premises - if Roche will let 'em in - to see if there's any sign of the thugs. - And to see if anything else looks suspicious.

AL
(getting on phone)
Will do. - Hello. Agent Trujillo
here. ...

EXT. NEVIL HOME - NIGHT

Two uniformed Orlando Police Department (OPD) cops, COLLINS, 29, and SANCHEZ, 26, approach Nevil's front door. They RING the doorbell and then KNOCK. Abdi eventually opens the door.

COLLINS
Excuse me sir, we'd like to speak
to the home owner, please.

ABDI
Of course, one moment, please.

Abdi disappears and soon Nevil shows up.

NEVIL
Hello officers. Nevil Roche. How
can I help you?

Nevil bows to the officers and doesn't shake their extended hands.

COLLINS
Good evening, sir. I'm Officer
Collins. This is Officer Sanchez.
We had a break-in down the street,
and we're looking for the crooks.

NEVIL
Oh no! We'd better lock up
everything.

COLLINS
Good idea. But we'd like to check
out your property first, just in
case they jumped the fence and may
be hiding close by.

NEVIL
Please do. Come in. Feel free to
check out the entire premises.

Nevil escorts the OPD officers inside.

NEVIL (CONT'D)
I appreciate your diligence. There
are four of us here. You met Abdi.

Nevil gestures to Abdi, now sitting on the sofa. Collins and Sanchez nod. Abdi nods, bows his head slightly.

NEVIL

Two others are in back smoking.
I'll alert them you are here.

COLLINS

Thank you, sir. We'll be just a few
minutes.

Collins and Sanchez begin their search.

As they do, they unstrap their holsters and place their hands on their guns.

INT. NEVIL HOME - NIGHT (CONTINUOUS)

Nevil walks to the back to alert Sadiq and Nazir of the cops' presence.

Abdi's eyes follow the officers' movements as they quickly move about the living area.

Abdi's hand is on a handgun under a throw pillow on the sofa.

SANCHEZ

Nice home. Looks like you had a
party tonight.

ABDI

Yes sir. We had some friends over.

SANCHEZ

Mind if we check back here?

Sanchez points to a hallway.

ABDI

I am sure Mister Roche would not
care. Bedrooms are that way, and
the kitchen and back patio are the
other way.

SANCHEZ

Thanks.

Collins and Sanchez continue their search.

They shine flashlights wherever they go.

Nevil enters from the kitchen as Collins and Sanchez pass him on their way to the patio and pool area.

NEVIL
Everything in order officers?

COLLINS
So far, sir. But the back yard is
where bad guys most likely would
hide.

EXT. NEVIL HOME - NIGHT (CONTINUOUS)

The officers exit the house to the back yard. Sadiq and Nazir
sit at a table and exchange a glance and "hello" nod.

Nazir smiles at the cops. Sadiq adjusts the handgun in his
belt, covered by his shirt.

NEVIL
(From inside)
Sadiq, Nazir. Have you seen
anything suspicious this evening?

SADIQ
Nothing at all, Mister Roche.

NEVIL
Well, these officers can search
everywhere. Tell them if you see
anything, uh - out of the ordinary.

NAZIR
Sure boss.

Using their flashlights, Collins and Sanchez look around the
yard, behind bushes, on the roof.

When they reach the pool house, they stop.

COLLINS
(to Sadiq)
What's in here?

SADIQ
It is a pool house. For changing
and showers. Also kind of - what do
they call it, Nazir?

NAZIR
Casita. Much like guest house.

COLLINS
Oh. Thanks.

Collins and Sanchez draw their handguns and push open the pool house door.

Sadiq starts to take out his gun. Nazir stops him.

The officers shine their flashlights around the room. They find nothing.

They holster their guns and walk back into and through the house. Sadiq and Nazir follow.

COLLINS

Well, thank you Mister Roche. Looks like everything is clear. Have a good evening. And be sure to lock up.

NEVIL

We certainly will, officers. And thank you again for your service.

The door closes. Nevil turns to Sadiq.

NEVIL

Now, you and Joe, take our guests to the warehouse and find out what they know and why the feds are involved. Those officers were not looking for home invaders. They were looking for Salah and his angel.

INT. SEPHIS VAN - NIGHT

Salah and Angelica are lying on the floor in the back of the van. Wrists are zip-tied behind their backs, and feet are zip-tied as well.

Their feet are also zip-tied to struts on the van's wall. Their heads are covered with black pillow cases.

Salah kicks and struggles.

ANGELICA

Salah! Get us out of here. Where are your F.B.I. friends? Chad said we'd be safe.

SALAH

I do not know. How did Nevil find out what we were doing? ... I am so sorry. I cannot. Get. Loose.

Salah struggles harder. His wrists bleed.

ANGELICA

Oh God, what have I done? Why did I agree to this? Daddy, I'm sorry.

A van door opens, then another. Sadiq and Joe get in. The doors SLAM closed.

SADIQ

Comfortable back there?

SALAH

Please, Sadiq. What is going on? I do not understand.

SADIQ

Shut up you infidel!

The van's engine starts.

SADIQ (CONT'D)

We will learn the truth... one way or the other.

The van lurches forward. Salah and Angelica are tossed about and hurt.

ANGELICA

Ow-w-w! Please, we didn't ...

JOE

... Shut up, bitch!

EXT. STREET NEAR NEVIL'S HOME - NIGHT

The old van pulls away. The night looks down on the van as it disappears toward city lights.

INT. FBI HEADQUARTERS - NIGHT

Chad paces. Al is on the phone. Other FBI STAFF MEMBERS are busy in nearby offices.

AL

Whada ya mean, there's nothing unusual?... Only four guys there? No one else? No women?... And our agents? No sign of them?...

Chad grabs the phone from Al.

CHAD

... Look, Agent Bowman here....
Yes, I know Barrett and Sears' car
isn't there... And our guy Salah's
car is gone too, but.... I get it.
Did you search the whole
neighborhood?... Well, expand the
search! Put out an A.P.B. on both
cars... Okay. Thanks.

Chad impatiently ends the call. Grabs his coat and gun.

CHAD (CONT'D)

Al, let's go out there ourselves.
The locals are good, but I just
can't sit around while our people -
and an innocent woman - are at
risk. We should go look around.

AL

I'm with you.

Al grabs his gun and follows Chad. As they leave...

AL (CONT'D)

I don't want to tell Angelica's dad
we lost his daughter.

CHAD

I don't either. Let's find her.

Chad and Al leave in a hurry.

INT. NEVIL HOME - NIGHT

Nevil, Abdi, and Nazir relax in the living room, smoking,
drinking.

ABDI

Tonight I miss Gadi.

NEVIL

Me too. He was a dear friend, a
valiant warrior.

ABDI

You think he looks down on us with
pride?

NEVIL

No, to be proud violates the law.
He is happy to receive his reward
for serving with honor.

NAZIR

He worked for Allah in jihad. - How many infidels he take with him?

ABDI

Ninety-three I believe.

NEVIL

We shall soon join him with a great reward in the hereafter.

Lights from a passing car illuminate the room and then disappear. Nevil gets up and stares out the window.

NEVIL

I suspect our friends still worry about their comrades. - Look. They are turning around.

ABDI

How persistent they are.

Abdi gets up too. Peers out the window from behind a curtain. The same car passes again. It parks, lights extinguish.

NEVIL

Shall we have some fun?

NAZIR

I like play games.

Nazir gets up.

NEVIL

Nazir, take the Caddy. Lead them as far away as you can... Tampa maybe. Make sure they tail you.

NAZIR

(laughing)

Happy to do, boss.

NEVIL

Stop for gas and refreshments. Make them wonder what's going on.

Abdi laughs too.

NEVIL (CONT'D)

Abdi and I will go to the warehouse after you lead them away. I want to know Salah's role - before Joe cuts out his tongue.

They all laugh.

NEVIL (CONT'D)
I also want to know why his angel
tagged along?

EXT. NEVIL HOME - NIGHT

The FBI car sits down the street from Nevil's home, lights
out, engine running. Two heads are visible inside.

INT. FBI CAR - NIGHT

Al is in the driver's seat. Chad rides shotgun.

CHAD
I saw at least two people through
the window as we drove by.

AL
Me too. Think they're retiring for
the night. Their lights just went
out.

CHAD
I doubt it. These guys are sneaky.

Through the windshield a large vehicle with darkened windows
slowly appears in the driveway from behind the house. Its
headlights come on and it turns away from the FBI car.

AL
Should we follow it?

CHAD
Yes. Go! They could lead us to our
people. But follow carefully. I
don't want them to know we're here.

AL
Got it.

EXT. NEVIL HOME - NIGHT (CONTINUOUS)

The Caddy slowly disappears down the street. The FBI car
pulls away after it, slowly.

