

TERROR ON THE RUN

Written by

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FADE IN:

INT. CIA HEADQUARTERS - LANGLEY, VA - PRESENT DAY

A large US Flag stands in the corner of the room. A CIA emblem hangs on the wall next to the flag with the words "LANGLEY, VIRGINIA" stenciled on it.

CIA AGENTS work at the open PC stations in the center of the office. Most are dressed from the same page of the SEARS catalogue - dark suits, white or blue shirts.

The agents' cryptic chatter and the clatter of PC keyboards set the ambiance as we spot senior-ranking JOB TITLES on the closed doors of the rooms along the perimeter of the office.

SUPER: "BEFORE THE IRAQ WAR"

At the center of the office, JOHN BLATNIK, graying, retiringment age perhaps, inspects SATELLITE PHOTOS. A fake OSCAR STATUE sits conspicuously on his desk. A STAR OF DAVID hangs around the statue's neck like a medallion.

John calculates a measurement on a photo with a ruler. He turns to his PC and punches in a few numbers. A map appears on his screen. The phone rings. He answers it.

Talking on the phone at the desk next to John is GEORGE ADAMS, 50's. A few SATELLITE PHOTOS, a MAGNIFYING GLASS, a phone, a PC and a SHARPSHOOTER TROPHY define his work space.

INSERT SATELLITE PHOTO of military men hoisting crates into a truck in back of a palace. The inscription, IRAQI PALACE #3, is stenciled on one the photos.

GEORGE (O.S.)  
Sausage and Cheese.

EXT. US EMBASSY IN TORONTO, CANADA - CONTINUOUS

In an establishing shot, a US flag flaps in the breeze as if it is competing with the Canadian Flag, which is also flapping in the breeze on a pole two yards away. A US Embassy SYMBOL is displayed on the outside wall.

INT. US EMBASSY, TORONTO, FIRST FLOOR

We move inside the building, past several SECURITY GUARDS and EMPLOYEES entering the building. We hear the voice of a woman who is talking to George.

WOMAN'S VOICE (O.S.)

Dad, don't you want anything  
besides sausage and cheese?

INT. US EMBASSY IN TORONTO - THIRD FLOOR OFFICE - CONTINUOUS

ELLIE ADAMS, college age, smartly dressed, has her cell phone to her ear. She is the voice taking to George.

ELLIE

It's Father's Day, Dad. Don't you  
need anything besides food?

SUSANNA BLATNIK sits across the aisle from Ellie. She is also a young lady, business-type, except for biting her fingernails. She rips off a chunk of nail and spits it out.

Ellie rests her cell phone on her shoulder. While talking she shoots a rubber band and hits a picture on the desk in front of her. The name plate on that desk reads PETER KLINE.

A MAINTENANCE WORKER of Arab descent perhaps, with cold, penetrating eyes, sweeps a broom in the same spot over and over again while he listens to Ellie talking on the phone.

SUSANNA

Tell your dad I said, hi. And tell  
him to give my dad a kiss for me.

INTERCUT -- the phone conversation with George at the CIA office in Langley, and Ellie at the US Embassy in Toronto.

George looks at John, who is still talking on the phone. He takes a visual - shudders at the thought.

GEORGE

Yuk! Tell her I will not kiss him.  
That's disgusting.

(MORE)

**GEORGE (CONT'D)**

And listen, Sweetie. I like those little Hickory Farm sausage and cheese things. That's what I want for Father's Day. Okay?

Ellie turns turns her head and looks out the window and becomes distracted by an AIRPLANE that is seemingly headed right for the Embassy. She stands and is fixated on the airplane while she slowly walks to the window.

**ELLIE**

Well, I already got you something for Father's Day. It's in the mail.

While George improvises on the phone, Ellie's face shows a growing concern at the SOUND of the plane which gets louder and louder as it gets closer. The airplane takes a sharp turn, heads away, and Ellie gives out a tiny sigh of relief.

Ellie looks out the window, down by the entrance, and sees PETER KLINE walking up the path to the gate. He flashes his ID and walks into the compound. He looks up and spots her. He raises his arms and does a 'Rocky' dance and twirls.

**GEORGE**

Ellie. Speak. What's the matter?

**ELLIE**

Nothing. Peter is late again. Tell Mr. Kline he raised a bum.

**GEORGE**

Speak of the devil.

THOMAS KLINE appears at one of the perimeter offices. His job title, Director Of Satellite Communication, is inscribed on a name tag on the door.

Thomas sees George and throws him a 'five minute' sign.

**GEORGE**

Peter's dad is waving us to a meeting. Gotta go, honey. Father's Day's this Sunday, you know.

ELLIE

Duh! We already have our tickets.

END OF INTERCUT

We stay with Ellie at the Embassy. She continues looking out the window and catches a glimpse of Peter walking into the building and out of view.

ELLIE (CONT'D)

I'll see you Friday night. I love you too, Dad.

Ellie hangs up. She places the CELL PHONE on the WINDOW SILL and continues looking out at the activity below: a security guard checking in a car at the gate; a handful of people walk by the gate to the building next door. Nothing suspicious.

Ellie turns around to go back to her desk and she notices the Arab maintenance man still sweeping the floor. Their eyes meet. He whispers something in Arabic. It can't be good.

Ellie throws him an icy stare and he throws one right back. She walks to her desk. He moves on.

SUSANNA

I think he just called you a lazy bitch, Ellie.

BACK AT THE CIA OFFICE

A TV sits in the corner of the room high on a bracket so everyone can see. George is alternately looking at the CNN broadcast and the pictures in front of him.

John, still on the phone, tries to get George's attention.

TV HOST (V.O.)

Ambassador Hussammi spoke at the UN yesterday and said that Iraq begins a new era of cooperation pointing to the voluntary decimation of twelve Weapons of Mass Destruction.

John snaps his fingers at George.

TV (V.O.) (CCNT'D)  
 He also said the incineration and  
 dismantling of Iraq's entire  
 arsenal of chemical weapons should  
 make the UN leaders realize that  
 Iraq negotiates in good faith ...

John reaches for the remote and hits the mute button and puts  
 the remote down on his desk.

GEORGE  
 (whispering)  
 Who are you talking to?

JOHN  
 Ari. He wants you conferenced on.

George waves his hand. He does NOT want to talk to Ari.

GEORGE  
 We have to go to a meeting.

JOHN  
 (into the phone)  
 Yes, Ari. He's right here.  
 (looking up)  
 George. Line three. It's Ari.

George makes a fist at John. He picks up on line three and  
 grabs the remote from John's desk at the same time. He turns  
 the sound back on.

GEORGE  
 Hello, Ari. How's the tourism  
 business in downtown Jerusalem  
 these days?

INT. ARI'S HOUSE NEAR EAST JERUSALEM

ARI ADLER maneuvers in his modestly equipped kitchen with  
 quick decisive motions, chopping onions. His eyes water from  
 the onion fumes. He wipes his tears.

Ari multitasks with great ease: he talks into a speakerphone, tosses a salad, and watches CNN on the TV which plays in the adjacent living room.

INTERCUT the phone conversation between Ari and George.

ARI

Don't be a smart ass, George. I know you're watching CNN.

George looks at John and grits his teeth at him.

GEORGE

Yeah, so?

ON ARI'S SINK

A cockroach is motionless except for its waving antennae. Ari slams his fist on it. It wiggles. Wounded.

ARI

GEVALT!

He swipes it off the counter to the floor. He stomps on it and the crunch SOUNDS like he's stepping on a potato chip. He kicks it into the corner where it lands next to four or five other cockroaches which had similar fates.

ON THE TV

The ambulances, the faces, and broken bodies show the contemporary horror in a CNN news report about a suicide attack in Israel.

ARI (CCNT'D)

Listen, George. John just told me you and he are planning to retire.

George points to his mouth then makes puppet motions with his hand to John. His message is clear. John has a big mouth.

GEORGE

That's right. I'm going to teach at Virginia next Spring. John wants to be an actor. Did he tell you that?

John slams his hand to his face.

JOHN  
(whispering)  
Now who has a big mouth.

ARI  
Yes. I know. I saw him in NOISES  
OFF at your community theatre last  
time I came out. He was very good.

GEORGE  
(loud - for John to hear)  
Oh. You thought he stunk too?  
And you saw better acting from a  
stuffed sock? Interesting.

John, hearing this, appears hurt, shocked. George smiles,  
satisfied. They are even now.

ARI  
Don't retire, George. Take the next  
year to get your replacements up to  
snuff, then retire.

GEORGE  
Ari, we'll break in the new guys  
ourselves. I'm sorry we have to cut  
you short. We got a big meeting.

END INTERCUT

INT. CIA MEETING ROOM - A LITTLE LATER

Thomas and PAUL sit, waiting. Paul hands Thomas a paper.

PAUL  
We won't be reviewing the satellite  
photos this morning.  
(pointing to the paper)  
This was just intercepted.

John and George walk in with satellite photos in their hands.



PAUL (CCNT'D)

John, George. Sit. Read this.

Paul places a paper in front of them. George tosses his satellite photos on the table and while they read,

PAUL (CCNT'D)

It was intercepted in Germany.  
Israeli intelligence picked up the exact wording from another source.  
Tell me what you make of it?

THOMAS

Well, boss. Let's see.

(reading)

Two goalies hit 50 home runs 24 hours before celebrating.

(Looks up from the paper.)

Goalies? That's soccer or hockey.

JOHN

What countries are good at soccer?

GEORGE

Latin. European countries.

THOMAS

The US and Canada have professional hockey teams. Maybe Russia.

PAUL

Fifty home runs. That's baseball.  
United States all the way.

OMAR KHALED bursts into the room. He has a pencil behind his ears. His tie is loosened, and his shirt is disheveled, as if he has already put in a full day.

He takes an extra long look at Thomas, then at George, and then at John. He talks with a mid-Eastern accent.

PAUL (CCNT'D)

Omar! We're in a meeting here.

OMAR

I know, sir. This is important. We debriefed a prisoner today and he says a strike is planned for this week at the US Embassy in Toronto.

George stands. Paul waves at him to sit.

PAUL

How good is this information?

OMAR

We did a full court press. I'd say at least fifty-fifty.

PAUL

Thomas, isn't that where Peter is doing a summer internship?

THOMAS

Yes. So are Ellie and Susanna.

PAUL

Good, God! Omar, sit. Help us.

Paul hands Omar a copy of the statement. They all look at the paper with a renewed interest.

PAUL (CONT'D)

Okay, guys. Don't panic. We'll get to the bottom of this.

(Reads the statement)

Twenty-four hours ... one day.

THOMAS

Shit!!! That's it. Hours means days. 24 days before celebrating. 24 days before July fourth.

PAUL

Who's got a calendar?

Thomas slides his calendar over. Paul begins counting from the 4th of July backwards. He stops at twenty-four.

PAUL

My God! That's today.

INT. US EMBASSY IN TORONTO, CANADA

Ellie, at her desk, opens her mail with a LETTER OPENER. Her cell phone RINGS. The ringing sound is distant. She spots her cell phone on the windowsill where she left it.

Peter, sitting in front of Ellie now, also hears the phone and notices it on the sill.

PETER

Want me to get it for you?

Ellie shakes her head, and with the LETTER OPENER in hand, she gets up and walks to the window. She picks up the phone, looks through the window and sees a TRUCK barreling down the road towards the Embassy.

ELLIE

(into the phone)

Hello.

GEORGE (V.O.)

Sweetheart. I want you and Peter and Susanna to get out of the Embassy building right now. NOW, Sweetie. No questions. Just do it.

Ellie notices the truck's speed is abnormally fast. She stiffens up, turns, looks towards Susanna and Peter who are busy at their desks. Peter turns and looks at her. He smiles.

The Arab maintenance man is walking towards her work area wearing a raincoat and holding it shut as if hiding something. Ellie snaps back to the window sees the truck smashing through the gates. It speeds towards the building.

Peter spots the maintenance man and notices a detonator dangling from the Arab's neck like a stethoscope.

ON ELLIE

She turns and sees the Arab man at the end of the aisle.

ELLIE

Dad, you know I love you ...

GEORGE (V.O.)

Of course, Sweetheart. Now, get out  
of there.

ELLIE

Bye, Dad.

(yelling to Peter)

Stop him.

Just as she says this, the Arab opens his raincoat revealing a body suit of explosives. He cackles.

ARAB MAN

(Arabic; English subtitle)

Whore!

Peter grabs him from behind and as they struggle for control of the detonator, Ellie runs towards them with the LETTER OPENER held high. When she reaches the Arab, she thrusts the letter opener deep in his eye socket.

An explosion below rocks the building from below and sends Ellie flying. Smoke billows. Chaos ensues. Terror reigns.

Within seconds part of the third floor collapses to the floor below. Peter, the Arab Man, and Susanna disappear along with sliding chairs and tables.

Ellie struggles to stay on the third floor as debris falls on her, pinning her. Crushing her.

INT. A HOSPITAL IN TORONTO, CANADA - DAYS LATER

Ellie is lying unconscious in a hospital bed with a respirator mask on.

George and his wife, MARTHA, 50s, sit next to her. The predominant SOUND in the room is Ellie's BREATHING.

Martha tries to make Ellie comfortable while talking with George. She moves Ellie's arm, fluffs the pillow, tucks in the blankets, etcetera.

GEORGE

They recovered pieces of their bodies. They ID'd them by comparing Lucy's and Abby's DNA ...

MARTHA

George! I don't want to know that.

GEORGE

I'm sorry. I'm ... sorry.

(pause)

Tom's having something at his place after the services tomorrow.

MARTHA

I can't go, George. I can't face them. Peter and Susanna were like our own children. They went to the same... Ellie survived and they didn't...I can't go...I just can't.

INT. MAHONEY'S FUNERAL HOME - STATESIDE - NEXT DAY

Thomas and his wife, LUCY, and John and his wife, ABBY, sit in the front row of the viewing room.

A few yards away are two closed caskets. On top of the caskets are pictures of Peter and Susanna.

John leans into Thomas and,

JOHN

If you were God, how would you dispense justice?

THOMAS

I think God helps those who help themselves. But ... God help you if you get caught.

Omar sits in the back among dozens of PEOPLE - some are co-workers we have already seen. He spots George who appears by the entrance. Omar gets up and comes over to greet him.

GEORGE

How are Thomas and John doing?

OMAR

As well as can be expected. Their children's remains, what was left of them, have been cremated. They decided to have a casket display to help everyone come to closure.

THOMAS sees George and Omar talking. Thomas gets up and we follow him to the entrance.

THOMAS

(to George)

How is she? Anything new?

GEORGE

Still paralyzed. Unconscious. I'm so sorry for you and Lucy ...

THOMAS

Yeah. Me, too.

(to Omar)

Have you found out who did it?

OMAR

Hashim claimed responsibility.

They all reflect for a beat.

OMAR (CONT'D)

Your children are heroes. They stopped the inside bomber from doing his deed. Saved two, three hundred lives maybe.

They all fall silent. After a beat -

GEORGE

Gonna pay my respects.

John is already on his way over and, when he meets up with George, they hug.

George continues towards the front row to the wives where he gives more hugs and condolences.

John meets up with Omar and Thomas. Omar nods to John and goes back to his seat leaving John and Thomas to themselves.

THOMAS

We have to talk to Ari.

They focus on George who's kneeling by the casket now.

THOMAS (CONT'D)

We don't say anything to George  
right. Nothing to anyone.

(Resp to John's nod)

Happy Father's Day.

INT. ARI'S BACK YARD NEAR EAST JERUSALEM -- DAY

Ari is shooting a machine gun.

BENJAMIN, a tall, physically fit man in his forties, loads another gun as Ari's machine gun jams.

ARI

This is crap. We get all the  
rejects.

Ari's cell phone rings. He removes it from his pocket and answers it.

INT. CIA BUILDING, THOMAS' OFFICE

Thomas and John huddle by the speakerphone at the desk. The door to Thomas' room is opened slightly and through the opening we can see George working at his desk.

INTERCUT Thomas' phone conversation with Ari.

THOMAS

Hello, Ari. Thomas here.

Ari cups the phone and leans over to Benjamin.

ARI

It's Thomas Kline.

(into the phone)

Hello, Thomas. I was going to call you. I talked to the Commander. He doesn't particularly like the idea.

THOMAS

What part doesn't he like?

ARI

Well, the cargo, for one thing. It's not exactly something you'd buy at Home Depot, you know.

JOHN

(whispering)

Cargo?

Thomas jots down "WMD" on a piece of paper.

THOMAS

It's your intelligence that says the cargo's in one of the palaces. What's really bothering him, Ari?

ARI

If we're going to supply the truck, and chopper, guns and munition, Commander Bergman wants more involvement from you guys.

THOMAS

John and I have already volunteered to fly over ...

ARI

Not you, Thomas. We need you there. You're the only one who has the authority to reposition the satellite for the pictures we need.

Benjamin hands Ari another gun and Ari puts the phone down and shoots. He nods to Benjamin then picks up the cell phone.



ARI

Sorry about that. Where were we?  
Oh, yeah. He wants George over here  
to help us as well. And John also.

JOHN

Why not just me? Let Thomas stay  
here, and I'll go.

ARI

No, John. He wants to diffuse blame  
if we get caught. If it's just you  
from the States, and something goes  
wrong, it would be seen as a  
personal thing and Israel takes the  
fall. If you and George are here,  
it would be seen more like a  
collaboration between countries.  
You see what I mean?

END INTERCUT

INT. CIA BUILDING, GEORGE'S DESK -- A LITTLE LATER

George, on the phone, looks tired, disheveled. He sees John  
leave Thomas' office. He swivels around for privacy.

GEORGE

(into the phone)

Martha, don't cry. Please.

(softly)

Be thankful she's alive.

(pause)

I know Ellie is not out of the  
woods, but she's going to be okay.  
She's got a strong will.

(sighs)

Please stop crying.

EXT. WALKING PATH AROUND THE LANGLEY CIA BUILDING - DAY

George, John and Thomas are walking on a bicycle path close  
to the CIA building. They are alone.

GEORGE

(to Thomas)

So let me get this straight. You're going to stay here and collect satellite photos of the Hashim camp while John and I gallivant around Iraq, steal a WMD as they move it from one palace to the other ...

JOHN

We call it cargo.

GEORGE

And then we're going to truck this cargo some 300 miles or so, set it off at the Hashim camp somewhere in Iraq, kill most of 'em in one big bang, and contaminate the planet with anthrax or something?

Silence prevails. John gives George a high brow.

GEORGE (CONT'D)

And the Iraqi battalion will just stand by and watch it happen?

THOMAS

CNN is all over the palace. You'll get very little resistance.

JOHN

It's a good plan, George.

GEORGE

You're not the only one who can reposition the satellite. They'll be taking satellite pictures every few seconds. They'll see us.

THOMAS

I'll order the satellite to be repositioned at the proper times. Don't worry about that. That's the least of our worries.

JOHN

It'll only take us a few minutes.  
We'll be out before they know it.

GEORGE

Those crates are decoys. We all  
know that, for chrissakes. A statue  
of an Arabian Knight or an ivory  
carving from Nimrud, or something.

JOHN

Not all of them are decoys, George.  
Not the one we'll be taking.

Silence befalls the group. Both John and Thomas wait for  
George to speak.

GEORGE

So, this is where your bereavement  
counseling has led you?

JOHN

That was uncalled for, George.

GEORGE

You're right. I'm sorry.

THOMAS

Actually, the group meetings have  
been very good. I don't internalize  
my anger anymore.

JOHN

Acting class is very good therapy.  
I'm able to channel my emotions  
now. Not easy. I still don't have  
the range like some of them. Do you  
know the women students cry at the  
drop of a hat. I'm trying to summon  
the emotion to do that. Casting  
directors love that. When a man  
cries, I mean.

GEORGE

Stop! I'm not going to risk my pension. I've got responsibilities beyond saving the world.

George stops walking, as does Thomas and John.

GEORGE (CONT'D)

Listen. I am so sorry that these pricks killed Susanna and Peter. And I thank you for the compassion you're showing Ellie. But I'm not doing it. Please leave me alone.

As he walks in the opposite direction, George looks back and--

GEORGE (CONT'D)

Don't worry. I'm not going to say anything to anyone.

ON JOHN AND THOMAS (after a long pause) -

JOHN

Omar is a Christian, you know, and Hamas killed his parents years ago, and he's got issues there.

THOMAS

Yes. I know, John.

JOHN

He's well versed on their infrastructure. Their language.

THOMAS

Please. Ari won't accept an Arab as part of the operation.

JOHN

Maybe. But we haven't asked Ari. They might accept him.

(pause)

They're starting the palace inspections soon and we're running out of time. At least talk to Omar.

INT. INTERROGATION SPY ROOM -- DAY

Omar looks through a one-way window watching an INTERROGATOR work on an ARAB PRISONER in the interrogation room. Omar shows no emotion as he listens to SOUNDS of physical abuse.

AGENT TWO pokes his head in and -

AGENT TWO

Thomas Kline wants to see you in  
his office.

INT. JOHN'S DESK -- LATER

John looks up from his desk and sees Omar leave Thomas' office. After a beat, Thomas appears at his office door, waves his hand at John indicating 'not good and not bad'.

John gets up and walks over to the water cooler which is a few feet away from Thomas. As John takes a drink -

THOMAS

He said he'd help any way he can,  
but he won't go to the Middle-East.

ON GEORGE

While working at his desk, a mail messenger wheels his cart up to him and tosses a package on the desk.

INSERT PACKAGE

The sender is ELLIE ADAMS, from the US EMBASSY in TORONTO. George opens the package hesitantly. Its contents is Hickory package of sausage and cheese.

INT. ELLIE'S HOSPITAL ROOM, INTENSIVE CARE -- NIGHT

Ellie lies in her hospital bed. Her head is the only part of her body she can move. The oxygen mask covers half her face. She breathes in slowly, laboriously.

Ellie can see the nurse working at her station through the glass window.

A cart is wheeled in front of the Nurse obstructing her view of Ellie.

Tears run down Ellie's face. She jerks her head back and forth in quick motions, then stops, and takes another look through the window. No one is looking.

With unusual dexterity, Ellie manages to get the mask to slip off her mouth and nose. She has a much harder time breathing now. She breaths slow and evenly and gathers in less air with each breath.

As her breathing becomes more shallow, she looks peaceful. The cadence of her breathing gets shorter until she stops breathing altogether and the monitor emits a continuous tone.

EXT. FUNERAL SITE -- DAY

A group of MOURNERS surround a casket while a PRIEST gives a eulogy (improvise) over Ellie's casket. George and Martha sit in the front row. Lucy wipes her tears while George sits and stares, stoic-like.

INT. FIRING RANGE -- EVENING

George and several other AGENTS stand frozen, like statues with their arms extended forward and pistols tightly gripped. A target is some distance away and faces each agent.

A VOICE comes booming over the loudspeaker.

VOICE (O.S.)

GO!

Each agent begins firing. George empties his pistol quickly while the other agents discharge their guns at a slower rate. After the last man is done, the targets race forward on an electronic pulley. Each target is the same - a silhouetted figure and a bull's-eye over the heart.

The center of the targets have varying degrees of 'hits'. But George's target has no 'hits' at all. Instead, all the bullets have hit the shadow's head. The figure's eyes are ripped off the page.

INT. MEETING ROOM CIA BUILDING -- A FEW DAYS LATER

At the end of a meeting, AGENTS make small talk while they pick up their notes and leave (improvise).

Omar, John, and Thomas are taking their time.

THOMAS

Have you talked to George today?

JOHN

Yeah. He doesn't sound good.

OMAR

He didn't look good at the funeral.

THOMAS

Martha told Lucy he's boozing it pretty bad the past couple of days.

Just as Thomas says this, George comes in and closes the door behind him and glares at Omar as if he profiling him.

THOMAS (CONT'D)

George, Omar is ...

George holds up his hand, like a traffic cop, and Omar glares right back at George as if there is going to be a showdown.

OMAR

I'm an American, George. But I can't change my skin color.

GEORGE

This Hashim group ... why did they break off from Hamas?

OMAR

They didn't like the way A'mar Shubik was running things, and they wanted to expand their attacks to international territories.

JOHN

Everyone here feels your pain ...

GEORGE

No. Don't go there, John. Please.

(to both Thomas and John)

I'm in.

(to Omar)

Just give me a little time, ok?

Omar nods. He understands.

INT. GEORGE'S HOUSE, DEN -- NIGHT

George, sits at a desk, staring at a PC monitor, misty-eyed.

ON THE MONITOR: *Love is pure, like innocence is a child. My daughter! I thought of you today. And I just smiled.*

Martha appears at the door.

MARTHA

You sure you don't mind me going to  
my sister's for a couple of days?

George shakes his head.

MARTHA (CONT'D)

You coming to bed?

GEORGE

Soon.

INT. AIRPORT -- DAY

George and John walk ahead of Thomas and Omar who are in hearing range. George carries an attaché case.

JOHN

What did you tell Martha?

GEORGE

I told her I was seeing a guru in  
the mountains to get in touch with  
my inner self. You?



JOHN

I told Abby I was going to the lake to do some fishing. She wanted to come but I told her I needed the time alone. She was a little upset.

THOMAS

With luck we'll be home in 2 days.

Omar stops short and points to the OVERHEAD CAMERA.

OMAR

We stop here, guys. No sense getting all of our pictures taken.

Omar hands George and John a folder.

OMAR

Some common words in Arabic. The phonetic pronunciation is on the far left. Try a couple?

JOHN

Most of these words are vulgar.

OMAR

Vulgarity gives the impression you've been there for awhile. It could save your life.

THOMAS

Could get you killed, too. You don't want to say 'up yours' to someone strapped with dynamite.

JOHN

(reading)

Cus!

(subtitled *Fuck you.*)

OMAR

Don't say that unless you're looking for a fight. There's practical phrases too. Do you have Om - mother?

GEORGE

(chanting)

Oom. Oom. OOOOOOM!

THOMAS

Your wallets. Did you check them?

JOHN

We took out all the compromising stuff. Charge cards. Pictures ...

OMAR

Okay. Listen to me. This is important. If you get caught, you need to tell them a lie ...

Omar looks to Thomas.

THOMAS

You know the drill. You need to make them believe you got something they want. You just can't blurt it out, else they won't believe you.

GEORGE

You mean we have to get our heads crushed first?

OMAR

The real point is, don't get caught. If you do, have a good lie ready. It keeps them busy. You live a day or two longer that way.

JOHN

They could use us as hostages.

GEORGE

We're not getting caught.

OMAR

Have a good lie ready just in case.

THOMAS

Now, go make the world safe.

INT. AIRPLANE -- LATER

John and George sit together. John looks out the window to a range of wispy clouds. Peaceful. Calm.

JOHN

Are we doing the right thing?

GEORGE

I don't know. Every time I try to think it through, I think of Ellie.

JOHN

Yeah. Me, too.

GEORGE

Tell me something. Aren't the Arabs and Jews brothers, genetically speaking? I mean, you could be related to the Arab dictator or something, right?

JOHN

We are all descendants from Abraham, if that's what you mean? Don't start with tha crap George.

GEORGE

Why do you hate each other so much? It's not just the past fifty years. It's been forever.

JOHN

Hate is part of human nature. Why do you hate a cousin, or an Uncle?

GEORGE

Wasn't Abraham messing around with a slave girl ... Haber ...

JOHN

His wife was barren, so Sarah allowed Abraham to mess around with their slave, Hagar.

(MORE)

JOHN (CONT'D)

That's how Abraham got his first son, Ishmael. He's pertinent to the Arabs somehow. Rituals, eating habits, maybe. Now his other wife, Keturah ...

GEORGE

My God! How many wives did he have?

JOHN

He had a few, I guess. It was two-thousand BC, George. They didn't even have pre-nuptials back then.

GEORGE

Yeah. Right. Okay, so Ishmael ... what's his connection?

JOHN

Connection?

GEORGE

Yeah. You know, someone begets Abraham, Abraham begets Ishmael, Ishmael begets the Arabs.