INT. CADDY - NIGHT (CONTINUOUS)

Nazir looks in the rear view mirror. He sees the parked car's lights come on. The car pulls out behind him. He laughs.

NAZIR
Stupid Americans!

Nazir pushes in the cigarette lighter, takes a skinny cigar from his pocket, and puts it in his mouth.

NAZIR (CONT'D)
Okay. How far we go tonight?

Nazir laughs. Steps on the gas. Backs off.

He watches the follow car lurch, then recede. Laughs again. Lights cigar.

EXT. ORLANDO HIGHWAY - NIGHT

The two cars mingle with late night traffic wandering down the highway.

The Caddy takes an Interstate 4 on-ramp marked "Tampa." The FBI car follows.

INT. SEPHTIS AERONAUTICS WAREHOUSE - NIGHT

The roll-up door slowly rises. Headlights from the old Sephtis van are bright. It slowly moves into the warehouse.

The roll-up door closes. Headlights and engine turn off.

Joe gets out of the passenger side, Sadiq from the driver's side.

They walk to the back of the van and open the doors.

INSIDE THE SEPHTIS VAN

Joe pulls out a knife. He gets in and moves toward Angelica.

He lifts his knife.

Her pretty legs distract him. He slashes the zip-tie affixing Angelica's feet to the wall of the van and accidentally cuts her leg.

Angelica SCREAMS through the pillowcase.

SALAH

What happened? Angelica!

ANGELICA

Please don't hurt us! We haven't done anything.

JOE

We'll see about that.

Joe slashes the zip-tie holding her ankles together. He leaves her hands zip-tied behind her back.

He grabs her and drags her out of the van. She SCREAMS.

JOE (CONT'D)

Stay with Salah. Leave him tied up. I'll deal with him next.

SADIQ

My pleasure.

Sadiq gets in the van.

Joe drags Angelica away.

SALAH

Please do not hurt Angelica! She is my friend!

Sadiq kicks Salah. He GROANS.

SADIQ

Shut up traitor. We deal with you next.

MAIN WAREHOUSE

Joe hauls Angelica to the back of the warehouse into an office and turns on a small desk light.

WAREHOUSE OFFICE

Joe plops Angelica onto a dirty sofa. She gets up.

JOE

You stay put.

Joe pushes her back down. She refuses to sit and gets up again.

Joe grabs her arms still tied behind her back. He rips off the black pillowcase. He yells into her face.

JOE (CONT'D)

Tell me exactly what you two are up to. - Or I kill Salah. - First.

She turns her head away. Quickly she bends her elbows, grabs Joe's hand, faces Joe, and focuses directly on his eyes.

JOE

What the hell are you ... do-o-ing.

Joe suddenly gets woozy. Angelica lets go. He drops to his knees and grabs his head. She falls onto the sofa.

JOE (CONT'D)

What happened? Why does my head hurt?

Joe looks at Angelica.

JOE (CONT'D)

You're tied up. I did that. Why did I ...?

Joe tries to get up. He is still unstable and falls on the sofa beside Angelica.

ANGELICA

If you don't mind, would you please take off these restraints?

She turns her back toward Joe and wiggles her fingers.

JOE

Okay.

He finds his knife and carefully cuts the zip-ties.

He looks around. Orients himself. Looks back at Angelica. Then looks at the floor.

JOE

I'm so sorry. My life sucks. I've done nothing but hurt people. Kill people. Do the dirty work of crooks. - Crooks like Nevil.

ANGELICA

I know. But now you have changed. That's my gift to you. That's why Salah brought me to Nevil's - to stop him from whatever he's planning. - I can take away all that's bad in people, make them want to be good.

JOE

(still wallowing)

That's not possible. I've been so bad. I don't think I can ever fix things.

ANGELICA

Maybe not. But now you can make up for it. First you need to help Salah. Get Sadiq to let him go. Let us both go so we can contact our friends. Okay?

JOE

What friends?

ANGELICA

The ones waiting for us outside Nevil's house.

JOE

(breaks down)

They aren't there anymore. - I killed them.... And dumped their bodies and their car into a swamp. I'm sorry.

Angelica is angry. She grabs Joe by his shirt.

ANGELICA

No! They were good guys, friends of Agent Bowman. They were our lifeline! You left us stranded.... You...

Angelica pauses. Then she pounds on Joe's chest.

ANGELICA (CONT'D)

You beast! How could you?

JOE

I didn't know. I was just doing what Nevil wanted. That's what I've always done.

Angelica stops her tantrum. She is teary.

JOE (CONT'D)

I do whatever someone pays me to do. For years. - I am muscle, a hit man. A very bad man.

Angelica regains her composure.

ANGELICA
Not anymore. You'll make up for it.

JOE
But how?

ANGELICA
You're going to get us out of here.
Let's go.

Angelica strains to pull Joe up from the sofa.

They're both rickety and lean on each other. They head toward the van. As they walk ...

JOE
How did you do it?

ANGELICA
It's a gift I have.

SADIQ
What gift?

They stop. Sadiq stands directly in front of them, confused because Angelica is loose, and she and Joe look like friends.

Joe steps in front of Angelica.

SADIQ (CONT'D)
What have you done?

Joe intervenes. Pushes Sadiq back.

JOE
Leave her alone, Sadiq. We must
stop Nevil's madness.

SADIQ
You are the one who has gone mad.
What did she do to you?

Sadiq pulls a gun. Joe knocks it from his hand.

Sadiq gets out his knife and slashes at Joe. He cuts Joe's arm.

Joe pulls out his knife. He stands between Sadiq and Angelica.

JOE
You aren't going to hurt her.

SADIQ
We shall see.

Sadiq and Joe knife fight, Joe always protecting Angelica.

Sadiq and Joe thrust and slash. They trip over debris and furniture.

While fighting, Joe yells ...

JOE
Get in the van. Keys are in it. Hit
the opener. Get out of here.

Angelica runs toward the van.

Sadiq and Joe fight on. Joe finally makes a deadly thrust into Sadiq's stomach. Sadiq falls to his knees. Joe turns.

The garage roll-up door is half-open. The van's engine starts.

Angelica stares at Joe through the windshield. Van lights come on.

Joe is lit up. He covers his eyes and waves for her to back up.

Suddenly TWO SHOTS ring out. Joe's face shows pain. He turns slowly and faces a kneeling Sadiq.

Sadiq, from the floor, holds the gun. He fires another SHOT at Joe. Joe topples. Sadiq aims at the van.

INSIDE THE VAN - FRONT SEAT

Angelica sees Joe fall and Sadiq point his gun at her. She ducks. He fires. The windshield takes two hits. Another ricochets off the van's bumper. No more shots.

Angelica looks up and sees that Sadiq has fallen too.

She floors it. The van SCREECHES from the warehouse. It SCRAPES the wall.

EXT. SEPHTIS AERONAUTICS WAREHOUSE - NIGHT (CONTINUOUS)

The van springs from the warehouse, turns sharply, and stops. It almost hits a large SUV that screeches to a stop behind the van.

INT. SEPHIS VAN - NIGHT (CONTINUOUS)

Angelica exhales.

From inside the back of the van she hears ...

SALAH

Who is there? What happened. I
heard shots.

ANGELICA

Salah! We're safe. We got away.
Someone's here to help us.

In the side mirror Angelica sees the door open on the SUV
behind her. A man gets out and walks toward her.

She recognizes - Nevil! He is surprised to see Angelica's
face in the rearview mirror.

EXT. SEPHTIS AERONAUTICS WAREHOUSE - NIGHT (CONTINUOUS)

Nevil runs toward the van. He pulls out a gun.

Suddenly the van's rear wheels spin. Smoke rises.

Nevil FIRES his gun. SHOTS PING on the rear doors of the van.

The van races forward.

Nevil empties his pistol at the retreating van.

He lowers his gun.

The van disappears.

Abdi steps from the SUV.

ABDI

Why did you shoot at our van?

NEVIL

I think our prisoners got away. Get
in. Follow them. Stop them. Kill
them. I will stay here to see what
happened to Sadiq and Joe.

ABDI

Right boss.

Abdi gets in and guns the engine.

The large SUV screeches down the street after the van.

Nevil walks quickly into the warehouse.

INT. SEPHTIS AERONAUTICS WAREHOUSE - NIGHT (CONTINUOUS)

Nevil enters the open roll-up door. He sees Joe lying on the ground, apparently dead, bleeding from gunshot wounds.

He steps ahead and sees Sadiq lying in a pool of blood.

He gets out his phone, calls, and connects.

NEVIL

Nazir, Nevil here. Where are you?... Okay. Lose the feds and get back here. Can you do that?... Good. Go straight to the site and wait. We have some challenges.... I will explain later.