JOHN

(laughs)

Keturah bore Abraham six sons. Many Arabs trace their genealogies to them. And Sarah, his first wife, finally conceived Isaac who is the Jewish line.

GEORGE

So, like I said, the Jews and Arabs are brothers.

JOHN

What is your point, George?

GEORGE

Who knows? I've been angry at my brother all my life. He's fifty now and he's still doing drugs.

John opens up his folder. Then George does the same.

GEORGE

Om.

JOHN

Mother.

(reads)

Shokran?

GEORGE

Thank you.

(reads)

Waj ab zib!

JOHN

That's not on the list.

GEORGE

It's number forty-seven.

JOHN

(reading)

An infection in your penis!

(slaps the paper down)

Omar's quite the comic. xx

INT. ISRAELI INTERNATIONAL AIRPORT, TEL AVIV -- LATER

Ari waits at the Custom's Gate as John and George approach. John and Ari hug. Ari shakes George's hand. As they leave -

JOHN

You look upset, Ari. What's up?

ARI

Hamas moved to the heart of Tel Aviv. Three bombings in the past twelve hours caused fifty deaths.

JOHN

I'm sorry to hear that. Is this going to effect our plan?

ARI

The military are up to their yarmulkes with maneuvers today. The UN Inspectors are moving on Palace Four tomorrow. So are we. We have strong evidence that our cargo will be exiting the palace before the inspectors enter. We're good to go.

EXT. THE ISRAELI INTERNATIONAL AIRPORT - CONTINUOUS

They exit the airport building. Ari's car is parked in front with flashers on. All the bags except George's attaché case are thrown into the trunk. Ari ushers them to their seats,.

ARI

Jump in. I live in a small town between Jerusalem and Bet Shemesh. It'll be a little over an hour. You got the photos of the camp, George.

George pats his attaché.

INT. CAR -- LATER

John is in the front with Ari talking while George picks up maps and photos that are on the floor. He looks at one map.

INSERT -- photo of an Iraqi Palace. George flips it over to a map of southeastern Iraq.

GEORGE

You got a map of Iraq here. Looks like New Jersey.

ARI

Yeah, it does, doesn't it. The circle is where we think Hashim is. The big X is where the PLO has Israeli prisoners. That's our secret mission, by the way. That's what General Rush thinks we're doing, trying to get our soldiers back.

(MORE)

ARI (CONT'D)

It was the only way the Commander could get us the equipment on such short notice.

(pause)

Those other smaller X's are where secret PLO camps are.

GEORGE

They're all over the damn place. Jordan. Syria.

ARI

What a world we live in, huh?

(pause)

By the way, we're making a pit stop in the heart of the unrest in East Jerusalem. I need to take care of some business with the Commander. It might be a little hectic.

GEORGE

Can we stop somewhere? I'm hungry.

INT. RESTAURANT SOMEWHERE OUTSIDE TEL AVIV -- LATER

The men have taken their last bites, and the waitress walks into view, lays down the check, and leaves.

ARI

So, have you thought what you would say if you get captured?

GEORGE

Why does everyone talk about getting captured? No one is getting captured.

ARI

The possibility exists. Hey! Iraq's not a friendly place to Americans.

GEORGE

We're not getting caught.

ARI

Jihad groups, al Queda, the Fedayeen, Muhammad's Army, Ansar Al-Islam ... you could fall into the hands of any of these terrorist groups. If you get captured, what will you tell them? How will you explain the cargo? You need to be prepared, guys.

JOHN

We're gonna tell them a big lie.

ARI

Good. What's the lie?

JOHN

We haven't thought of one, yet. Got one for us?

Ari laughs loudly, then quickly turns serious.

ARI

If you get captured, you tell them an Israeli commando group overran the Hashim camp the night. You tell them you were taking the cargo to the Israeli commandos who are now training at that site. Cell phones don't work there, so they'll have to physically check out your story. It might keep you alive for a day or two more.

GEORGE

That's a little out there. They'll shoot us for clinical insanity.

ARI

Suit yourself.



JOHN

Ari, it's a good suggestion.  
(to George)  
It's better than what we got.

ARI

Let me see your wallets.

Ari inspects their wallets. He doesn't find anything damaging, so he gives them their wallets back.

ARI (CONT'D)

Let me see your cell phones.

John hands Ari his phone. Ari scrolls down the list of the phone numbers in memory, then hands the phone back.

ARI (CONT'D)

The numbers in your memory ...  
they're all US area codes. Memorize  
them, then erase them. Not that it  
matters. You have 'American'  
written on your foreheads, and as  
soon as you talk, they'll know.  
Okay, let's go.

Ari throws some money on the table and they leave.

EXT. OUTSKIRTS OF EAST JERUSALEM -- LATER

As Ari approaches East Jerusalem, the SIGHT of smoke and the SOUNDS of gun fire is a cause for alarm. Ari pulls off the road and gets out.

ARI

Stay. I'm going to see if I can get  
a better view.

George and John watch Ari run to the corner. After a beat, a large explosion sends debris flying onto Ari's car windows. In a panic, George and John bolt from the car.

EXT. ACROSS THE STREET

They run up to Ari at the corner. They all peer down the street and see an Israeli TANK moving towards them.

Ari looks behind him and sees armed ARABS (Palestinians) running for cover.

An Israeli SOLDIER pops his head out of the tank and points the machine gun at Ari. Ari waves a badge and the soldier points the gun somewhere else.

A COUPLE OF BULLETS ricochet off the building.

ARI

Shit! We're right in the middle of  
a battle. Get behind the tank.

The tank sends a torpedo down the street which sends a dozen ARABS running.

George sees a little PALESTINIAN GIRL stuck in the middle of the street.

An EXPLOSION rocks the neighborhood, and SOLDIER ONE bursts into view and aims a gun at Ari. Ari holds out his badge.

SOLDIER ONE

We're after A'mar Shubik.

Ari shrugs his shoulders and shakes his head.

SOLDIER ONE (CONT'D)

Stay put.

The Israeli SOLDIER ONE continues on his way.

From George's POV, he sees the little girl still stuck, crying in the middle of the street afraid to move. Everyone seems to be ignoring the girl - even the Palestinians who fire shots at the tank from both sides of the street. Israeli soldiers fire back.

George sees an Arab WOMAN across the street in a portico, crying - a beautiful woman - the mother.

She starts to run into the street for the girl but is pulled back by ARAB MAN ONE who makes a move to run for the girl, but bullets hit the turf and PING off the buildings pinning him in the portico.

George jumps to his feet and rushes to the little girl. He scoops her up and tries to return, but an Arab on a rooftop sprays bullets in his path forcing him to freeze.

George tries to continue, but each time he does the bullets get closer to him causing him to turn and seek safety across the street in the portico among the Palestinians.

EXT. PALESTINIAN SIDE OF THE STREET

George rushes to safety in the sunken portico where several Arabs are firing into the fray. A car explodes, and the little girl holds onto George's neck for dear life.

ON ARI AND JOHN

They run towards the tank while Ari waves his badge. They manage to get behind the tank.

BACK TO THE PORTICO

George and the little girl clutch each other. It's hard to tell who is seeking solace from whom.

The crying woman comes over with outstretched arms as Arab Man One, the father, immediately shoves her to the side, pushing her hard to the floor.

A'MAR SHUBIK, The Palestinian leader, enters from the street at the other end of the portico, and he bends down to the crying women to see if she is okay.

GEORGE

(to the woman)

You the mother? Om? Om?

WOMAN

(English)

Yes, I'm the mother.

Arab Man One points a pistol at George's head while the A'mar Shubik stands and faces Arab Man One.

NOTE: Dialogue is Arabic with subtitles whenever appropriate.

ARAB MAN ONE

(to George)

Let my daughter go.

Arab Man One jams the gun to George's temple while trying to release the girl's hands.

A'mar Shubik comes over and smacks the gun away. He releases the girl's hands and gives her to the mother.

ARAB MAN ONE

He's an American.

A'MAR

He saved your daughter. Back off,  
Yusuf.

Yusuf backs off. In a huff, he drags his wife and child into the other room; an eerie quiet prevails as A'mar motions for George to sit. A'mar then pokes his head out into the street.

ON ARI

who is talking to the Commander by the side of a building.

ARI

He's one of the Americans.

COMMANDER

Way to go, Adler. Damn ...

ARI

Need to talk. I need munitions. The  
Thompson you gave me jams. Works  
like shit.

COMMANDER

I'm a trifle busy, Ari. Or haven't  
you noticed?

ARI

Yeah. I heard. You have A'mar  
Shubik in your sights?

COMMANDER

I can't let your American friend be  
used as a hostage. That's assuming  
he's still alive.

ARI

There's a little girl in there  
also. Please. Let's think this out.

BACK TO A'MAR AND GEORGE IN THE PORTICO

A'mar sees Ari and the Commander talking. He turns to an ARAB  
MILITANT (a sentry) in the portico and motions him to keep a  
look out. He turns to George.

A'MAR

They have stopped shooting ...  
because of you, maybe?

GEORGE

You speak good English.

A'MAR

A lot of us went to college in your  
country.

Yusuf and the wife argue through the opened doorway.

MOTHER (O.S.)

(in English)

How could you put our daughter in  
jeopardy? You're not a man.

YUSUF (O.S.)

Stop talking English. Don't talk to  
me like that.

A'mar, resting on the opposite wall from George, ignores the  
SOUND of a smack in the face.

A'MAR

The parents of the child you saved  
went to American school, too.

Another SLAP. George looks towards the doorway and sees the mother holding her face, crying. The child he just saved cowers in the corner, also crying.

A'mar yells at Yusuf to close the door, but just before the door shuts, the mother's eyes meet George's. A plea for help.

A'MAR (CONT'D)

Yusuf's wife found freedom in  
America. He can't control her now.

(pause)

Yusuf is my trusted commander. A  
little unstable, perhaps, when it  
comes to his wife. When it comes to  
matters of the heart.

(pause)

Behind dirt, sweat, tears is a very  
beautiful woman. Desirable. Not a  
good distraction in time of war.

OUTSIDE -- JOHN'S POV

John scans the compound. Everyone seems alert, carefully surveying the buildings. Gunfire suddenly erupts for no apparent reason and John ducks behind the tanks with Ari.

The Commander AD-LIBS his instructions for everyone to cease fire. He then turns his attention to Ari.

COMMANDER

Damn you, Ari. I will not negotiate  
for him. Not here. Not now.

ARI

We can't blow our cover, either.

BACK TO GEORGE AND A'MAR

Yusuf appears in the portico and peeks out into the street. He moves close to George and points his gun him.

YUSUF

Bang. Bang. Arrogant American. Your country commits 20 years of sanctions against our starving children every day. How is it you don't care for a million Iraqi children who died under siege? But when 3000 of your citizens die, the whole world mourns.

Yusuf sticks the gun in George's ear. George looks Yusuf in the eyes, unflinching. Stubborn.

A'MAR

Yusuf. You need to cool off. Go inside. Collect your wife and child and get them out of here.

Yusuf leaves in a huff.

A'MAR (CONT'D)

What am I to do with you? Should I take the advice of my trusted friend and kill you? Bang. Bang.

GEORGE

He's got a chip on his shoulder.

A'MAR

Chip on the shoulder?

GEORGE

A big one. Something's obviously bothering him.

A'MAR

Well, let me see. His parents were killed a few years ago in an Israeli raid. That's one chip. His home was bombed. His son's head ... blown apart because he threw a rock at a Jew. That's another chip. His daughter, who you saved, doesn't sleep at night, because she cries.

(MORE)

## A'MAR (CONT'D)

So, I look after them now, and I forgive him when he blames the Jews and Americans for all the bad in the world. I'd call it normal behavior, wouldn't you? Oh, no. That's right. You call it 'a chip'.

A'mar peeks into the streets and sees some of his men running on the rooftops from one building to the next.

## A'MAR (CONT'D)

Why aren't the Israelis firing?

A'mar motions to the sentry to keep vigilant and then turns to George. They have a moment to size each other up.

## A'MAR (CONT'D)

My conscience has several voices.  
And each voice has several stories.  
Each story paints me as a villain.

## GEORGE

Shakespeare?

## A'MAR

Like I said, you have good schools.  
(stoic)

When you're a child and see the father's hate, the mother's hate, and are told day after day after day who your enemies are, your bones become rich with that truth. No single word, or event, can sway such a heart when the marrow is formed in this way. We now teach our young about Americans, how you feed and equip our enemies who kill our mothers, fathers and children. So, if I'm a villain, then we all are villains. That's a truth, no?

The sentry comes running in and faces A'mar.



## SENTRY

A girl named Amala across the street wants to come over here and talk to you. She wants to meet the great ...

A'mar points to his lips and then nods George's way.

## SENTRY (CONT'D)

I tell her to stay put, but she's insistent. She wants to see you.

A'mar gets up to look. George gets up and follows him. The sentry immediately has a gun on George.

A'mar peeks out into the street while George peers over A'mar's shoulder. Both can see the little girl.

## GEORGE

My God, she's not even a teenager.

## ON THE GIRL

She makes a dash for it.

## AN ARAB SENTRY ON THE ROOF

He spots an Israeli who raises his gun. The sentry fires his gun at the Israeli which only causes massive gun fire in return. Bullets ricochet. Chaos ensues.

The SOUNDS of war subsides quickly as 'cease fire' shouts come from both sides.

## ON THE GIRL

The little girl's body is sprawled on the ground just short of reaching the portico. Her body, motionless. Dead! Her lifeless face, just a few feet from George.

## IN THE PORTICO

As much as he can, A'mar grieves at seeing the girl's broken body, then turns and sees George's face swelled with emotion.

He stares at George while George stares at the dead girl with tears streaming down his face.

IN THE STREET

The Israeli Commander picks up a set of binoculars and looks through them at the girl.

COMMANDER

I hate this fuckin' war.

VIEW THROUGH THE BINOCULARS

We see the girl. George's face comes into view. A'mar's face pops into view and vanishes just as quickly.

BACK TO SCENE

The Commander snaps his fingers and Ari comes running.