Nevil ends the call. He scowls.

INT. CADDY - NIGHT (CONTINUOUS)

Nazir puts his phone down. He checks the rear view mirror. The following FBI car is still there, back a few hundred feet.

Ahead a sign appears indicating an exit to Lakeland. He accelerates and cuts in front of a semi.

EXT. HIGHWAY TO TAMPA - NIGHT (CONTINUOUS)

The FBI car speeds up. It changes lanes and speeds up toward the semi.

Nazir's car suddenly takes the exit. It is hidden by the semi.

Headlights go out and the transmission downshifts and slows - without brake lights.

The FBI car passes the semi. It continues down the highway.

The Caddy slips under the overpass and heads up the on-ramp back toward Orlando. Headlights come on.

INT. FBI CAR - NIGHT

CHAD

Do you see it?

AL
I think it's those tail lights way
up there. He really stomped on it.

CHAD
Well, floor it! Catch up.

Al puts the pedal down hard. The car lunges forward.

EXT. FBI CAR - NIGHT (CONTINUOUS)

The FBI car races ahead, passes several cars and trucks.
Finally, it slows, takes the next upcoming exit, and stops.

INT. FBI CAR - NIGHT

CHAD
Damn-it! Where did it go?

AL
Maybe it got off when it passed the
semi. Should we go back and check.

CHAD
Yeah. If it's not around there
let's head back. Meantime I'll call
H.Q.

EXT. FBI CAR - NIGHT (CONTINUOUS)

The FBI car loops under the freeway overpass and heads back
toward Orlando.

Orlando's city lights glow far on the horizon.

INT. SEPHIS VAN - NIGHT

Angelica is lost, unfamiliar with Orlando, especially the
warehouse district.

She turns left and right, wandering... eventually toward the
glowing part of the city.

From the back of the van a voice rises.

SALAH
Angelica! Angelica! Please stop and
untie me.

ANGELICA
I will. Soon. - Sorry.

SALAH
Please! Stop! Your tossing me
around! You're hurting me.

Angelica sees a convenience store ahead.

ANGELICA
Hang on! We'll stop now.

As Angelica pulls into the convenience store parking lot,
lights from a vehicle behind her shine in the rear view
mirror and illuminate her face.

ANGELICA (CONT'D)
Oh no.

Angelica slows under the store's gas pump covers.

SALAH
What is wrong? Can you help me now?

Angelica stops and watches the vehicle behind her slow and
turn into the convenience store lot.

She recognizes the large SUV from the warehouse.

ANGELICA
Sorry, Salah. We've gotta get out
of here. We've been followed.

Salah's voice is distressed. He hurts.

SALAH
Please be careful. And get me loose
quickly.

EXT. ORLANDO STREETS - NIGHT (CONTINUOUS)

Angelica guns the Sephtis van. It jumps the curb and
fishtails into and down the street.

Abdi races in the SUV to catch up. He's right behind her.

He fires a shot out his window. It PINGS off the van.

Angelica speeds up and weaves around the few cars that are
out on the streets so late. Abdi stays close.

Angelica turns right at a street corner, BUMPS over the curb,
and SIDESWIPEs a parked car.

INT. SEPHIS VAN - NIGHT (CONTINUOUS)

Salah bounces around.

SALAH

Aye! Angelica! Be careful!

ANGELICA

I'm trying! This beast is huge!

A GUNSHOT SHATTERS the passenger side window.

Angelica reacts, turns hard to the left and SIDESWIPEs another parked car.

She turns to the right, straightens out, and plows ahead.

EXT. ORLANDO STREETS - NIGHT (CONTINUOUS)

The night looks down on the dangerous, high-speed chase through Orlando suburbia streets. Shots sporadically fire from the chase car while the vehicles ...

- Run stop signs and red lights
- Zip past closed stores, all-night bars, and fast food joints
- Force other cars off the road and into each other
- Dive into a housing area that surrounds a small lake and golf course

The van turns onto a street that dead-ends at a park and small lake.

Angelica passes the "dead end" sign.

She doesn't see it and guns the van.

The SUV behind the van slows down.

INT. SEPHIS VAN - NIGHT (CONTINUOUS)

Angela suddenly sees a park ahead - a parking lot, trees, picnic tables, swings, a small lake - the dead end!

She tromps on the brakes and the van SCREECHES loudly. She's going too fast.

EXT. DEAD END STREET - NIGHT (CONTINUOUS)

The van LAUNCHES over the curb, CAREENS into a swing set, CRASHES into a picnic table, ROLLS onto the driver's side, slides on the grass, SPLASHES into the shallow lake, and PLOWS to a stop in three feet of water, twenty feet from the shoreline.

A wheel SPINS. The engine stops. Steam rises.

The SUV stops in the parking lot behind the mess the van caused.

Several nearby house lights come on.

Abdi steps out of the SUV, gun in hand. He sees PEOPLE looking out of windows.

A few people step outside. They point at the wrecked van and have cell phones on their ears.

Abdi hides his gun and gets back in his SUV.

It turns around and slowly drives away.

Three MEN race to the crash scene.

INT. SEPHIS VAN - NIGHT (CONTINUOUS)

In the back of the van, Salah hangs upsidedown by his feet from a zip-tie affixed to the side of the van and laced to his zip-tied feet. His hands and feet are still bound.

He is banged up but conscious. Blood soaks the bag covering his head. He bleeds from his wrists and ankles.

Water pours in and begins to cover the blood-soaked bag over his head. He yells.

SALAH

Angelica! Are you hurt? Angelica!
Can you hear me?

His voice gurgles as the bag covers with water. He struggles to lift his head.

SALAH (CONT'D)

(through water-soaked bag)
Angelica! Help! Anyone! Help!

Angelica is scrunched up under the steering wheel on the floor. She is unconscious.

Water seeps in under her door.

EXT. DEAD END STREET - NIGHT (CONTINUOUS)

Street lights look down on three men wading out to the crashed van. One has a flashlight.

They reach the van as a hint of color on the horizon suggests a sunrise soon will follow.

INT. FBI HEADQUARTERS (ORLANDO) - DAY

Chad and Al rush into the FBI office. Al stops in an adjacent room to talk with other AGENTS.

Chad is on his cell phone.

CHAD

... You posted a guard?... She's
awake now?... You sure she's
okay?... She wants to do what?...
Look, tell her I'll be there in
thirty minutes - to talk it
over.... No, it's not an option.
She is to wait. Okay?...

Al charges in. He excitedly interrupts Chad's call.

AL

Chad! You need to know...

Chad waves him off. Al is persistent.

AL (CONT'D)

... Hang up! You want to hear this.

CHAD

... Look, I'll call you back.

Chad ends his call.

CHAD

Okay what's so urgent that ...

Al cuts him off.

AL

... They just found Collins and
Sanchez.

CHAD

And...?

AL

Both dead. Shot twice - each. They were in their car, dumped in a swamp just outside of town. Salah's car's there too.

CHAD

Damn-it. And Angelica says she wants to "complete her mission." And Salah wants to help her. Not gonna happen.

AL

But I thought they...

CHAD

... Were injured? Both were. She has a slight concussion. Some bruises and cuts. Banged up but no broken bones, thank god. Hospital says she's upset. Angry. Wants to "avenge" some guy named Joe.

AL

Doesn't sound like her.

CHAD

She's been through a lot. Salah's pretty messed up too. Busted ankle - can hardly walk. Cut up. Almost drowned. But we need to talk to them. Find out what happened. What they know.

AL

Forensics is going over the van they were driving. May give us some clues.

CHAD

For now, let's get over to the hospital. We wasted too much time on our wild goose chase last night. - Or was it this morning?

Chad and Al chat as they leave.

AL

I wonder how many people we're dealing with.... The guy - or guys - we chased last night. Whoever killed our agents. The one who chased Salah and Angelica....

CHAD
... This is probably bigger than
anyone thought.

AL
And more dangerous.

EXT. ORLANDO HOSPITAL - DAY

Super: "Orlando Hospital"

INT. ORLANDO HOSPITAL - DAY (CONTINUOUS)

INFORMATION DESK

Chad and Al argue with OLIVIA, 52, the stubborn and strict
receptionist.

CHAD
Waddaya mean, she checked herself
out?

OLIVIA
Look officer, anybody can leave.
They just have to sign a release,
see?

Olivia shows Chad and Al a release, signed by Angelica.

CHAD
What's this?

Chad points at another signature.

OLIVIA
Oh, that was her father, Connor. He
was really nice. But Miss Natele
seemed mad. Very upset.

AL
Why would she leave? And upset
doesn't sound like Angelica.

CHAD
No. Something's wrong. (To Olivia)
Is there a Salah Samara here?

OLIVIA
Yes. Is he a prisoner? There's a
cop guarding his room.