COMMANDER

A'mar is in the portico. I hope your friend knows how to duck.

THE PORTICO

Yusuf enters from the back room.

YUSUF

They're coming!

A'MAR

Where's your family?

YUSUF

Safe. You must go now.  
(pointing to George)  
Kill him.

A'MAR

If you want him dead, you kill him.

A'mar runs to the door, looks back at George one last time, and shrugs his shoulders as if to say, "Sorry".

Alone with George now, Yusuf points the gun at George's head while he just stares at the dead girl's face.

YUSUF

You risked your life to save my  
daughter. Why ... WHY?

George just stares at the girl. Yusuf cocks his gun.

GEORGE

A love is pure, like innocence is a  
child; My daughter! I thought of  
you today. And I just smiled.

Yusuf looks disturbed and confused all at once: in conflict.

YUSUF

Pray we don't meet again.

Yusuf vanishes. A resurgence of SOUNDS of war emanate all around George. He slides down the wall and sits on the floor. He appears to be in shock. Out of nowhere, a voice ...

ARI

Welcome to East Jerusalem, George.

EXT. OUTSIDE ARI'S HOUSE NEAR EAST JERUSALEM -- NIGHT

An establishing shot of a modest house on a substantial piece of barren, desert-like land.

INT. ARI'S HOUSE

Another establishing shot shows Ari's kitchen - a common table with four chairs the predominant fixtures.

Ari enters the house with George and John.

ARI

You're one lucky son-of-a-bitch.  
You looked into the eyes of the  
devil and you're living to talk  
about it. That's a miracle.

GEORGE

It's all just a blur. It feels like it never really happened.

ARI

It happened. A'mar Shubik is not known for his mercy. And Yusuf, his first in command, hates Jews and Americans equally. We have pictures of him pissing on a fallen Israeli soldier while eating a beef jerky. He's a nasty one. But you saved his daughter and that's the only reason you're still breathing.

GEORGE

Let's not talk about it anymore.

George and John follow Ari into the bedroom.

INT. SPARE BEDROOM

Two beds occupy an otherwise abandoned-looking room. They toss their bags on the floor beside the beds.

ARI

You'll sleep here tonight.

George falls on the bed and lets out a large sigh.

ARI (CONT'D)

Don't get too comfortable. The day's not over yet. We must eat, be strong for tomorrow.

INT. ARI'S KITCHEN -- LATER

Having finished eating, Ari removes the dirty plates from the table and puts them into the sink.

George takes out satellite photos from his attache case and John helps him spread two large photos across the table.

There is a KNOCK on the door and Ari answers it. Two men walk in: MARVIN a short, stocky non-threatening sort of man in his thirties, and Benjamin who was with Ari in a previous scene.

ARI

Meet our American friends. John and George. This is Marvin, our resident scientist who will be installing the timer on the cargo. This is Benjamin, the ex-military officer who will be our navigator, pilot, protector, sharpshooter ...

They AD-LIB their greetings and sit at the table.

ARI (CONT'D)

We have a lot to talk about. Have any questions before we begin?

JOHN

What if plan 'A' doesn't work?

ARI

We retreat and you go home. We don't have a plan 'B'.

(to everyone)

George lucked out today. He was in the crosshairs of A'mar Shubik.

BENJAMIN

And you're alive to talk about it? Wow! I'm impressed.

MARVIN

Can we change the subject, please? Talk about death makes me nervous.

Ari chuckles while he brings a pitcher of water to the table while Marvin and Benjamin inspect the photos.

ARI

John and George brought them. They're yesterday's photos of the Hashim camp. It looks like we were pretty good with our estimates.

INSERT

a wide view of the camp as well as a close-up. We can actually see a person at a guard's gate.

BACK TO SCENE

Benjamin examines both photos together.

BENJAMIN

Yup. Pretty close to where we thought it was. Good!

ARI

Let's go over tomorrow's agenda.

LATER

They are still inspecting the maps on the table. The contents of the pitcher is almost gone.

ARI

We have a volunteer to take it in. Our own suicide bomber! He has cancer. Anyway, Marvin installs the timer, and Benjamin, you leave the truck

(pointing)

here, and a chopper will pick you up in a clearing a hundred yards away over here.

JOHN

We're not going to take it in?

ARI

No. Change of plans. Less complicated when someone can take it in all the way and stay. Why risk your ...

JOHN

But before, at the restaurant, we were talking as if ...

ARI

The commander found this other person. It's less risky. It's better, politically speaking.

GEORGE

Then, why are we here?

ARI

I thought that was made clear.  
We're sharing the ...  
(choosing his words)  
... culpability in case ...

George and John share a look. Marvin appears confused.

ARI

Listen, it was never implied that you must take the cargo in.  
(more silence)  
Come on. Let's not get into any bad moods. We're going to work as a team. We found someone. It's better this way. Our object is take Hashim out. How it's done is not important, is it?

Both John and George are too tired to argue. They nod.

ARI (CONT'D)

Call Thomas. We need to verify that the inspection on Palace Four is still on for tomorrow.

(pause)

It's been a long day for you two. Why don't you both get some sleep. Ben, Marv and I have a couple of details we need to work out. You don't need to be part of it.

INT. ARI'S BEDROOM -- MOMENTS LATER

George and John are getting ready for bed. George is talking to Thomas on his cell phone.

THOMAS (V.O.)

They'll be starting the inspection on Palace Four around noon your time. Is everything ready?

GEORGE

As ready as can be, I guess. Anything unusual on today's photos?

THOMAS (V.O.)

Everything's normal. Get some rest. I'll call six AM your time.

George hangs up and seeks a comfortable spot on the bed. He and John AD-LIB their good-nights.

INT. ARI'S LIVING ROOM

CNN plays on the TV while Ari fixes his couch for bed.

TV ANNOUNCER ONE (V.O.)

John Coe will lead the UN Inspector team tomorrow at one of the palaces. When asked if this was a critical site, he had this to say.

Switch to JOHN COE at a news conference.

JOHN COE (V.O.)

I think we should be spending more time at hospitals and the incinerator sites also, to ensure all the bombs they said were disabled were, in fact, disabled.

Ari triggers the remote and the TV shows MR. BENNET, CIA Chief, with Thomas' boss, Paul, in the background.

TV CORY BENNET (V.O.)

... Nawaf Almidhar first came to the CIA's attention six months ago when he attended a meeting of known terrorists in Kuala Lumpur, Malaysia.

(MORE)



## TV CORY BENNET (V.O.) (CONT'D)

We didn't warn the other agencies until we found out they had ties to HAMAS. This error exposed weaknesses in our internal handling of Watch Listing. We're taking corrective steps ...

Ari points the remote to the TV and shuts it off.

ARI

Don't bother. We'll correct it for you.

INT. CIA BUILDING, PAUL'S OFFICE -- LATE AFTERNOON

CIA director Mr. Bennet sits at Paul's desk with Paul.

Bennet strums his fingers on the desk, and Paul looks very serious as TWO SECRET SERVICE MEN appear at the door with Omar and Thomas.

THOMAS

You called for us, boss?

PAUL

Mr. Bennet, this is Thomas Kline and Omar Khaled.

Bennet gets up and shakes their hands.

BENNET

Let me get right to the point, Gentlemen. We know your friends George Adams and John Blatnik went to Tel Aviv yesterday. We were informed that they interfered with an Israeli military operation and, according to intercepted cellphone calls, they are planning on doing something tomorrow in connection with the inspections. What the hell is going on, Mr. Kline?

THOMAS

I don't know what the hell you're talking about.

Bennet and Paul give Thomas a stern, deadpan stare. Thomas blows out a puff of air. He knows he is busted.

BENNET

Gentlemen, the President sympathizes with your losses ...

THOMAS

The President knows about this?

BENNET

Knows about what, Mr. Kline? What?

(shouts)

They are going to try to steal a weapon of mass destruction?

(calmer)

Listen. We all sympathize with your losses. The world is not in good shape right now. I know you know all this. The short of it is, the President will not have the United States' efforts to rid the world of a genocidal maniac, and a dozen terrorist groups, diluted by two agents who are trying to steal, and detonate, a WMD in an Arab country. It's insane. We won't have it.

OMAR

Sir, you're not saying their lives are in jeopardy, are you?

BENNET

Mr. Khaled, your task will be to get them to turn themselves in to the Embassy or to the Israeli military. You have my assurance no harm or discipline will come to them if they do that now before they ... do something stupid.

(MORE)

**BENNET (CONT'D)**

(beat)

Listen, the Hashim is on our radar screen. Tell your friends, first we dismantle this insane regime, then we go after Hashim.

(to Paul)

Do you have anything to add?

PAUL

Only what we were talking about before.

Bennet backs off and allows Paul to have his say, as if this moment was rehearsed.

PAUL

A plan could've been less risky if ... that is to say, they have choices. Other places are available. I mean, it wouldn't be like they were stealing a bomb that's hidden under of a pile of cinders, for example.

BENNET

You mean, where the Iraqi's might be hiding a bomb they haven't declared?

PAUL

Exactly.

Thomas' and Omar's eyes meet. Curious. Slightly confused.

BENNET

Well, it might be too late in the game for something like that.

(to Thomas and Omar)

Is there anything I need to know, gentlemen? Are there any surprises in store for us?

OMAR AND THOMAS

No, sir.

BENNET

Do I have the right spin on this?

THOMAS

Yes, sir.

BENNET

Go talk to your friends. Tell them  
we're coming to bring them home.

INT. OUTSIDE PAUL'S OFFICE -- SECONDS LATER

Thomas and Omar storm out of Paul's office. While they walk  
back to the offices ...

OMAR

What was that about?

THOMAS

Pile of cinders?

OMAR

If I didn't know any better, I'd  
say the director of the CIA was  
trying to give us a Plan B.

THOMAS

Don't expect to get too much sleep  
tonight.

INT. ARI'S LIVING ROOM -- MORNING

John puts his CELL PHONE on the table. He and George finish  
getting ready to leave; putting on their shirt, shoes, etc.

OUTSIDE ARI'S HOUSE

Ari is directing an old jeolopy kind of helicopter to land.  
We see Benjamin as the pilot and Marvin sitting in the back.  
After the chopper lands Ari runs to his house.

INSIDE ARI'S HOUSE

Ari pops his head in the room.

ARI

Let's roll.

John's cell phone rings and George answers it. He has a hard time hearing over the chopper noise.

George holds the cell phone out to Ari and yells ...

GEORGE

It's Tom. He wants to talk to you.

Ari takes the phone.

ARI

Go. Both of you. Tell Benjamin that I'll be right there.

George and John head out the door. Ari must also yell above the chopper noise.

ARI

We're a little busy here, Tom.

THOMAS (V.O.)

Bennet knows about the palace gig.  
So does your Prime Minister.

ARI

(Pausing; thinking.)  
We have to stop, right now.

THOMAS (V.O.)

No. There's another way ...

INT. CHOPPER BUS

George and John jump in the chopper.

BENJAMIN

Where's Ari?

GEORGE

On the phone with Thomas Kline.

They watch Ari through the house window waving his hands as if he's having an argument and, in short order, Ari comes running out of the house and jumps into chopper.

JOHN

What did Tom want?

ARI

Wish us luck, that's all.

George gives John one of those, 'yeah, right!' looks.

ARI (CONT'D)

We'll talk later. *Okay gents*, this is it. Your last chance to change your minds.

Ari waits a beat. Looks at Marvin who is sweating.

MARVIN

Can't we reschedule this when it's not so hot?

Ari ignores Marvin and tosses the cell phone to John and points skyward to Benjamin. As the chopper rises,

MARVIN (CONT'D)

Ooh! I think I'm going to get sick.

Ari picks up the navigation papers and begins reading.

ARI

Baghdad's five-hundred and forty miles. Our rendezvous point is forty miles south of that. So, sit back and relax. Sleep.

Ari leans into Benjamin and they talk privately.

INT. ISRAELI GENERAL RUSH'S OFFICE -- MOMENTS LATER

The Commander, the one we saw with Ari in portico scene, stands in front of the General's desk.

ISRAELI GENERAL

I just talked to our Prime Minister. The United States President just informed him that Ari Adler has two CIA agents running around Iraq trying to steal a weapon of mass destruction. Care to explain?

COMMANDER

Ari is on his way right now to a rendezvous point where they steal a truck and go to Palace Four where they intend to hijack a bomb.

ISRAELI GENERAL

They? Who are 'they', Commander, besides the two Americans and Ari?

COMMANDER

A pilot who was a combat officer, and a technician who is going to rig the bomb with a timing device.

The General storms to his feet and ...

ISRAELI GENERAL

Are you freaqin' crazy? Why didn't you inform me?

COMMANDER

You told me not to tell you about...

ISRAELI GENERAL

I told you to use your judgment about such things, Commander. Where are they taking the bomb?

COMMANDER

To the Hashim camp in the hills east of Trebil. They plan on wiping the camp out.

The General sits back down. Shivers!

ISRAELI GENERAL

With a WMD! Are you all crazy?

(pause; sighs)

I remember Ari. Isn't he the one who's supposed to be on an intercept operation?

COMMANDER

Yes.

ISRAELI GENERAL

Good, God! Why doesn't someone just shoot me.

COMMANDER

He was one of the best ground officers I ever had.

ISRAELI GENERAL

What's his story, Commander. Does he take orders well? Does he have a vendetta?

COMMANDER

He's a good man, sir. His wife and child went shopping at the wrong time, wrong mall. Suicide bomber. After that happened, Ari quit the army for psychological reasons.

ISRAELI GENERAL

That's right. I forgot about him.

So, he's become a vigilante?

(pause)

Specifically, where are they now?

COMMANDER

They're flying into Iraq right now.

INT. CHOPPER BUS -- MOMENTS LATER

The helicopter is flying close to the ground through desolate areas. Marvin is a little flight sick, and Benjamin leans back and yells to whoever can hear ...



BENJAMIN

It's a beat-up Bell 214B used for heavy lift operations in movies. The company was bought out by Israel Movie Reel Corporation and they had this one put in storage. They were going to use it for spare parts. We enlisted it. Fixed it up.