CHAD

No. He's one of the good guys.
Which room?

OLIVIA

He's in three-twenty-two. Elevators
are that way.

Olivia points down the hall.

Chad and Al hurry off.

SALAH'S ROOM

Salah is in bed, foot in a cast. Chad and Al interview him.

CHAD

They must have spotted Collins and
Sanchez. That's how they made you.

SALAH

After they locked us up, they took
us to a van and tied us up and took
us somewhere. A garage I think. I
heard a roll-up door. - Like
Nevil's warehouse! - They grabbed
Angelica first. Next thing I know I
heard shots and Angelica is driving
the van.

CHAD

But how did you end up in the lake?

SALAH

I am not sure, but at first
Angelica thought we had escaped.
Then suddenly she raced off and the
van was getting hit by more
gunfire. - She is a crazy driver. -
Then I am hanging upsidedown in a
lake. Almost drowned. Thank
goodness for those guys who got us
out.

CHAD

Do you know why she left?

SALAH

Left where? The hospital? You mean
she is not here?

CHAD

Nope. Checked out about twenty
minutes ago. Her dad picked her up.

SALAH

I do not know why. She was not doing well when we arrived. Kind of psycho-like. Maybe she finally listened to her father. This was way too dangerous for her.

CHAD

We'll contact him, but we've got to find out what Angelica knows. And what she's up to now - if anything. Come on, Al. Let's go to Roche's warehouse. Maybe we can learn something there.

Chad and Al leave. They nod to the ORLANDO POLICEMAN guarding Salah's room as they pass.

INT. MOTEL - DAY

ANGELICA'S ROOM

Angelica sits at the small desk keyboarding at a laptop. She has changed into her own clothes. Connor paces behind her.

ANGELICA

Thanks for bringing the laptop, dad.

CONNOR

Why don't we just drive home. You've been hurt too much already.

ANGELICA

(perturbed)

No, dad. I told you. That's what they'd want me to do. Debrief them and leave. I've seen - and felt - how evil these guys are. I've gotta help more if I can.

CONNOR

But Angie ...

Angelica holds up her hand.

ANGELICA

(raised voice)

No. I'm going to help them.

Angelica is determined.

CONNOR

Okay already. What can I do? I feel
so - helpless - myself.

ANGELICA

Well, use your analytical mind
while I see what I can find.

Connor sits down on the bed behind Angelica.

CONNOR

Okay. What are you doing?

ANGELICA

First, I want to learn a little
more about this Roche guy's
business.

Angelica enters "Nevil Roche" into the search engine. His
name pops up on several links.

She scrolls down and sees links for ...

- University of Florida alumnus
- New businesses in Orlando
- Chamber of commerce
- Sephtis Aeronautics

She clicks on the last one.

CONNOR

What's that?

ANGELICA

His company I think.

A simple website opens. A picture of Nevil appears. Angelica
gets the shivers.

ANGELICA (CONT'D)

This guy is so creepy.

The website gives company details, including a side photo of
a jet engine.

ANGELICA (CONT'D)

There's not much here.

CONNOR

Try searching the name of his
company.

Angelica types in "Sephtis Aeronautics." The search reveals the same company website, some business news sites, and one that catches Connor's eye.

CONNOR (CONT'D)

There. Click on that one, the "Air Force Association Air Warfare Symposium."

ANGELICA

Okay.

She clicks on that link, and it shows companies participating in the trade show section of the symposium. Angelica scrolls down and finds - "Sephtis Aeronautics."

CONNOR

Where is the symposium, and when will the trade show exhibits be open.

Angelica scrolls up. The trade show date and place appear.

ANGELICA

It's - today! And it's here, in Orlando, the Rosen Shingle Creek Hotel. I'll bet he's going to do something there.

CONNOR

But I'm sure they screen, maybe even X-ray, all the entrants. And check their exhibits. How could he sneak anything in. And who attends that he'd want to hurt?

Angelica clicks on the symposium agenda. She sees today's agenda: afternoon and evening presentations by the Secretary of the Air Force, the Chief of Staff of the Air Force, the Commander of Central Command... and several other senior air force officers.

ANGELICA

Oh my God! These guys are the Air Force's top brass. You don't think Nevil is planning on.... But how?

CONNOR

I don't know, but you'd better alert Agent Bowman.

ANGELICA

And we've got to get over there to learn how he plans to do it.

CONNOR

What?

(indignant)

No way! We're done here. Call Agent Bowman, give him this information, and...

ANGELICA

(interrupts strongly)

All I have to do is touch Nevil. Or maybe one of his men. Like I did with his guy, Joe. Dad, I can stop this!

CONNOR

But you've done enough - been through enough. Just. Call. Agent Bowman. Let the F.B.I. do their job.

Angela stands and faces Connor. She grabs his arms. She's angry, fiery.

ANGELICA

No dad! I wanna get these guys. Make 'em pay for all the evil they've done. Prevent even more. Let's go. You drive. I'll call Agent Bowman.

Connor is shocked at Angelica's reaction. He takes her in his arms and hugs her tightly. Then he looks deep into her eyes.

CONNOR

Okay, okay. Settle down. I'll go, but if there's any sign of danger, we leave. Okay?

ANGELICA

(still perturbed)

Right. But I know I can stop them. I've done it before. Many times, with lots of people. So let's go. Now!

CONNOR

All right. Geez! Relax.

(hugs Angelica)

But this time it feels different.

EXT. SEPHTIS AERONAUTICS WAREHOUSE - DAY

Chad tries the doors. Al picks up something in the street.

AL

Look Chad. Nine millimeter shell casings. A bunch of them. Someone emptied a gun.

CHAD

Place is locked up. No windows. Tire skid marks run out the door. Then two sets down the street.

AL

This must be where Angelica made her get-away.

CHAD

And was chased and shot at.

Chad's cell phone rings.

CHAD (CONT'D)

Bowman. - Angelica! Where are you?... Going where?... No, just go back to the hospital. We'll get people there and take over... I know you might be able to help, but you've been through too much. You're hurt. Angelica? Hello?

CHAD (CONT'D)

(to AL)

She hung up on me! She's lost it, Al. We've got to get over to the Rosen Shingle Creek. Angelica discovered Roche's company is exhibiting to the A.F.A.

They head to their car.

AL

A.F.A.?

CHAD

Air Force Association. Their annual Air Warfare Symposium. It's today. I'll bet Roche is planning his "big event" there. Lots of military big-wigs attending.

As they walk to and get into their car.

CHAD (CONT'D)

Get on the horn. Have H.Q. send some guys here with a court order to break in and inspect the place.

(MORE)

CHAD (CONT'D)

Those casings are probable cause.
Then ask for a carload of agents to
meet us at the Rosen.

AL

Got it.

They settle in their car. Al has a phone to his ear. Chad accelerates the car toward the Rosen, located on outskirts of Orlando.

EXT. ROSEN HOTEL - DAY

Cars fill the parking lots. Cabs form a line to drop off passengers. Most people are dressed casually. A few wear military uniforms.

INT. ROSEN HOTEL - DAY

REGISTRATION

Around the corner from hotel registration is a long table with red, white, and blue bunting. Several lines form in front of the table.

A large logoed pop-up sign behind the table reads, "Welcome to the Air Force Association Air Warfare Symposium." Another nearby sign on a tripod lists the agenda.

Doors to the exhibition hall are closed. A sign reads:
"Exhibitors ONLY - Trade Show, Noon Today."

A person stands there checking for proper identification.

EXHIBITION HALL

Blazing neon lights glare down on dozens of booths that receive final touches.

WORKERS scurry about and set up booths, cart in boxes of brochures and give-away items, and test lights, computers, and video screens.

Near the center of the hall is a booth with a large sign: "Sephtis Aeronautics." A smaller sign below reads: "Jet engine of the future."

In the center of the double-sized booth is a full-sized, realistic-looking jet engine.

Nevil and Abdi set up a few chairs around a monitor in the corner. A video of a jet engine test runs.

Nazir approaches. All three wear "EXHIBITOR" badges on lanyards.

NAZIR

Hi boss. I lost them. Fun ride.

NEVIL

Good. Salah and his angel are out of the picture too.

NAZIR

Joe and Sadiq killed them?

NEVIL

No, they are dead.

NAZIR

Who? Salah and Angelica?

NEVIL

No, Joe and Sadiq. Abdi chased Salah and Angelica into a lake.

NAZIR

Okay. Now I confused. What happen?

NEVIL

I am not sure, but we will proceed with our plan. I need you to be vigilant. - You have phones?

ABDI

Yes, all charged.

NAZIR

Me too.

NEVIL

Good. Until the trade show opens, I need you to watch for anything suspicious. Like men in suits. If they have ear-pieces, we know they are feds.