JOHN

You stole it, you mean?

ARI

They won't miss it?

GEORGE

Must've had good mechanics work on it. Engine sounds good.

BENJAMIN

(winking at Ari)

Didn't do anything to it except change the oil.

INT. ISRAELI GENERAL OFFICE

The General and the Commander are on the speakerphone with the Israeli PM. A map is sprawled out on the General's desk.

PRIME MINISTER (V.O.)

I don't suppose you know where they are headed, do you General?

The Commander points on the map so the General can answer.

GENERAL

Yes, Prime Minister. About forty miles southwest of Baghdad.

PRIME MINISTER (V.O.)

My, God! Stop them, General.

GENERAL

Yes, sir.

EXT. SOMEWHERE IN IRAQ

The Bell 214B Chopper zooms by.

INT. PAUL'S OFFICE - PENTAGON

Paul and Thomas are on the phone with Bennet.

BENNET (V.O.)

Where are they now?

PAUL

They're well into Iraq, Sir. Fifty miles or so outside Baghdad.

INT. CHOPPER BUS

George watches Marvin sleeping. Marvin opens his eyes.

GEORGE

How are you doing, trooper?

MARVIN

Better.

The Commander's voice booms over the radio.

COMMANDER (V.O.)

Commander one to Bell-Top-One ...

Benjamin picks up the hand mic.

BENJAMIN

Bell-Top-One here.

COMMANDER (V.O.)

Put Ari on, will you, Ben?

Benjamin hands the mic to Ari.

ARI

Ari here.

COMMANDER (V.O.)

You've been busted. Our PM knows.  
It's over, Ari. Come home.

ARI

I can't hear you, Commander. Too  
much static.

Ari motions for Benjamin to cut transmission. John and George  
look at each sharing the moment of confusion.

JOHN

What's going on, Ari?

ARI

Change of plans, that's all.

MARVIN

Shit! I didn't come here to die.

ARI

Spoken like a true scientist.

MARVIN

We have to turn back. We're busted.

JOHN

There's no way we can succeed now  
that our respective governments  
know what we're up to.

GEORGE

Unless you have a plan B.

ARI

Actually, we do. We make a right  
instead of a left.

EXT. SOMEWHERE OUTSIDE BAGHDAD -- MORNING

The helicopter lands close to a truck which is by the side of  
the road camouflaged with a terrain canvas.

Everyone gets out of the chopper while Benjamin runs to the  
truck and drags the canvas off the trailer end of the truck.

George jumps in and helps Benjamin put the canvas on the back-end of the chopper to help it blend in with the terrain.

Everyone hops into the truck, and Benjamin drives off.

INT. OVAL OFFICE OF THE WHITE HOUSE

The President of the United States sits at his desk in the Oval Office with GENERAL BLYER, the Chairman of the Joint Chiefs, and Bennet, the Head of the CIA.

No one is talking. The President is THUMPING the desk with his fingers, thinking. The others wait patiently.

On his desk, flanking the President, is a picture of his wife on one side, and his daughter on the other. Alternately, he looks at both pictures and sighs.

PRESIDENT

Funny how you spend a lifetime  
building a reputation. Then someone  
or a situation comes along and  
everything you've done seems ...  
what's the word ... irrelevant.

(beat)

Gentlemen, I've spent a long time  
building relationships with Heads-  
Of-State in the Mid-East ...

GENERAL BLYER

We'll find them, Sir.

PRESIDENT

But you said you lost communication  
with them.

BENNET

True, Mr. President, but we know  
they're headed for the Presidential  
Palaces. The security people there  
have all been ...

PRESIDENT

Gentlemen, just find them. I don't care how you do it.

GENERAL BLYER

Yes, sir. We will. I have just one question. When we do find them, what if they resist? I need clarity on this point, Mr. President.

PRESIDENT

You mean, if your men get shot at?

GENERAL BLYER

Yes, sir.

PRESIDENT

You have your men do what they're trained to do under the circumstances. Good God, Clyde, just stop them from getting one of those bombs. That's your number one objective. Number two objective is do it without casualties. And the third objective is do it without getting Diane Sawyer involved.

(beat)

Listen, both of you. I don't want those men to die. I want to be able to ream their asses out personally in this very room. Eye-to-eye.

BENNET AND GENERAL BLYER

Yes, Mr. President.

EXT. INCINERATOR SITE, IRAQ -- LATER

Ari, George, John, Marvin, and Benjamin hide in the brush watching an IRAQI SOLDIER standing guard.

Ari nods to Benjamin and he sneaks down the embankment and onto the compound.

EXT. PRESIDENTIAL PALACE #4 -- IRAQ

INSPECTORS and UN SECURITY MEN enter the Presidential Palace. SECURITY GUARD ONE stays outside and scouts the area.

EXT. MOVING HIGH ABOVE THE EARTH

A shot of a satellite moving with the Earth's rotation.

THROUGH THE VIEWFINDER OF THE SATELLITE CAMERA

We see close-up shots of the Palace and the Inspectors entering the palace.

The SOUND of a camera's shutter: a SHOT of the Security Guard waiting outside. Another shutter SOUND: a SHOT of the back of the palace where wooden crates are being moved.

EXT. PRESIDENTIAL PALACE #4 -- IRAQ -- LATER

The Security Man One is carefully inspecting the surrounding area. He speaks into his hand-communicator.

SECURITY MAN ONE

It's quiet on the north side.

INT. A BUILDING CLOSE BY THE PALACE -- LATER

A SCOUT, looking through a high powered scope, and another MAN, talking into a hand-communicator, stand on top of a tall building some distance from the palace.

SCOUT

Nothing. I don't see anyone.

INT. SECRETARY OF DEFENSE'S OFFICE

A name plaque on the desk says Gloria Chapman, Secretary Of Defense. A picture on her desk shows a woman in a loving pose with family members.

The woman in the picture, GLORIA, sits at her desk tending to some paperwork while a TV plays the CNN news.

Her ASSISTANT pokes his head in the room.

ASSISTANT

Nothing. No sight of them anywhere.

Gloria nods and the Assistant ducks out of the room.

Gloria's attention becomes distracted by the current news on the TV which is playing file footage of the Iraqi incinerator site. She watches it intently. After a thoughtful pose, she picks up her phone.

GLORIA

(into the phone)

Get me the President.

Gloria turns up the volume of the TV a bit while she waits. The TV ANNOUNCER has just introduces a couple of GUESTS.

GUEST ONE (V.O.)

Those Twelve Weapons of Mass Destruction were just a ploy to convince the Security Council that they were cooperating ... possibly. The point I'm making is the UN inspectors brought them to an incinerator sight for dismantling and decimation. They removed the chemicals and destroyed the warheads by exploding conventional munitions over the top of them. Where did the chemicals go? Hmm? Who's keeping track of that ...

Gloria cranks the volume as --

PRESIDENT (V.O.)

GLoria, how are you? What's up?

GLORIA

Mr. President, I'm fine. I'm calling because I have a hunch I know where our boys and the Israeli freedom fighters might be headed.

EXT. PRESIDENTIAL PALACE #4 -- IRAQ -- LATER

Security Man One outside the Palace looks around intently. His cell phone rings. He answers it.

SECURITY MAN ONE

Hello.

VOICE (V.O.)

Take a couple of men with you to inspection site number eight.

SECURITY MAN ONE

That's the incinerator site.

VOICE (V.O.)

Yes. Our suspects might be there.

Security Man One races to the Palace Gate while yelling in his hand communicator.

SECURITY MAN ONE

Post 2 and 3. Front and center.

EXT. INSPECTION SITE NUMBER EIGHT

GUARD ONE stands post while 100 yards away Ari and the rest of the men are tucked out of sight on a hill watching Benjamin maneuver his way to the guard station.

GEORGE

(to Ari; whispering)

Let me get this straight. Someone in the CIA planted a chemical bomb under that pile of shit over there?

ARI

Actually, it's one of the 12 bombs that was supposed to be dismantled. They're keeping it very hush until the last palace is inspected in case they find nothing.

**(MORE)**



## ARI (CONT'D)

The CIA was going to make it look like Iraqi National Guard stole it, so when they inspect this pile, and find a live one, they can point fingers at Iraq and claim violation and breach of UN agreements.

## GEORGE

That's what that phone call was about with Thomas?

Ari nods, then notices GUARD TWO on the back-end of the post complex. Ari motions for everyone to duck and be quiet.

## ON THE GUARDS AND BENJAMIN

Benjamin positions himself at the west-end of the post around the corner from Guard One who is pacing back and forth on the south side. Benjamin looks up at the camera and sees it sweeping past the south side.

We can see GUARD TWO turn a corner, slowly making his way down the north side towards Benjamin. Benjamin waits for Guard One to walk out of the camera's sight.

Guard One eventually leaves the footprint of the camera and Benjamin sneaks up and whacks him on the head. Guard One crashes hard. A THUMP sound alerts Guard Two who rushes to the west side.

Benjamin finds a small box to stand on, pulls it over to the camera, steps up and yanks a wire, dislodging it from the camera. He jumps off the box and waves to Ari indicating the coast is clear.

Benjamin sees Ari running down the hill towards the guard post. Startled, Benjamin takes his gun off his shoulder but it's too late. Guard Two turns the corner and faces Benjamin.

The guard's gun is squarely pointed at Benjamin's head. For a brief moment, Benjamin freezes and he and Guard Two are locked in a gaze. Then a gunshot SOUNDS, and Guard Two falls.

ON ARI

We see him with his gun in shooting position with smoke coming out of the barrel.

INSIDE THE POST

Several other GUARDS scurry out. Ari, Benjamin and these guards engage in a battle.

BACK TO GEORGE, MARVIN, AND JOHN

They are still tucked away back on top of the hill. Seeing the commotion down below, George rushes to the truck. He jumps inside and comes back out with a rifle. He rushes to the back and hits the dirt next to Marvin.

GEORGE

In all my years, I haven't killed anyone. Can you believe that?

MARVIN

Can you shoot that thing?

JOHN

Oh, yeah! Watch this.

FROM GEORGE'S POV

We can see that Ari is pinned down behind a rock, and several IRAQI GUARDS swarming the post on the north side. Ari looks up and sees George with the rifle. As George shoots, Ari turns around and ...

FROM ARI'S POV

We see an Iraqi Guard fall off the post.

BACK TO GEORGE

George sees Benjamin on the post platform looking around one corner. From the other corner an Iraqi pops into view. The Guard doesn't have a chance. George shoots him in the head.

FROM BENJAMIN'S POV

Benjamin hears the 'thump' and turns around and sees the guard on the floor. He then looks to see where the shot came from and notices George waving from the hill.

EXT. INSPECTION SITE NUMBER EIGHT -- LATER

The men are at the site digging.

GEORGE

It's not a pleasant feeling.

ARI

No one ever said it was. Killing a human always leaves a mark on you.

While digging ...

MARVIN

You're quite sure there's no chemicals or little nasty microbes crawling around here.

ARI

The bombs were neutralized before being brought to this site. Except for the live one, of course.

(to John and George)

That's what Thomas and I were arguing about on the phone. The safety issue. Anyway, keep digging until we find an asbestos sheath. The cargo should be beneath it.

EXT. SPEEDING CAR SOMEWHERE IN BAGHDAD

A car races through the streets of Baghdad.

EXT. INCINERATOR SITE NUMBER EIGHT -- MOMENTS LATER

Ari and the rest of the crew are getting down and dirty digging for the bottom of the site.

ARI

Quick. Satellite's probably taking  
our pictures right now.

MARVIN

I didn't sign up for this.

BENJAMIN

We found something here, Ari.

INT. PRESIDENTIAL PALACE NUMBER FOUR

An Iraqi ESCORT stands back allowing the inspectors free  
reign to inspect whatever they want.

One inspector looks to the Escort and points to a door. The  
Escort opens the door, and the inspectors go in.

EXT. SPEEDING CAR BY INCINERATOR SITE -- LATER

Outside Baghdad now, the car buzzes around a turn, speeds up  
to the site, and comes to a screeching halt.

Security Man One and TWO LARGE MEN barge out of the car and  
run to the post. They see the fallen sentries, then look  
towards the field and see the disturbed pile of rubble.

INT. A TRUCK HEADING SOUTHWEST OF BAGHDAD

Benjamin is driving while everyone else are in the back with  
the bomb. They look filthy from the dig.

Marvin spits out soot and frantically wipes his mouth.

MARVIN

I'm going to die.

ARI

You got work to do before you die.

Ari reaches for the tool box and slides it Marvin's way.  
Marvin picks it up and starts to work on the bomb.

THUMP ... THUMP on the cab wall.

BENJAMIN (O.S.)  
(yelling)  
We better gas up now.

EXT. A DESOLATED AREA SOMEWHERE IN IRAQ

The truck stops. Everyone except Marvin gets out. They remove three canisters and place them on the ground. George starts gassing up the truck.

GEORGE  
How far away is our destination?

Benjamin and Ari are inspecting a map.

BENJAMIN  
About a hundred and fifty miles.

Benjamin points on the MAP.

BENJAMIN (CONT'D)  
Here's where we are now. Here's the target. And here's the rendezvous point with the chopper.  
(to Ari)  
We don't have enough gas. There's only three canisters. What happened?

ARI  
I don't know. There's a town ten kilometers up ahead. Stop there.

ON GEORGE

He empties the last gas canister into the truck.

ON MARVIN

He removes the remote control very slowly from its casing and places it carefully to the side. Marvin starts the generator and plugs in the soldering iron to it. Ari peeks in.

MARVIN

It'll only take a few seconds for  
the iron to heat up. Don't rush me.

Ari leaves but we stay on Marvin while he inspects the bomb. He notices two small bulges on the canister of the bomb. He rubs it with his fingers.

MARVIN (CONT'D)

(to himself)

What the hell is this?

He scratches his head, pauses, then grabs the iron and carefully begins wiring the remote to the bomb. His head bolts back up. He touches the bulges again and ...

MARVIN (CONT'D)

I hope it's not what I think it is.

He goes back to wiring the remote.