NAZIR

Where I go boss?

NEVIL

Go outside and cruise the parking lot. Watch for government license plates and groups of government-looking men arriving.

NAZIR

Okay. I report if I see them.

NEVIL

Good. Abdi, until the exhibit opens, work the trade show area. Watch for unusual activity. Be back in time to help with the booth. - And with our plan.

ABDI

Got it boss.

Nazir and Abdi leave the booth.

Abdi roams the exhibit area.

Nazir leaves the exhibition hall.

Nevil remains in the booth and tinkers with the laptop and video.

REGISTRATION

Angelica and Connor mingle in a registration line. She sees a familiar face exit the exhibit hall. She turns away.

CONNOR

What's wrong Angie?

ANGELICA

It's one of them?

CONNOR

Who?

ANGELICA

One of the guys from the house. A bad guy. In the tan shirt. Just came out of the exhibit hall.

Connor spots him (Nazir). Nazir passes registration. He checks out everyone. He looks frustrated: everyone looks like someone from the government.

Connor hides Angelica behind him as Nazir walks by. He doesn't spot her.

ANGELICA (CONT'D)

Is he gone?

CONNOR

Yeah. He went outside.

ANGELICA

I've gotta get into that hall. But there's someone checking passes. I need an exhibitor pass.

CONNOR

There's an exhibitor table over there. I'll see what I can do.

Angelica stays buried in the crowd.

Connor saunters over near the exhibitors table. Angelica can't see what he's doing. She loses track of him.

Suddenly he touches her arm. She jumps.

ANGELICA

Oh! You scared me, Dad.

Connor holds up an exhibitor pass.

CONNOR

Guess who you are?

ANGELICA

Okay. I'm ...

Angelica examines the pass.

ANGELICA (CONT'D)

... Joanne Freeman. I won't ask how you got this. But thanks. Now I'm going to see what I can do.

CONNOR

I'm still worried about you, Angie. You're in way in over your head. - But I understand. Please be careful.

Connor hugs Angelica.

CONNOR (CONT'D)

So. How can I help?

ANGELICA

Go out front. Watch for Chad and Al. Tell 'em about that guy outside and see if they can pick him up.

CONNOR

What are you gonna do?

ANGELICA
I'm going to stop Nevil from
hurting a bunch of people.

Angelica starts toward the exhibit hall. She looks back at Connor.

CONNOR
(mouths)
I love you. Be careful.

ANGELICA
(mouths)
I will.

Connor finds his way around the crowd toward the front doors.

He looks back at Angelica.

She shows her pass to the checker at the exhibit hall. She goes in.

Connor goes outside through automatic doors.

EXHIBIT HALL

As the door closes behind Angelica, she looks out over a sea of exhibits from almost every kind of aerospace, weapons, and technology companies in the world.

People set up and work. They mingle and talk everywhere. It's noisy and busy.

She looks left and right.

ANGELICA
Where do I start?

Then she looks straight ahead and sees - Abdi! He strides down the aisle toward her directly ahead. Clearly he has seen and recognized her. He's half way.

She darts to the right, runs two aisles down and turns. She sees a booth all set up, but no one is in it.

She ducks under a table covered all around by long bunting.

Abdi reaches the entrance and turns toward where Angelica ran. He can't see her.

He looks down the first aisle. Nothing. The second - nothing. The third - nothing.

He goes back to the first aisle and heads down it.

Abdi lifts the bunting skirts on all booth tables, even if they are occupied.

Angelica hears someone through the back wall of the booth she hides in.

EXHIBITOR

Hey! What are you doing?

ABDI

We lost something. Rolled away from our booth. Sorry.

Angelica scurries from her hiding place. She quick-walks down the aisle.

She nods to other exhibitors as she passes.

At the end she sees a roped-off refreshment area in the corner. Several exhibitors are there, some standing, some sitting at tables.

She heads that way.

Abdi, still in the first aisle, continues checking under each table in the aisle.

When he reaches the end, he looks both ways, perplexed. Then he sees a hand waving from the refreshment area.

It's Angelica! She's smiling and waving.

Abdi is confused, but rushes in that direction. When he's almost there, he hears ...

ANGELICA

Hey, Abdi. Come and meet my new friends.

She stands with three others, JOHN STEIN, ROBERT MORROW, and ERIC WINSTON. They all look his way and beckon him over. Hesitantly, he approaches.

ANGELICA (CONT'D)

Don't be shy, Abdi. Meet JOHN. He's with Lockheed.

JOHN

Nice meeting you.

John puts out his hand. Abdi takes it and they shake.

JOHN (CONT'D)

Who are you with?

ABDI
(hesitantly)
Uh, Sephtis Aeronautics. We have a
new jet engine design.

JOHN
Nice! I'll come visit your booth.

ANGELICA
This is ROBERT. He's with the
company that makes Predator drones.

Robert and Abdi shake hands.

ROBERT
Howdy. That's General Atomics, but
most people know us by havoc our
Predators cause in the war against
terrorism.

Abdi forces a smile.

ABDI
Remarkable.

ANGELICA
And this is Eric. He's with ...
what was it again?

ERIC
Persistence Surveillance Systems.
We're in Ohio.

Eric and Abdi shake hands. Abdi is nervous.

ANGELICA
And it's good to see you again,
Abdi.

Angelica puts out her hand. Abdi takes it. Angelica looks
directly into his eyes. Abdi teeters. He starts to collapse.

JOHN
What's wrong with you, Abdi?

ANGELICA
I think he's been working too hard
setting up his booth. Help me get
him to this table.

John, Eric, and Angelica help Abdi to a nearby chair next to
a table.

ROBERT

I'll get him some water.

Robert grabs a bottle of water from the nearby refreshment table. He hands it to Angelica and Abdi.

ANGELICA

Thanks guys. I'll sit with him for a while. It was nice meeting you.

ERIC

You sure? We can call the on-site nurse.

ANGELICA

No, I think he'll be okay soon. I'll sit with him. And let you know if he needs help.

ERIC

Okay. Scream if you need us.

John, Robert, and Eric retreat to a corner table.

ABDI

What happened? Why am I...

ANGELICA

(interrupting)

... I'll explain in a minute. Just relax.

EXT. ROSEN HOTEL - DAY (CONTINUOUS)

Connor sits on a bench in the shade. He's hot and tired. But he follows Nazir with his eyes.

Nazir wanders about. He looks at his watch occasionally. He pretends he's waiting for someone.

Connor gets out his cell phone and calls.

CONNOR

Hello, Detective Bowman?... Connor. I'm at the Rosen hotel, and thought you'd like to know one of the bad guys is out front, kinda like a lookout... Well, Angie spotted him. Knew him from the house last night ... She's inside. Thinks she can defuse things herself... She's in the exhibition hall... I stole a pass for her...

(MORE)

CONNOR (CONT'D)

Well, she was adamant. Sorry...

Okay, I'll stay put.

Connor ends the call. He continues to observe.

Taxis drop off passengers. Some cars use self-park. Occupants walk to the entrance.

A few trucks arrive. They are directed to the loading zone behind the hotel.

A large black SUV, windows darkened, arrives. It pulls through and loops by the drop-off zone without stopping, out of sight behind the hotel. It has government plates.

Nazir notices. He gets on his phone.

INT. ROSEN HOTEL - DAY (CONTINUOUS)

EXHIBIT HALL

Nevil stacks brochures on a table next to the jet engine mock-up. His phone rings.

While he talks, he walks.

The nose of the jet engine comes into view. Inside the cowling is the pointy end of the nuclear weapon he high-jacked in Afghanistan years ago. It's painted bright red.

NEVIL

Yes?... Okay. I will alert Abdi. We may have to accelerate our plan. Come back to the booth.

Nevil disconnects the call. He quick-dials another number.

REFRESHMENT TABLE

ABDI

... Yes, I did that. Shot at you. Chased you into a lake. I have done many bad things. Is Salah okay?

Abdi's phone rings.

ANGELICA

Yes, he is...

Abdi looks at his phone.

ABDI

It's Nevil. What should I say?

ANGELICA
Just listen. Agree. And hang up.

ABDI
Okay... (Answers his phone) Hello?
... Yes... He turns to Angelica.

Abdi disconnects his cell phone call and puts it away.

ABDI (CONT'D)
He wants me to come to the booth.
He said we have to accelerate our
plan. Says the feds are here.

ANGELICA
You keep saying "our plan." What is
that? Agent Bowman said a navy guy
heard Nevil say it would be bigger
than nine-eleven. How is that?

ABDI
Then we drowned him.

ANGELICA
What? - Abdi. Concentrate. What's
the plan?

Abdi wallows in all the bad things he's done. He hangs his
head.

ABDI
I will never make it to heaven.