EXT. SOME TOWN IN IRAQ -- LATER

The truck pulls up to a checkpoint. An IRAQI SOLDIER waits with a pointed gun. We hear a couple of thumps on the cab.

BENJAMIN (O.S.)

Get ready.

INT. TRUCK

Ari, John, and George try and disguise the bomb with their bodies. They look at Marvin who appears very concerned.

MARVIN

Ari, I need to talk to you about  
something.

ARI

Not now, Marvin. Wait till we get  
gas and past this checkpoint.

MARVIN

But I ...

Benjamin stops the truck. The Arab voices outside cause Marvin to retreat under the veil of silence.

OUTSIDE THE TRUCK

BENJAMIN

(in Arabic)

Need gas.

The soldier waves Benjamin on but then reconsiders.

IRAQI SOLDIER

WAIT!

The truck stops and the Iraqi soldier takes the tip of his gun, lifts the canvas at the back of the truck, and peeks in.

George and John have their legs draped over the 'cargo' trying to disguise it. The soldier assesses the situation.

Ari, not waiting for the Iraqi soldier to digest what he is seeing, grabs the gun out of the soldier's hand. The soldier yells and other Iraqi SOLDIERS appear from all sides.

Ari starts shooting. Benjamin is already out of the truck spraying the area with bullets.

After several seconds of intense fighting, four Iraqi soldiers lie dead on the ground. Benjamin and Ari look around for more soldiers. There are none.

EXT. AT A GAS PUMP NEAR A HUT -- MOMENTS LATER

Benjamin holds a gun on the PROPRIETOR in the hut while George finishes pumping the gas. Benjamin rushes to the driver's side. George hops in the back.

INT. HUT

The proprietor picks up a phone and dials while he watches the truck pull away.

EXT. SOMEWHERE IN EAST JERUSALEM

The phone rings. Yusuf (the father from the portico scene) picks it up. While listening, he walks over to a wall map.

INT. OVAL OFFICE OF THE WHITE HOUSE

The President is in conference with Gloria, Secretary Of Defense, General Blyer, and CIA Director, Bennet.

PRESIDENT

What do you mean, 'track'?

GLORIA

When we confiscated the bombs we didn't know what to do with them, so we installed tracking devices in case we lost control of them.

PRESIDENT

Can't it be removed?

GENERAL BLYER

For the one in question, that would be tricky. The devices were fused to the chemical canister in the bomb. You can't dismantle the device without great risk of puncturing the canister.

PRESIDENT

What you're saying is that we can track this bomb wherever it goes?

BENNET

Yes, sir.

GLORIA

Who, exactly, can track this bomb?

BENNET

Anyone who has a receiver. Right now, it's us, Israel, of course, the Saudis, and Egypt.



PRESIDENT

Then why on earth didn't we, or  
they, find it when it was missing?

BENNET

Because nobody knew it was missing.

There's a long pause. The President seems confused.

PRESIDENT

Am I missing something. If we can  
track them, then let's go get them.  
Destroy that bomb before ...

GLORIA

It's not that easy, Mr. President.  
They're on their way to where  
Hashim, a splinter group of Hamas,  
is training. The camp's 50 miles  
east of the Jordan border in Iraq  
near Trebil. It's not Baghdad where  
we have presence. Intelligence, I  
mean. We don't know the terrain.  
Too risky. I think we need to back  
off now and let Israel handle this  
from here on. It's their truck.

PRESIDENT

(laughing)

I like your sense of humor, Gloria.  
It's their football, so they get to  
define the rules? Is that it?

GLORIA

Mr. President, at this point, it's  
to our advantage to let our Israeli  
friends run with the ball.

INT. A BUILDING IN EAST JERUSALEM

A Hamas RADIO OPERATOR, listening on his headset, tweaks the  
frequency knob. A lot of static and ...

VOICE (V.O.)

... Trebil ... twelve hundred ...

As the Radio Operator continues to listen, Yusuf rushes in and looks around for a map. He finds it and leaves.

ADJACENT ROOM

Yusuf enters with the map in hand. A'mar Shubik (the Hamas Leader from the portico scene) is sitting at a desk.

The radio operator storms in.

RADIO OPERATOR

(to A'mar)

I just intercepted an Israeli dispatch. They are sending a chopper into Iraq. Near Trebil. Very unusual.

YUSUF

We got a phone call from Ar Ramadi earlier. Those truck renegades ... maybe there's a connection.

A'MAR

(Thinking)

Yusuf ... You go to the de Facto Boundary to our base in Jordan. Find out what's going on.

YUSUF

That's two hundred and fifty miles.

A'MAR

Fly Jibril's helicopter.

YUSUF

Okay. Fine.

INT. SPEEDING TRUCK HEADING WEST IN IRAQ -- LATER

While George and John are trying to snooze in the back of the truck, Marvin leans in to Ari and whispers ...

MARVIN

Can I talk to you now?

ARI

Of course.

MARVIN

(pointing)

I noticed these nubs on the bomb. I think it's a tracking device, and there's no way to remove it.

ARI

Oh. That's just great.

MARVIN

I wanted to tell you before, but you were too busy.

Ari knocks on Marvin's head as if he's knocking on a door.

ARI

Use your head ... agh, never mind.

Bangs on the cab for Benjamin to stop the truck.

EXT. SOMEWHERE IN IRAQ -- LATER

The truck has stopped in between a ridge that has a rocky terrain on both sides of the road. Ari and crew are huddled on the side. Benjamin has a rifle slung around his shoulder.

BENJAMIN

Marvin, how sure are you?

MARVIN

Pretty sure. Ninety percent.

GEORGE

Listen, we got this far. We're just a farlick away.

(to Ari)

Right?

Ari queries Benjamin.

BENJAMIN

Eighty miles or so.

JOHN

Aren't we forgetting something here? Who's tracking us?

(to Ari)

Your guys? United States? What are they going to do to us?

ARI

They would kill us if they had to. I'm an odds man, gentlemen. Before, when we were not hunted by both our countries, we had better than a sixty-percent chance of completing our mission with no casualties. Those odds have diminished greatly.

MARVIN

Sixty-percent? You didn't tell me that. Oh, shit! Oh, shit! Fuck!

EXT. A RIDGE CLOSE-BY

A DOZEN snipers take position along the ridge. They look down and from their POV they can see the truck and the men.

A sniper with binoculars AD-LIBS an Arabic command through a hand communicator. From his POV we see more snipers on the ground maneuvering behind rocks and getting closer and closer to the truck.

BACK TO THE TRUCK

While the men talk, Benjamin notices a rock sliding from the ridge. He looks up and while he inspects the terrain ...

GEORGE

Ari's right. We're expendable. We've had to make tough decisions over the years, John.

(MORE)

**GEORGE (CONT'D)**

Remember when one of our agents got involved with the ABSCAM fiasco posing as an Arab businessman in Kuwait ...

**BENJAMIN**

Gentlemen, all this is very nice, but I suggest we wrap this up pretty quick. We have company.

Gunfire erupts. A round pings off the truck as they all duck for cover inside the trailer.

Benjamin shoots at the snipers on the ridge on his way to the cab while Ari, George, John, and Marvin hop into the back of the truck. Benjamin takes a panoramic view and notices Iraqi snipers all over the place. They are surrounded.

**INSIDE THE TRUCK**

Ari grabs a gun, then bangs on the cab but the truck doesn't move. George opens up a large tool bin - a stash of arms. He tosses a rifle to Marvin who in turn tosses it John.

**MARVIN**

I don't know how to use one of those things.

**OUTSIDE THE TRUCK**

Benjamin's head is bent over the steering wheel. Dead!

**INSIDE THE TRUCK**

Ari looks to George. They nod to each other, then Ari opens the back canvas. He and George shoot at the ridge snipers when ARAB MAN TWO suddenly appears and shoots Ari.

Ari falls out of the truck. The canvas falls shut and John has his rifle aimed and ready to fire. He takes a deep breath and waits for something to happen.

Slowly, the butt of a gun opens the canvas and Arab Man Two has his machine gun aimed at the men inside the truck.

MARVIN

Don't shoot. Bomb. Bomb.

Marvin points to the bomb repeatedly. Arab Man Two appears hesitant but looks as if he's ready to shoot when ...

FROM THE RIDGE

An Israeli chopper lets loose with a steady stream of gunfire. Arab Man Two falls dead as do several snipers on the ridge. The ground forces retreat and the chopper lands.

George, John and Marvin jump out of the truck and inspect the damage. Ari and Benjamin are dead.

An Israeli officer hops off the helicopter, inspects the perimeter, then walks over to George and John.

ISRAELI OFFICER

George Adams and John Blatnik?

GEORGE

Yes.

ISRAELI OFFICER

I have orders to take you back to Jerusalem.

Just as he says this, another helicopter comes into view. It fires a missile at the Israeli chopper and blows it up and then spreads wholesale gunfire. Everyone ducks for cover.

When the smoke subsides, George, John, Marvin, and the Israeli Office are alive, laying on the ground.

The Israeli Officer goes for his gun, but Yusuf appears from the cargo door of the attacking chopper and shoots several rounds at him. The officer lays on the ground, dead.

Marvin makes a run for it, and Yusuf shoots and kills him as well. Yusuf then hops out of the chopper. Cocky. Bad news.

George and John remain on the ground while Yusuf struts over to the Israeli officer. He unzips his pants and urinates on the dead soldier. George makes a motion to get up.

YUSUF

Go ahead. Make my day.

Yusuf zips up and walks over to the truck. He sees the bomb and immediately takes out his cell phone and dials.

INT. HAMAS EAST JERUSALEM HIDEOUT -- SECONDS LATER

A'mar Shubik has a cell phone to his ear.

A'MAR

Keep the bomb there at our Jordan site. Hide it until we figure out what to do with it. Bring the Americans back here.

INT. BENNET'S OFFICE AT LANGLEY -- NEXT DAY

Bennet has his phone to his ear.

BENNET

All right. I understand. He hangs up and storms out of the room.

INT. BENNET'S OFFICE RECEPTION AREA

As Bennet passes by his secretary ...

BENNET

I'm going to the White House.

INT. HAMAS EAST JERUSALEM HIDEOUT - DAY

George, tied to a chair in a barren room, is bruised and blood trickles out of his nose. He hangs his head while his TORTURER stands 'at ease' next to him. Brass knuckles and a sock filled with sand rest on the floor next to George.

John, hands tied behind his back, is escorted into the room by a MILITANT who shoves John onto a seat facing George. A'mar storms in and faces John.

A'MAR

Your friend, George here, is stubborn. Watch carefully. If he chooses not to speak or passes out, we thank Allah we have you to take his place. Now, tell us. What were you going to do with the bomb? Where were you taking it?

John shakes his head.

A'MAR

(yelling to George)

Inning two, my American friend. What were you doing with the bomb?

GEORGE

Cus!!!

(subtitled)

Up yours!!!

A'MAR

(to the torturer)

Use the sock.

The torturer grabs the sock filled with sand and arrogantly swings it and hits George one blow after the other. With each THUD, John shows growing concern and disgust.

A'MAR

(To John)

You can stop this. Your friend doesn't deserve this. Save him.

John bolts to his feet and with great anguish ...

JOHN

George. Tell them for Chrissakes. Stop. STOP! He wants to talk. Look! He wants to speak. STOP! STOP! Can't you see he wants to talk?

One eye on George's face is buried under swelling tissue. It's hard to recognize him, he's so beat up.



A'MAR (O.S.)

That's enough.

The Torturer stops beating George. A few seconds pass.

GEORGE

We ...

(gurgles)

We were ... we ...

A'mar appears in front of George and motions for the torturer to leave.

A'MAR

Shh! He won't hit you again. Unless  
I tell him to come back.

The torturer leaves, and another ARAB comes in and hands A'mar a wet and a dry towel.

A'mar takes the wet towel and begins to clean George's face with delicate strokes.

A'MAR (CONT'D)

I'm not a brutal man. I don't hate  
you, George. May I call you George?

A'mar touches his jaw. George flinches.

A'MAR (CONT'D)

I don't think it's broken. Torn  
muscles, perhaps. Tendons. Clench  
your teeth and don't move your jaw  
while you talk.

A'mar continues cleaning George's face.

A'MAR (CONT'D)

If you die, George, I will kill  
your friend. So, just tell me the  
truth and I will let you both live  
one more day. I can't promise more  
than that. You understand?

From here on George talks through clenched teeth.

GEORGE

We were ... taking the bomb ... to  
a secret Israeli training camp.

A'MAR

Really? You were not going to use  
it on us?

George shakes his head.

A'MAR (CONT'D)

No. I suppose not. A bomb like that  
in a populated area like East  
Jerusalem would kill what? Ten  
thousand, maybe. Some of them Jews.

(no response)

I don't know of any Israeli  
training camp in Iraq.

GEORGE

It's secret.

A'MAR

Yes, you did say that, didn't you?  
(pause)

The only group training anywhere  
near where we found you are the  
rebels between Ar Rutbah ...

GEORGE

... And Trebil. The Hashim.

A'MAR

Why do you insult me, then?

GEORGE

Israeli military ... rebels ...  
overran the camp yesterday.

A'MAR

What Israeli military rebels? I  
know of no such group.

GEORGE

They ... work with ... Americans.

A'mar stops cleaning George's face and snaps to his feet.

GEORGE CONT'D)

We were taking ... bomb to them.

A'mar throws the towel at George.

A'MAR

You better pray this is not true.

(To John)

I'm going to send Yusuf to check this out. If your friend ... George ... is telling the truth, you'll have a peaceful death. If he's lying, the vultures won't have anything to pick at.

A'mar bolts out of the room.

ON JOHN

The look of concern is replaced by a stone face. Success.

ON GEORGE

Somewhere in that bruised-up face is a smile.

INT. ANOTHER ROOM IN HAMAS HIDEOUT -- MOMENTS LATER

Yusuf and A'mar are mid-conversation at a table. Yusuf's wife sets food on the table. She looks to A'mar. He waves her off and the men eat while the conversation continues.

A'MAR

There's a lot of activity at the border. It makes sense. Something's going on.

YUSUF

They don't have the balls to train on Iraqi soil.