ANGELICA
Abdi! What is your plan!

ABDI
We conceived it way before nine-
eleven. Nevil was the mastermind.
He was angry at the U.S.A. for
killing his parents.

Angelica is mad now. She grabs him and pulls him close to her
face and raises her voice.

ANGELICA
Abdi! Tell me! What's going on?

The three exhibitors turn toward her when she speaks. She
sees the exhibitors stare at her. She waves an "I'm okay" at
them.

She softens her voice to a loud whisper. The exhibitors shrug
and turn back to their refreshments and conversation.

ANGELICA (CONT'D)

Abdi. I need to know what Nevil is planning.

Angelica suddenly feels a sharp pain in the middle of her back. She leans forward. It's still there.

Behind her, Nevil stands calmly.

NEVIL

Abdi. I thought you got rid of her.

(Whispers in Angelica's ear)

Don't turn around. Or I'll kill you right here.

Nevil has a knife, a stiletto, held to Angelica's back.

ABDI

I thought I did. But I'm happy she is okay.

NEVIL

What? You speak nonsense.

ABDI

No. What we do is wrong.

NEVIL

What did the angel - or should I say, devil - do to you?

Nazir approaches Abdi from behind. Nevil sees him.

NEVIL (CONT'D)

Nazir. Escort Abdi to the men's room. He has lost his way. He needs to be flushed.

NAZIR

But he is friend. Our comrade.

Nazir lifts Abdi up.

NEVIL

Not any more.

ABDI

Please Nazir. We must not go through with Nevil's plan. It will kill so many innocent people.

NAZIR

What happen him, Nevil. He speak nonsense. And treason.

ANGELICA

No, he speaks kindness and compassion. Listen to him.

Nevil presses the stiletto into Angelica's flesh.

NEVIL

I told you. Be quiet. Now get up.

Angelica gets up but collapses on the floor.

The three exhibitors see her fall and come running.

Nevil pockets his knife.

JOHN

What happened? She was fine.

ROBERT

Except for that nasty bump on her head. - I didn't want to say anything. - She was also losing it. You heard her yell.

ABDI

We can take care of her.

Angelica starts to get up.

NEVIL

See. She's better already. Let's not make a scene.

Angelica grabs Nevil's hand. She pulls herself up. To look in his eyes.

ERIC

And who are you, sir?

Nevil looks at Eric and pulls his hand from Angelica's grip and bows to the men.

Abdi bends down to help her up onto the chair.

NEVIL

I am Nevil Roche, the owner of Sephtis Aeronautics. Abdi and his friend work for me. We can take care of her.

JOHN

Okay. But are you sure she doesn't need a nurse? There's one in the hall. And Joanne doesn't look any better than her friend Abdi.

ABDI

(stares at Angelica)
Joanne?

NEVIL

Yes, uh, Joanne.

ANGELICA

Yes, maybe I should see the nurse.

NEVIL

Okay. We will take you there. Thank you gentlemen.

NAZIR

Joanne?

Abdi and Nazir lift Angelica. Nevil leads them toward their booth.

JOHN

Uh... The nurse is that way.

John points to the other back corner of the hall.

NEVIL

Oh yes. Thank you.

They turn toward the nurse's station in the far corner. Nevil walks behind.

ROBERT

I think all of them are losing it.
Strange group.

The three return to their break at the refreshment table. But every now and then one of them looks toward the group as they walk to the nurse's station.

EXT. ROSEN HOTEL - DAY

Connor rests by the valet stand as Chad and Al pull up. He waves. Al opens the passenger window.

CONNOR

That guy went inside a few minutes ago.

(MORE)

CONNOR (CONT'D)

He's in a tan shirt and khaki pants. Big guy. Please go see if Angie is okay. She's in the exhibit hall.

AL

Okay, we've got agents out back. They're covering all the exits.

CHAD

We'll get her out. Go wait over there in the shade. Get yourself some water.

Chad parks his car by the valet stand. He shows them his badge.

CHAD (CONT'D)

Don't move that car. Understand?

VALET

No sir. I mean, yes sir. No way.

Chad and Al rush into the hotel.

INT. ROSEN HOTEL - DAY (CONTINUOUS)

EXHIBIT HALL - NURSE'S STATION

Nazir lets Abdi help Angelica as they approach the nurse's station. He joins Nevil following close behind.

NAZIR

What we do? Those guys still watch us. Who is Joanne?

NEVIL

We will have to bluff. To pretend. Watch.

At the nurse's station Nevil steps out front.

NEVIL (CONT'D)

Pardon me, Miss. This young lady, Joanne, fell and bumped her head. Do you have some aspirin or Tylenol?

NURSE

Yes, we do. But she looks like she's got more than a bump on her head.

ANGELICA
Oh, yes. I believe ...

Nazir interrupts.

NAZIR
She is lot groggy. Give us aspirin.
Then we go away.

Nevil is irritated at Nazir's interruption.

NURSE
Okay. But I suggest...

Now Nevil interrupts.

NEVIL
The aspirin, please.

The nurse reluctantly hands Nevil a small packet.

NURSE
Take them with plenty of water. And
then rest. You look awful, lady.

ANGELICA
Thank you. I will.

Abdi supports Angelica's arm - and she supports him. Nazir gently pushes them toward the loading dock exit where several exhibitors continue to bring in material.

Nevil follows and keeps watch for police, feds, and anyone else who looks like interfering with his plan.

They enter the loading dock.

NEVIL
Go over there.

He points to some partitions and several large storage containers that displays were shipped in.

They duck behind them. They are hidden.

Nevil pushes Abdi and Angelica to the ground. Nevil is angry.

NEVIL (CONT'D)
No one, not even a skinny angel,
will stop us from executing our
plan!

Angelica lifts herself to her knees. She stares directly at Nevil. Her eyes are wide and fiery. She grits her teeth.

ANGELICA

Everyone keeps referring to your
plan. Would someone please tell me
what the hell your plan is?

Nazir grabs her by the hair and yanks her head back. He is so close to her face he spits in Angelica's eyes when he talks.

NAZIR

We have dirty bomb. We blow up
infidel military guys. And most of
Florida. Soon.

Angelica grabs Nazir's hand that holds her hair. She stares straight back at his eyes.

Nazir releases his grip and falls to his knees.

NAZIR (CONT'D)

What you do? Why world spin.

Nevil kicks Nazir. He falls. Nazir grabs his head. Abdi kneels to help Nazir. Nevil kicks him too and pulls out his knife.

Angelica is still on her knees. She tries to grab Nevil's hand.

NEVIL

Do not fight me. I have killed many
times.

Nevil slashes at Angelica. He puts a gash across her hand. She CRIES out. Nevil hits her hard with a fist.

She falls. Her head hits the cement floor. She is out cold.

NEVIL (CONT'D)

Quiet. All of you.

NAZIR

Why is angel on the floor? Nevil,
we must help her.

NEVIL

Good. Pick her up. Abdi, help him.

Nazir and Abdi gently lift Angelica.

NEVIL (CONT'D)

Wait.

Nazir and Abdi stop. Several men have just hand-trucked some boxes into the exhibition hall. Their van sits unguarded.

NEVIL (CONT'D)

Now! Carry her to the back of that van. Get in and close the door. I will drive.

Nazir and Abdi carry Angelica to the van. They lift Angelica in and close the rear doors.

Nevil rushes to the driver's seat, gets in, and starts the engine. He hears the back door SLAM.

He guns the engine. The van darts away.

INT. STOLEN VAN - DAY

Nevil smiles. He looks in the rear view mirror and sees Abdi standing on the loading dock.

Abdi waves at him and turns toward the building.

Nevil curses.

NEVIL (CONT'D)

Damn fool. You will die - today.

Nevil slowly negotiates the van down the alleyway behind the exhibit hall building. Through the windshield, he sees several men in suits hiding behind fences and bushes.

He smiles and waves. They wave back. Nevil laughs.

NEVIL

Stupid feds!

In the back of the van Nazir pipes up.

NAZIR

We take angel lady to hospital now?

NEVIL

Yes, Nazir. That is where we are going.

EXT. ROSEN HOTEL - DAY (CONTINUOUS)

The van exits Rosen Hotel property. It passes a bank with a marquee sign announcing "Your Future Is Today! - 11:45 AM."

The van turns onto a main highway and rumbles into the distance.

INT. ROSEN HOTEL - DAY (CONTINUOUS)

Chad and Al, and four other FBI AGENTS, meet at the Sephtis Aeronautics booth. No one is there.

They stand in front of the jet engine mock-up, the tip of the nuclear warhead in plain view, melded into the design of the jet engine.

AL

We've covered every booth on that side. These agents have gone over all the rest. No Angelica. No Roche.

CHAD

This is strange. We need to search the rest of the building and grounds. We're looking for Angelica. And Nevil Roche. Al, stay with me. We'll interview some of these exhibitors. The rest of you, radio the guys outside to begin searching the perimeter. - You guys start inside. Include the hotel, restaurant, service areas, rest rooms, janitor closets. Everywhere.

The FBI agents depart. One of them uses his radio. Chad and Al walk toward a nearby booth when Eric approaches them.

ERIC

You guys police?

AL

F.B.I. You are?

ERIC

Eric Winston. Persistence Surveillance Systems. Ohio.

CHAD

You see anything out of the ordinary lately.

ERIC

Well, that's why I came over. Ya see, this Joanne lady we had barely met waved over another guy, Abdi I think. Strange name. And while we were talking he - well, he sort of passed out. But not really.

CHAD

You say her name was Joanne?

ERIC

That's what her I.D. badge said.
Anyway, then another guy come over.
Then another. Then Joanne sort of
fainted. Then these guys helped her
- and the woozy Abdi fella - over
to the nurse's station in the far
corner.

CHAD

That's quite a story. - But we
believe you.

Chad manipulates his phone and holds up a photo of Angelica.

CHAD (CONT'D)

Did Joanne look like this?

ERIC

Exactly! That's her. When they were
seeing the nurse, I had to return
to my booth. Don't know where they
went after that.

CHAD

Thanks Mister Winston, you've been
a great help ...

Eric starts to leave but sees Abdi and interrupts ...

ERIC

... There's one of them! It's Abdi.
Are you okay?

Abdi approaches. He's still groggy.

ABDI

No. Not really. I have been very,
very bad.

Chad looks at Al.

AL

Angelica's touch! - For sure.

ABDI

But I may be able to make up for
it.

EXT. ORLANDO STREETS - DAY

The van cruises east on Central Florida Parkway. It turns south on US 441 toward Kissimmee.

INT. STOLEN VAN - DAY (CONTINUOUS)

The van has only front seats. Several boxes and display items - folding chairs, panels, table cloths - are strewn about in the back.

Nazir cradles Angelica in his arms on the floor in the back of the van.

He speaks loudly over the engine and wind noise to Nevil, way in the front.

NAZIR

Hey boss! When we get to hospital?
Angel lady still not awake.

Nevil ignores him. He fumes. His face is red.

He takes out his cell phone. Looks down. Turns it on. Looks up. Drives. Looks down. Enters first two numbers of access code. Looks up. Drives and weaves around traffic. Looks down. Phone has gone to sleep.

Looks up. Angry. Drives. Puts phone in his shirt pocket.

NAZIR (CONT'D)

Boss! When we stop?

NEVIL

Soon, Nazir. We are going to a different town. - Orlando is too busy. Too American. - Full of infidels.

NAZIR

That fine with me. But people nice here.

NEVIL

Sure.

Nevil touches his cell phone in his pocket. Starts to take it out. Waits. He checks the rear view mirror.

Nazir strokes Angelica's hair. Nevil is disgusted. He floors the van.

It throws Nazir off balance. Nevil smiles.

EXT. FLORIDA HIGHWAY - DAY (CONTINUOUS)

The van continues south.

EXT. ROSEN HOTEL - DAY

People carry bags and pull suitcases from the hotel. Parking lots are jammed. Police cars are everywhere. Cops direct traffic.

FBI vehicles line the drop-off lanes of the Convention Center. Buses haul people away. Horns HONK. People are impatient.

An evacuation takes place.

INT. ROSEN HOTEL - DAY

REGISTRATION

The lobby is empty except one cop. She guards the entrance to the Exhibition Hall.

EXHIBITION HALL

The air conditioning system hums in an empty hall. All the doors are closed and locked except for the guarded front entrance.

The only occupants are Abdi and Al.

Abdi stands on a small ladder and leans into the top of the Sephtis Aeronautics jet engine. Al supports the ladder and holds several tools. A tool box is at Al's feet.

Abdi tosses a panel off the back side of the engine. It CLANGS on the floor and startles Al.

AL

Geez! Let me know when you're going to do that again.

ABDI

Sorry. I will try to work fast. Nevil could detonate this thing any minute.

AL

Thanks for reminding me. Just hurry.

ABDI

I am. However, Nevil did the most work joining the weapon to the detonating device. I am trying to remember what I saw.

AL

That's not very comforting. Just Let me know how I can help.

ABDI

I will. - I hope Nevil is so occupied he does not have time to activate the bomb.

EXT. FLORIDA HIGHWAY - DAY

The stolen van barrels down the US 441 at the speed limit.

INT. STOLEN VAN - DAY (CONTINUOUS)

From the back of the van Nazir speaks up.

NAZIR

Hey boss. Angel lady awake.

NEVIL

Good. She can witness history.

Angelica sits up. She blinks. Puts her hands on her head.

ANGELICA

What? Where am I?

NAZIR

You safe. Boss take you to hospital.

Nazir gestures to the driver. Nevil waves and looks in the rear view mirror.

NEVIL

Welcome back, my little angel. I decided to prolong my contributions to cleansing the world of infidels. We will go on a little farther. - Just to be very safe.

NAZIR

You talk crazy boss.

ANGELICA
(whispered to Nazir)
We must stop him. What is he going
to do?

NAZIR
He plan to blow up Florida. Changed
plan. We go to hospital now.

Nevil looks back at a smiling Nazir and a confused Angelica.
He takes out his cell phone.

Nevil looks back and forth at his phone and the road. He taps
in two numbers.

EXT. STOLEN VAN - DAY (CONTINUOUS)

A car is next to the van. The van slowly drifts into the
passing lane.

It forces the car onto the shoulder. A horn HONKS. Dirt and
dust fly.

The van swerves to the right, fishtailing slightly.

INT. STOLEN VAN - DAY (CONTINUOUS)

Nevil grabs the steering wheel with both hands. His phone
falls to the floor.

The car speeds past him.

A hand pokes out the driver's window. The hand gives Nevil
the finger.

NEVIL
Crude Americans!

INT. ROSEN HOTEL - DAY

EXHIBIT HALL

Abdi's torso and feet hang out of the jet engine.

ABDI
I have it!

Abdi rises. He holds up a handful of wires.

AL
What? You disabled the bomb?

ABDI

Part way. The detonating device is no longer connected to the nuclear component.

AL

That's good, right?

ABDI

Yes, but the detonating device can make a very big explosion. But fortunately, it will not be the entire dirty nuclear bomb.

AL

Can you disable it too?

ABDI

I will try.

AL

I'll go alert Chad and the authorities. You have all the tools you need?

ABDI

Yes. Go report.

Abdi dips his head back into the jet engine compartment.

Al rushes to the door and leaves.

EXT. STOLEN VAN - DAY

The van continues down the highway. It still swerves side to side.

INT. STOLEN VAN - DAY (CONTINUOUS)

Nevil tries to retrieve his cell phone.

He unbuckles his seat belt and stretches out.

The van swerves side to side.

Nevil finally grabs the phone and sits up as the van swerves onto the shoulder. He pulls it back onto the highway.

He sees a Florida Highway Patrol (FHP) car on the other side of the highway zip past going the other way.

EXT. FLORIDA HIGHWAY - DAY (CONTINUOUS)

The FHP vehicle slows, crosses the median, and does a U-turn.

Its emergency lights come on and it accelerates in a cloud of dust after the stolen, swerving van.

INT. STOLEN VAN - DAY (CONTINUOUS)

Nevil looks up from his cell phone.

He glances in his side rear view mirror and sees the pursuing FHP car behind him, emergency lights flashing.

He looks down at his phone and hits two more numbers. The van swerves again.

A SIREN alerts Angelica that a police car is nearby. She starts to crawl away from Nazir toward the front of the van.

NAZIR

No angel lady. You rest. Ambulance
come.

Nazir pulls her back and wraps his arms around Angelica.

ANGELICA

Let go, please

NAZIR

Rest now.

Angelica pushes Nazir away. He holds her back again. She fights Nazir. Struggles, hits, kicks.

NAZIR (CONT'D)

Stop. Please. No fight girls.

Nazir lets go. Angelica stands, unbalanced and very wobbly. She struggles toward the front of the van through a clutter of boxes and junk.

Angelica reaches the driver's seat. She pummels the back of the seat. Nevil lurches forward.

NEVIL

You never give up, do you?

Nevil jabs the back of a fist at Angelica. It glances off the side of her head. She falls to the floor.

NEVIL (CONT'D)

I am afraid you are too late.

Nevil looks down at his phone. It is unlocked. A button labeled "Home" is in the center.

He raises a finger to press it.

Suddenly his head snaps back. Angelica holds tight and pulls on the lanyard strung around Nevil's neck.

He sticks a thumb under the lanyard near his throat and pulls back.