A'MAR

Have we had any contact with the Hashim? Anyone, recently?

YUSUF

No. They're out of communication range. Why would we want to communicate with them, anyway? They left us. Let them rot.

A'MAR

Because they are Arabs. Most of them are Palestinians, and if the Israeli infidels wiped out two hundred of us, we must answer.

YUSUF

You are right. As usual.

A'MAR

I want you to go to the hills of Wadi and seek the truth.

YUSUF

When?

A'MAR

Now. Don't argue. Just go.

Yusuf doesn't like this at all. A'mar leaves.

Yusuf's wife comes over and puts her hand on Yusuf's shoulder. He violently pushes her hand away.

Yusuf's daughter peeks into the room, and the wife puts her finger to her lips and motions for her daughter to go away.

INT. OVAL OFFICE OF THE WHITE HOUSE -- NIGHT

General Blyer sits alone in the Oval Office, waiting. After a few seconds, the President comes in wearing a bathrobe.

PRESIDENT

We must stop meeting like this, General. Please, sit.

GENERAL BLYER

They were ambushed.

PRESIDENT

Good, God! Casualties?

GENERAL BLYER

Our guys are okay. Everyone else were killed. We think Hamas has them in East Jerusalem. Hamas has control of the bomb at a training site at the Iraqi-Jordon border.

PRESIDENT

All right. We have to assume the worst. If Hamas has it, the bomb could be used against Israel.

The Secretary Of Defense enters.

GLORIA

Mr. President. I just heard.

PRESIDENT

It's nice to see you so early in the morning without your makeup.

(silence)

Sorry. Do you need to be briefed?

GLORIA

No, Sir. I've been briefed already.

PRESIDENT

Any suggestions?

GLORIA

I would pin the satellite on the Jordan/Iraqi border and I'd stay glued on the tracking device. If the device shows any movement west, we put our bombers in the air to help the Israelis contain it.

PRESIDENT

Okay. Let me ask a question of both of you, then. Does anyone suspect we had anything to do with taking the bomb?

GENERAL BLYER

No one, to my knowledge.

GLORIA

No one knows it's missing yet,  
except those who are tracking it.

PRESIDENT

Okay. Gloria, this is what I want  
you to do. I want our mid-Eastern  
friends, Turkey, Egypt; I want Iran  
and Saudi Arabia, I want them all  
to have access to a tracking  
receiver if they don't have it  
already. Arab terrorists have a  
WMD, and I want the Arab world to  
see what they plan on doing with  
it. Clyde, tell your Israeli  
contacts we're helping them get our  
boys back. Let's be more actively  
involved. Situation has changed. We  
don't have the bomb any longer.

GENERAL BLYER

I'll get on that right away, Sir.

EXT. NEAR THE JORDAN/IRAQI BORDER -- DAY

A helicopter lands and Yusuf jumps out and looks around the  
mountainside. A jeep is waiting for him and he jumps in. The  
DRIVER takes Yusuf up the mountain.

INT. ISRAELI BASE IN WEST JERUSALEM

The Israeli Commander points to a wall map inside a camp  
while SOLDIERS look on. While facing the map ...

COMMANDER

We will meet the Americans here and  
travel by truck to here. Then we  
will proceed on foot to our final  
destination ... here.

(facing the soldiers)

**(MORE)**

**COMMANDER (CONT'D)**

The American soldiers are meeting us at thirteen hundred hours in Israeli uniforms. Visibly the media will see this as our operation. However, this is our first joint military adventure with Americans against terrorism. And let's make it a successful one.

EXT. DIRT MOUNTAIN ROAD, HASHIM CAMP -- MOMENTS LATER

Yusuf looks out at the camp through binoculars. He sees the PLO flag inside the camp. He motions the driver to continue.

SECONDS LATER

Yusuf approaches the Hashim camp. SENTRY TWO stops them and demands to see identification. Yusuf shows him his ID.

YUSUF

Have you seen any Israeli soldiers?

SENTRY TWO

What kind of stupid question is that? You may go in. Allah be praised.

EXT. COMMAND POST, HASHIM CAMP -- MOMENTS LATER

Yusuf jumps out of the truck and walks briskly into the command post. He looks around and he sees Arabs with turbans, and some Arabs in military (non-Israeli) uniforms who are walking in the compound.

We stay with the driver and after a few beats Yusuf comes walking back out.

YUSUF

(to the driver)

Take me back to the helicopter.

EXT. EAST JERUSALEM RENDEZVOUS SITE -- LATER

The Commander and several of his soldiers meet with several American Special Task Force SOLDIERS. An AMERICAN COLONEL extends his hand to the Israeli Commander and ...

AMERICAN COLONEL

Brady White, Colonel, United States  
Special Task Force.

COMMANDER

Commander Bergman ... Sayeret.

AMERICAN COLONEL

I'm impressed. Your group is highly  
respected in the States. I've been  
instructed to take orders from you.

COMMANDER

Have your men split up evenly with  
my men. You come with me. I'll  
explain the operation on the way.

The American Colonel AD-LIBS instructions to his men to split up. He then follows the Commander to the jeep.

INT. DIRT MOUNTAIN ROAD

Yusuf's truck comes bursting into view and speeds towards the waiting chopper. He gets out and tries to make a cell phone call. The Pilot waves at him, yelling -

PILOT

Don't bother. Won't work up here.

Yusuf hops in and the chopper takes off in a hurry.

EXT. JERUSALEM -- MOMENTS LATER

The American and Israeli special forces forge forward in their jeeps into East Jerusalem. At the border between East and West Jerusalem, they meet up with two Israeli tanks.

The Commander's jeep comes to a stop.



COMMANDER

(to American Colonel)

We'll assemble here and discuss  
strategy and then we'll go on foot.

INT. HAMAS HELICOPTER

Yusuf punches the last few digits on his cell phone ...

INT. HAMAS EAST JERUSALEM HIDEOUT

A'mar is seated at a desk writing. His cell phone rings. He  
answers it, but the STATIC overpowers the voice. He hangs up.

INT. HAMAS MAKE-SHIFT PRISONER'S CELL

George sits on a hard cement floor lamenting. John sits on a  
crate at the opposite end of the room under a window which is  
high to the ceiling with steel bars. It provides the only  
light in the room. John sighs as he watches George softly  
touch his face, his wounds.

The door to the room has a larger-than-normal space between  
the floor and the bottom of the door to pass food through.

JOHN

Does it still hurt to speak?

GEORGE

My jaw may be broken.

(pause)

You did good before. Did I see real  
tears?

JOHN

I don't think so. I was too angry  
to cry. And hysterical with fear.  
Hell, George, I haven't even given  
Susanna a good cry, yet.

GEORGE

Maybe you can use this experience  
in acting.

JOHN

If I ever need to piss in my pants,  
maybe.

GEORGE

Don't make me laugh ... or talk.

JOHN

Okay. You know, in a way, I'm glad  
we got caught. I was having second  
thoughts real bad.

George nods. Pounds his chest indication 'me too'.

JOHN (CONT'D)

You know, when Yusuf comes back,  
we're dead meat.

John walks over to the door, bends down and looks through the  
opening at the bottom. He looks to the side and sees Yusuf's  
wife sitting at the end of the hallway. Her daughter, the  
little girl George saved, is sitting next to her.

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

Psst!

HALLWAY - ON YUSUF'S WIFE

She looks around and tries to follow the sound.

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

Psst!

She sees John's face peeking out of the cell door.

JOHN (O.S.) (CON'D)

Help us get out.

She shakes her head.

INSIDE THE MAKE-SHIFT CELL

JOHN (O.S.) (CON'D)

Please.

Just then, a few shots are heard. Then more shots, and finally, it sounds like a war is breaking out. John bolts to his feet and runs to the window.

JOHN (CONT'D)

I hope this is what I think it is.

He steps up on the crate, looks out and sees a dozen troops bounding out of an Israeli helicopter shooting anything that moves. He also sees an Israeli tank bounding up the road.

EXT. OUTSIDE OF E. JERUSALEM, HAMAS SITE

Yusuf gets out of the helicopter and immediately jumps into a jeep. He sees two HAMAS PALESTINIANS carrying a box of munitions. With gunfire sounds in the distance, he motions them to put the box in the jeep. They do and Yusuf takes off. While driving, he hits a couple of keys on his cell phone.

INT. HAMAS EAST JERUSALEM HIDEOUT

A'mar and another MILITANT are shooting through the windows.

On the desk, A'mar's CELL PHONE is RINGING.

A'MAR

(to a militant)

Take some grenades. Go on the roof.

The militant runs to the cabinet, opens it, takes some grenades, and leaves.

BACK TO YUSUF

Still driving, he has the phone to his ear and ...

YUSUF

(into the phone)

A'mar. It's Yusuf. If you get this message, kill the American's. It was a lie. It was all a lie. No Israelis in the camp.

He puts his cellphone away and continues driving.

INT. HAMAS' PRISONER'S CELL

John falls to the floor by the door again and peeks out. Yusuf's wife is still sitting in the corner. She is holding her little girl on her lap now.

JOHN

Pssst!

She shakes her head again. The mother and child are too frightened to do anything.

EXT. IN A EAST JERUSALEM STREET NEARBY

Yusuf appears some distance away from the hideout. He watches as an Israeli tank shoots a missile at a vehicle in front of the hideout. An explosion. Chaos everywhere.

He leaves the jeep in neutral, jumps out, finds a brick on the ground, picks it up, and places it on the accelerator peddle causing the engine to rev. He takes a grenade from the back, then jumps in the jeep and puts it in drive.

Yusuf points the vehicle towards the tank, pulls the pin of the grenade and jumps out. He waits a beat and then tosses the grenade in the back of the jeep on the box of munitions.

THE ISRAELI COMMANDER

sees the jeep headed towards the tank. He shoots at the front right tire and the jeeps veers off the right and blows up into a non-strategic building.

INT. HAMAS' MAKE-SHIFT PRISON

John is on the box looking out the window. He sees Yusuf running towards the hideout. John jumps down.

JOHN

Yusuf is back.

Just then the door opens and Yusuf's wife appears in the doorway. She vanishes and takes a position with her child.

John and George bolt out of the room. They nod to the wife and begin looking for a way out.

EXT. HAMAS HIDEOUT

The American Colonel, Brady White, sees Yusuf running to the hideout and shoots at him. Bullets ping all around Yusuf as he ducks behind concrete partitions.

INT. HAMAS' HIDEOUT, HALLWAY

George and John slide across the wall quietly, carefully. George looks down the other end of the hallway and sees an exit door. He taps John on the shoulder, but before they have a chance to consider their options, an Arab soldier pops in front of them.

George slams his foot into the soldier's knee and he falls in pain. John puts his elbow through the soldier's nose and George grabs his rifle.

INT. THE FRONT ROOM OF THE HIDEOUT

The front door opens. Yusuf stumbles in and looks around.

From the far side of the room, A'mar is shooting a rifle through a window. He turns and sees Yusuf.

Just as Yusuf goes to speak, a bullet hits him in the neck and he falls like a rock.

A'mar looks to the hallway and sees George with a smoking rifle pointed at him. George has A'mar in his sights but doesn't shoot. Instead, he backs into the hallway.

IN THE HALLWAY

George and John turn and bolt to the back exit door.

Yusuf's wife and daughter, still huddled together in the corner of the hallway, have seen what just happened.

A'mar steps over them and catches a glimpse of George and John fleeing down the hallway. He shoots at them.

A bullet flies over George's shoulder and hits John. He collapses to the floor.

A'MAR  
 (to George)  
 Stop or I'll shot.

George stops and A'mar briskly walks down the hallway, grabs George, and escorts him back down the hallway to the cell.

ON YUSUF'S WIFE - HALLWAY

The mother whispers to the daughter.

YUSUF'S WIFE  
 Stay here. Don't move.

FRONT ROOM

We follow the wife as she crawls to Yusuf's fallen body. Yusuf, still alive, tries to talk. The wife leans in and -

YUSUF'S WIFE  
 Die!

MAKESHIFT CELL

A'mar pushes George into the cell.

A'MAR  
 You're my hostage. A'mar closes and locks the door.

FRONT ROOM

Yusuf gurgles, tries to talk -

YUSUF  
 The camp ... Muslim ... big lie.

Only Yusuf's wife hears this. He chokes and stammers and she watches, like it's a bad movie where she can predict the end.

A'mar appears behind her, looking down at them.

A'MAR

What did he say?

YUSUF'S WIFE

He said, the post was overtaken by  
Jews.

Yusuf tries to talk but chokes one last time and dies. Fueled by anger, A'mar rushes to the table and grabs his cell phone. The phone is beeping.

ON THE PHONE DISPLAY

The window display flashes an ENVELOPE indicating A'mar has a voice message.

BACK TO THE SCENE

A'mar ignores the flash and dials.

INT. HAMAS JORDAN BORDER HIDEAWAY

TWO ARAB MEN are playing cards. A cell phone rings. Card Player One answers it.

CARD PLAYER ONE

Hello.

A'MAR (V.O.)

Take the bomb to the Hashim camp.

CARD PLAYER ONE

Are you crazy?

A'MAR (V.O.)

No time to explain. The Israeli's  
have slaughtered all the Muslim's  
there and have taken over the camp.

Sounds of fighting emanate from the Card Player's phone.

A'MAR (V.O.) (CONT'D)

Take it to the camp. Detonate it.  
Praise Allah.

Card Player One hangs up and leaves the CELLPHONE on the table. He urgently summons Card Player Two and they exit.

INSIDE THE TRUCK

Card Player Two jumps in the back. We take a closer view of the bomb while the truck pulls away. It looks beat up, worn, hardly a sinister WMD.

INT. HAMAS JORDAN BORDER HIDEAWAY

A'mar looks out the window where chaos reigns. He leans against the wall and looks at his phone display window. He punches one button and puts the phone to his ear.

While listening to Yusuf's voice message, he watches Yusuf's wife. A'mar's face tells all. A'mar immediately punches in a few numbers on the phone and waits.

INT. HAMAS JORDAN BORDER HIDEAWAY

An abandoned cellphone on the table rings. There is no one to answer it.