He steers with the hand holding the cell phone.

Angelica pulls hard. Nevil fights back. He tugs on the lanyard with his thumb.

ANGELICA
(yelling in Nevil's ear)
You have been too evil too long.
(Angelica tugs hard)
You deserve to die.

The lanyard cuts into her hands. Nevil gags.

Nevil releases the steering wheel and the van swerves.

He releases his thumb from the lanyard, raises the cell phone to that hand, and touches the "Home" button.

INT. ROSEN HOTEL - DAY (CONTINUOUS)

The event registration area is empty. The evacuation crowd outside is noisy. The guard stands at the entrance of the exhibit hall. Al enters the front doors with Chad.

AL
Abdi is trying to disable the
detonation device.

CHAD
Good thing Roche didn't ...

Suddenly, a BLAST from the exhibition hall blows open all of the doors.

The security guard is blown off her feet half way across the room.

Al and Chad duck as a door flies by. They fall to the floor and cover their heads.

Display materials, flyers, and folding chairs tumble and fly past them.

EXT. ROSEN HOTEL - DAY (CONTINUOUS)

The front doors fly open and papers, smoke, and dust whoosh out into the crowd. People fall to the ground. Others run.

The dust settles. People get up. The crowd noise and traffic cease. All is quiet. A seagull floats by. Disney World flags flutter in the distance.

EXT. FLORIDA HIGHWAY - DAY (CONTINUOUS)

The van sways and swerves back and forth along the highway.

The FHP car, lights flashing, siren BLARING, follows close behind but backs off.

INT. STOLEN VAN - DAY (CONTINUOUS)

Angelica maintains her grip on the lanyard. She pulls hard.

NEVIL

(choking)

Ha! Too late angel. Too late!

ANGELICA

You don't deserve to live!

(Angela pulls more)

Now you've killed more innocent people. - Arg!

Now Angelica tugs as hard as she can. She GROANS and puts her feet on the back of the front seat. She pulls with all her strength.

Nevil drops the cell phone.

He reaches back and grabs Angelica's hand. Now no one steers the van.

It veers onto the shoulder.

It's bumpy.

NEVIL

You. Will. Die. Too!

Nevil looks in the windshield rear view mirror. Angelica sees his face and eyes in the mirror.

Their eyes meet.

Nevil's eyes widen and roll back. Then close. He relaxes.

NEVIL (CONT'D)
(guttural rasp)
I'm. Sorry.

Nevil releases Angelica's hand. Both hands fall to his side.

ANGELICA
Die you bastard!

Angelica presses her feet against the back of the driver's seat even more and leans back with all her might.

Nevil relaxes completely.

Angelica pulls harder and lets out a blood-curdling cry.

ANGELICA (CONT'D)
Ga-a-a-ahhh!

Through the windshield she sees the van leave the road and bounce through a field.

She still pulls. Harder. Her hands bleed more.

The bouncing jolts Angelica loose from her hold on the lanyard. She falls to the floor behind the front seat.

Nevil falls from his seat onto the front floor and the accelerator.

Nazir pushes past Angelica and leans over the driver's seat. He grabs the steering wheel and twists it toward the highway.

EXT. FLORIDA HIGHWAY - DAY (CONTINUOUS)

The van pops out onto the highway in front of the FHP car.

The FHP car slams on its brakes. It barely misses the suddenly appearing van.

The van crosses the median onto the other side of the road.

An oncoming car brakes and swerves out of the way.

The van turns back onto the highway on the wrong side.

Oncoming traffic darts left and right to miss the van.

The van veers back to the right and crosses the median again, splashes through standing water and mud, and almost hits the FHP car.

It crosses the right-hand lane and plows through a fence into a field. It finally comes to rest through a splash of mud, in a cloud of plant and dirt debris.

The FHP car pulls up.

Two FHP OFFICERS get out, MIRANDA, 28, and RICARDO, 25. They take out their handguns.

Miranda approaches the driver's side of the stolen, mud-splattered van.

She sees Nazir hugging the steering wheel, splayed out over Nevil's body, his feet in the back.

She points her gun at Nazir.

MIRANDA
Show me your hands mister.

NAZIR
See? Right there. Cop lady.

Nazir points with his head to his hands frozen to the steering wheel.

NAZIR (CONT'D)
Please help. Angel lady hurt bad.

Miranda sees Angelica on the floor behind the front seat.

MIRANDA
Ricardo, check in back. See if anyone else is in there.

Ricardo opens the side door, gun in hand.

RICARDO
Nobody but this lady. She's alive, banged up. Looks like she's - well, having a panic attack or something.

Angelica trembles. Her hands bleed where she pulled on the lanyard. She stares out at - nothing.

RICARDO (CONT'D)
Come on out lady. We'll get you help.

Angelica doesn't move. She crouches in the fetal position.

Miranda helps Nazir get out. Nazir sits on the ground next to the van.

RICARDO

I think she's in shock. What about the other guys.

MIRANDA

Got the driver out. He's tame.

Miranda reaches into the van and checks Nevil for a heart beat.

MIRANDA (CONT'D)

The other guy's dead. Looks like he's been - strangled?

Nevil's eyes are still open. He looks at peace.

EXT. FLORIDA HIGHWAY - DAY

A police helicopter looks down on several cars, curious passers-by, that are stopped along the highway.

An ambulance approaches in the distance.

A second FHP vehicle sits near the spot where the van left the highway.

The van rests in the field, doors open. Three people are on the ground, one covered completely by a blanket. The FHP officers attend to the others.

EXT. ORLANDO HOSPITAL - DAY

It's early morning. The sun is just coming up.

INT. ORLANDO HOSPITAL

ANGELICA'S ROOM

Angelica lies in bed, her head wrapped in bandages, one arm in a sling. She is sedated and calm.

Fahim sits by her bed and touches and pats her other hand. She looks at the ceiling. She turns and looks directly into Fahim's eyes.

Fahim suddenly pulls his hand away. His face shows shock.

FAHIM

Angelica. You have changed.

She stares at Fahim.

FAHIM (CONT'D)
What happened?

ANGELICA
I think you know.

FAHIM
Possibly.

ANGELICA
Tell me.

FAHIM
All these years you have changed or
converted bad, evil people. You
made them into good people. You
removed all the evil from them.

ANGELICA
And?

FAHIM
You always wondered where that evil
went.

ANGELICA
Now I know. - It's all inside me.

Angelica turns away.

FAHIM
Yes.

ANGELICA
I know what it feels like to want
to kill. To destroy a human life.
And I did it. - And it felt so -
so, exhilarating.

Angelica turns and faces Fahim. Her eyes widen as she stares
at him. She attempts to get up.

Fahim stands and backs away.

Angelica's free arm is strapped to the bed frame. She slumps
back into bed and turns back toward the wall.

FAHIM
You must fight it.

ANGELICA
You need to lock me up. Before I do
something bad. Again.

FAHIM
You are not bad. You saved many
people.

ANGELICA
(muffled into a pillow)
But I killed Nevil. And I wanted
to. And it felt ...so ...so
...good.

FAHIM
We are looking for a place for you
to recover.

EXT. FBI HEADQUARTERS (ORLANDO) - DAY

The sun is barely up.

Connor and Justine stand by the open back door of an FBI SUV.

Angelica sits handcuffed inside next to Salah. Chad and Al
sit in the front.

JUSTINE
We'll miss you, Angelica. Stay in
touch.

ANGELICA
Okay. Sorry I've turned into such a
bitch ...

Connor cuts her off.

CONNOR
... Don't say that. You'll be
better. Salah and Fahim will take
care of you.

Salah pats Angelica on the arm. She pulls back with a jerk.

SALAH
Yes. I will. - She will get better.

From the driver's seat Chad turns toward the open back door.
He addresses Connor and Justine.

CHAD
We'll get her to our safe house in
the mountains of North Carolina.
Fahim is already there, preparing
for her arrival. He will work with
her. Salah will help. Simple.

CONNOR

That's what you said last time.

CHAD

We mean it. We'll help her get better. She saved hundreds - probably thousands - of lives. That's the least we could do.

JUSTINE

We'll miss you, Angelica.

ANGELICA

I know. I'm sorry and ... I'm so bad.

CONNOR

No you're not. You're our angel.

Connor closes the back door.

The SUV drives off.

Justine and Connor stand alone in the parking lot. They wave and watch their daughter Angelica disappear in the FBI SUV.

JUSTINE

Oh Connor. Do you think they can make her better?

CONNOR

Well, if they can't, Angelica's touch will never be the same. - Ever.

JUSTINE

God help them. - And God bless Angelica.

Morning clouds look down on the sad couple and the SUV taking away their daughter.

A few cars arrive at businesses nearby.

The work day begins. As usual.

THE END