INT. HAMAS JORDAN BORDER HIDEAWAY

A beep sound comes across A'mar's cellphone.

A'MAR

Praise Allah, I hope you get this message. Cancel my previous order.  
I repeat ...

A stream of bullets bombard the window and A'mar falls to the ground. The cellphone flies out of his hand and slides across the floor. He walks to the center of the room where Yusuf's wife sits quietly. Emotionless. Slowly, he picks her up, and looks deep into her eyes.

After a beat, he picks up a pistol from the floor and walks her into the hallway to her daughter. He takes the daughter's hand and leads them both to the make-shift cell.



INT. HAMAS MAKE-SHIFT PRISONER'S CELL

A'mar appears at the door with mother and daughter. He cocks his gun and unlocks the door. George stands before him.

Yusuf's wife looks alternately at A'mar and his gun.

YUSUF'S WIFE

Don't. Not in front of my daughter.

FRONT ROOM

American and Israeli SOLDIERS barge through the door and maneuver with agility and swiftness through the hideaway.

ON A'MAR

He brings the child and the mother into the cell and closes the door. A'mar lifts a few boards from the floor exposing a secret get-a-way. He brings the child to George.

A'MAR

You saved the little girl once.

Save her from this. Cover her eyes.

He hands the girl to George who covers her eyes. A'mar turns and shoots the mother, then disappears in the get-a-away.

DISSOLVE TO:

INT. WAR ROOM IN PENTAGON

General Blyer stares at a board with a flashing light which represents the truck (bomb) moving east into Iraq.

GENERAL BLYER

Yes, sir. That's right. It's moving into Iraq, not away from Iraq.

(pause)

I think it's headed towards that renegade group ... the Hashim. But that doesn't make sense.

INT. OVAL OFFICE

The Secretary of Defense is in the room with the President.

GLORIA

Most of the Mid-Eastern Countries  
are following the bomb just like we  
are. They know Hamas has it.

PRESIDENT

Just the same, Gloria, get on the  
horn to the mid-Eastern Ambassadors  
and let them know we're concerned.

The intercom BUZZER goes off. The President hits the button.

PRESIDENT (CONT'D)

Yes.

VOICE (V.O.)

The Saudi Prince is on the phone,  
sir. He's on a conference call with  
Arab Heads Of State and he would  
like you to be a part of it.

The President high-brows the Secretary.

PRESIDENT

Put him through.

A few seconds pass then ...

SECRETARY

Go ahead, Sir.

PRINCE (V.O.)

(a tad submissive)

Mr. President, do you know why  
we're calling you?

PRESIDENT

Because a Palestinian terrorist is  
running loose with a Weapon Of Mass  
Destruction?

PRINCE (V.O.)

(long pause)

Yes. We know Hamas is in possession of this bomb. And we noticed it is moving inland now, towards a terrorist group called Hashim. We believe Hamas is forging a new relationship with them.

PRESIDENT

You mean, the bomb is a peace offering between the two groups.

PRINCE (V.O.)

We think so. We know your intelligence is good and we would like your advice while we discuss what actions should be taken.

A very high brow is now given to the Secretary.

PRESIDENT

Certainly. Secretary Chapman is sitting across from me, and we would be more than happy to help.

INT. TRUCK, APPROACHING HASHIM CAMP -- LATER

Card Player Two is leaning over the bomb and sets the bomb for two minutes. The display counts down as the militant points his gun to the back of the truck, waiting.

EXT. HASHIM GUARD GATE

The truck approaches. The GATE ATTENDANT stops the truck. Card Player One, the driver, looks on with suspicion. No Israeli uniforms. He throws out a test to the Gate Attendant.

DRIVER

Praise Allah!

GATE ATTENDANT

Praise Allah! What do you have in the back?

The attendant goes around the truck to take a look.

The driver must make a decision. He decides to gun the accelerator and, as the truck enters the camp, the Gate Attendant shoots several rounds into the back of the truck.

INSIDE THE TRUCK

Card Player Two lays to the side. Dead.

DRIVER'S P.O.V.

He sees a Palestinian Flag on top of a makeshift pole to his right. To his left, a couple of HASHIM MILITANTS point their guns at the truck and are yelling in Arabic.

The driver stops the truck and pounds the back of the cab and yells, also in Arabic ...

DRIVER

(subtitle)

Stop the timer. Stop the timer.

ON THE BOMB INSIDE THE TRUCK

We hear the driver POUNDING on the cab while the SOUND of a clock ticks away. Ticktock. Ticktock ... The bomb explodes and a blast infects the entire camp.

TIME LAPSE

We establish the camp in the aftermath of the explosion. Anguish and death are all around. Men are moaning with blisters and skin lacerations. Men gasp with a raspy, horrendous sound. They are taking their last breaths.

INT. WAR ROOM AT THE WHITE HOUSE

Scattered voices and general chaos! General Blyer is on the phone. He sees the President storming in, so he hangs up the phone and walks over to the President.

An eerie quiet hangs over Blyer.

PRESIDENT

What happened?

GENERAL BLYER

It was detonated at the Hashim camp, Mr. President. It doesn't make sense. Probably an accident.

PRESIDENT

I was talking with Arab princes and heads of state, Clyde. They had fear in their voices, as if they knew this was going to happen.

GENERAL BLYER

Yes, sir.

PRESIDENT

I must know before I talk to them again. Did we get our agents out?

GENERAL BLYER

Yes, sir. Except one is wounded, and the other is beaten badly.

PRESIDENT

Any clues left behind ...

GENERAL BLYER

No one knows anything, Mr. President.

After a few beats, the President smiles.

INT. BENNET'S OFFICE --CIA BUILDING -- LATER

Paul, Thomas, Bennet and Omar are watching a video on TV which is showing pictures of Arab soldiers.

ON THE TV

Pictures of Palestinian soldiers, some are dead, some have hideous skin lacerations. Some are rocking back and forth getting ready to die.

ANNOUNCER (V.O.)

The latest developments of this accident has the entire Middle East in an uproar. Speaking on behalf of the Arab countries, the Saudi Government issued a statement.

The TV switches to the video taping.

SAUDI PRINCE (V.O.)

The fact a Muslim group stole this bomb from Iraq weighs heavy on our souls. It bears a message which some of us need to hear. We pray to Allah for guidance. We also want to make a statement to the international community: this unfortunate affair has all of us realizing, fully, the importance for eliminating terrorist organizations from face of earth. We have been talking with United States of America, Great Britain, Soviet Union, Germany, France, and other countries to show our solidarity to end terrorism. Islamic people are citizens of humanity and as such we will find a way to settle differences between peoples of different cultures and beliefs. To this end we are sincerely committed. Praise Allah.

EXT. MILITARY AIRPORT NEAR WASHINGTON DC -- DAY

We take a long look at the exit door of the military plane. All of a sudden John appears, his arm in a sling. He exits the airplane and is greeted by the Secret Service, as well as Abby and Martha. Abby runs to John and they embrace.

MARTHA

(to John)

Where's George?

JOHN

He's coming.

Martha hugs John and waits. After a beat, George appears at the plane door holding a little girl. Her face is buried in George's neck.

Martha walks over to them and she touches George's bruised face, as if she is inspecting a painting.

MARTHA

The guru did this to you? Maybe I  
can work on the other eye.

They smile at each other before Martha lovingly kisses him. She then peeks around to see the Palestinian girl's face.

GEORGE

(to the little girl)  
Hey. We're here. This is Martha.  
(to Martha)  
This is the little angel I was  
telling you about.

After a second, the little girl picks up her head.

GIRL

(heavy accent)  
Hello, Martha Adams.

She buries her head back into George's neck while Martha throws the tips of her fingers to her lips.

MARTHA

She's beautiful.

INT. WEST WING OF THE WHITE HOUSE -- DAY

George and John walk up to the West Wing door and are greeted by Gloria.

GLORIA

The President will be right with  
us.

Before Gloria has a chance to open the door and let them  
George asked,

GEORGE

Is the President happy, angry, sad?  
Can you tell us?

SECRETARY

I don't know. I heard something  
like, 'If they're contrite, I won't  
cut off their testicles'. Or  
something like that. So...I don't  
think he's happy.

GEORGE

Thanks.

George and John are NOT smiling. George's face is still  
bruised. Healing. John still has his arm in a sling.

The secretary opens the doors and in the office are  
confronted by two rows of people: Thomas, Paul, Bennet, Omar,  
Gloria, and General Blyer.

At the end of the two rows is the President Of The United  
States standing behind his desk. Waiting. As George and John  
saunter down the aisle towards the President ...

EVERYONE

Hear! Hear!

The President walks from his desk and shakes their hands.

PRESIDENT

You know, I can never publicly  
thank you for what you've done?  
And these people here are the only  
ones who know what went on except  
for a couple a dozen military. An  
Israeli Prime Minister, an  
Ambassador ...

(laughs, turns serious)

(MORE)



## PRESIDENT (CONT'D)

You almost created an international incident that would've put the US in a penitent position for the next hundred years.

(grunts)

I promised I wouldn't do that.

## GEORGE

It's okay, Mr. President. John and I had a long talk on the way home about how irresponsible we were.

The President inspects George's face.

## PRESIDENT

Those are mean bruises you got there, George. Does it hurt bad?

## GEORGE

No, Mr. President. I'm fine.

## PRESIDENT

Good! John, take one for the Gipper?

## JOHN

Yes, Sir. I guess I did.

The President works himself into more philosophical demeanor.

## PRESIDENT

As a father, I understand what you men did. As a citizen of the world community, I thank you. Hamas did steal the bomb, al beit, not from the stock pile in Iraq, but steal it, they did. And they made a conscious decision to use it.

(pause)

That's it. Let's just hope this is the last of such insane acts. From all corners of the earth.

## EVERYONE

Hear! Hear!

Everyone gathers around John and George. Paul and Bennet give a wink and a smile to Thomas and Omar as if a secret message is being passed between them. All four turn to George and John, rejoicing in their safe return.

DISSOLVE TO:

INT. A CLASSROOM AT UNIVERSITY OF VIRGINIA -- DAY

INTERNATIONAL AFFAIRS 101 are boldly printed on the black board. George walks into view and stands by the desk. His face has healed nicely. A BOOK sits on the side of the desk.

George looks out at his STUDENTS. Student One speaks out -

STUDENT ONE

But why do they hate us so, Mr. Adams? We give millions of dollars to them and other countries. We risk our lives for their security and freedom. Why do they hate us?

George picks up a Shakespeare book from his desk and reads.

GEORGE

Richard The Third: My conscience hath a thousand several tongues; And every tongue brings in a several tale; And every tale condemns me for a villain.

The students look confused.

GEORGE (CONT'D)

A Palestinian, an Arab leader of a terrorist group who killed a lot of people and was educated in the U.S. told me his hate was stronger than a rock. The hate in his heart was taught to him at a very early age. Born into it, so to speak. Do you believe that's where hate comes from? It's passed down to you?

George looks around. No takers. He points to his heart.

GEORGE (CONT'D)

This is where love comes from, in a poetic sense. It's a feeling, and isn't hate part of the same coin, different side.

(whispers)

A person who has great hate has the capacity for great love.

George looks away, drifting, perhaps, to a more peaceful time, to a Father's Day when it was a little easier to love.

STUDENT TWO

We spout Orwellian ideas quite often. War is peace. Liberty is slavery. Ignorance is power, and so on. When we say hate is just the flip side of love, aren't we just being rhetorical? Romantic?

George chuckles.

GEORGE

Oh, geez. Yeah, I suppose. But it doesn't make it any less true. I think we should concentrate on our similarities. For example, Palestinians, that is, Arab parents, love their children just as much as American parents do.

STUDENT ONE

So what. Rats care for their offspring, too. That doesn't make them any more human.

George sits on his desk. He seems lost for a reply.

GEORGE

I don't know if you've ever seen the movie, Ghandi. I suggest that you do.

(MORE)

**GEORGE (CONT'D)**

There was a great conflict between Muslim and Hindu and there was a point in the movie when a Muslim comes up to Gandhi and tells him a Hindu had killed his son. "What am I to do?", he asks. He could've just as easily said "How do I get rid of this hate". You could understand his hate and anger. His outrage was so justifiable. What could Gandhi possibly have said to remove that? Well ... he says this to the Muslim man: "Take a boy, one whose parents are no longer living because they have died in this conflict ... take this orphan and raise him as your own, only make sure he is a Hindu boy not a Muslim like you - and raise him as a Hindu.

George takes a quiet moment to study the faces of the students. Each seem to be musing over his words. **One** student shows no emotion except for tears that fill his eyes.

**GEORGE (CONT'D)**

I forgot to tell you. That educated Arab man I mentioned before gave me the hand of a little Palestinian girl who now is my adopted daughter. He knew I was American. He hated me. But for the briefest of moments he flipped that metaphorical coin and showed his love.

A student close to George covers her mouth. Her emotions are more visible than the rest of the students. George walks over to her and puts his hand on her shoulder.

**GEORGE (CONT'D)**

All I can tell you is we must do the same. Make a conscious decision not to hate.

**(MORE)**

## GEORGE (CONT'D)

I saw it done in the name of love,  
in the heat of war, and it works.

(smiles at everyone)

If history has taught us anything,  
if we don't make an effort to go  
the other way, we will transcend  
into a thousand years of darkness.

## STUDENT THREE

Or worse.

## GEORGE

Yes. Or worse.

INT. A THEATER SOMEWHERE IN WASHINGTON DC -- NIGHT

In the audience we see many of the Pentagon and White House characters. In the box seats, we see the President of the United States and his wife. We see Omar, and George and Thomas with their wives in the front row watching the play.

On stage, John is leaning over a WOMAN who is dying.

## JOHN

Oh, my sweet love, you have given  
my life, this world, so much  
meaning. I do not wish to live in  
it without you.

He clutches his chest and ...

## JOHN (CONT'D)

You and I have been like one person  
with one soul ... one heart ...

John weeps for real as the curtain falls.

The curtain rises to a standing ovation. John wipes his face  
and tries to enjoy the accolades through the tears.

FADE OUT

THE END