**THE IRANIAN CROSS-UP CAPER**

**A Robin Templar Caper (Episode 12 of 12)**

***Inspired by an actual event***

**(Divided into parts 1 & 2)**

**Story and Screenplay**

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**001**

**001 EXT. SAN FRANCISCO MARINA – DAY 001**

**CAMERA ANGLE from Russian Hill establishes the S.F. Marina.**

**002 EXT. PIER – SAN FRANCISCO MARINA – DAY 002**

**Moored out on the end of the marina’s many piers is the 90-foot, twin mast yacht “Sweet Charity,” registry: San Francisco.**

**003 EXT. FANTAIL LOUNGE – SWEET CHARITY – DAY 003**

**The starched collar formally attired British butler, cook, limo driver and all around good guy, NIGEL, is serving adult bever-ages to HARRY FLETCHER and RAOUL DONAVAN.**

**The good-looking Fletcher is probably in his mid 30s but be-**

**cause he is trim and also physically fit it is difficult to tell.**

**By contrast, Donavan is a disheveled, overweight man in his mid-to-late 40s - with a moustache, full head of equally disheveled hair and wearing a corduroy jacket and pair of dark slacks – both in need of pressing. Resting on the table in front of him is Raoul’s ubiquitous laptop computer.**

**004 ANOTHER ANGLE 004**

**JONATHAN MOORE comes on deck and greets Donavan.**

**MOORE**

**Raoul Donavan, my dear friend, to**

**what do we how the honor?**

**Jonathan Moore is a gray-haired, distinguished, physically fit black man who appears to be in his early to mid 60s, with the build and manner of an ex-marine. Jonathan takes a seat beside Fletcher.**

**FLETCHER**

**Sounded urgent, over the phone.**

**DONAVAN**

**Harry, Jonathan, I want you to make**

**another trip to Tehran.**

**MOORE**

**You mean the CIA wants us to make**

**another trip.**

**002**

**DONAVAN**

**(hesitantly)**

**Not exactly.**

**(beat)**

**The CIA is aware I’m making you this**

**offer but they’re not the agency be-**

**hind the request.**

**FLETCHER**

**And just who is making the request?**

**DONAVAN**

**That’s classified.**

**FLETCHER**

**(smiling)**

**Tell us and you’d have to kill us**

**sort of thing?**

**DONAVAN**

**(not smiling)**

**Something like that.**

**MOORE**

**We’d have to be crazy to return to**

**Iran. We’d be arrested on the spot**

**and promptly shot. We were lucky**

**to get out alive during our last**

***visit*.**

**DONAVAN**

**And a highly successful *visit* it was.**

**FLETCHER**

**So tell us why we would ever agree**

**to go back.**

**DONAVAN**

**Your outlandish fee, of course, most**

**of which you always donate to your**

**favorite charities.**

**FLETCHER**

**And how much are we talking about?**

**DONAVAN**

**I was to offer you $10 million plus**

**expenses if successful and $5 million**

**and expenses, if not.**

**003**

**FLETCHER**

**And?**

**DONAVAN**

**Settle for $20 million and expenses**

**if successful and $10 million and**

**expenses, if not.**

**MOORE**

**$20 million sounds reasonable...so,**

**without making a commitment, what**

**is it you want us to do.**

**DONAVAN**

**Photograph the blueprints and all**

**other data for Iran’s nuclear pro-**

**gram, including the exact locations**

**and other statistics on their under-**

**ground facilities.**

**Jonathan and Harry exchange stunned looks.**

**005 EXT. LOS ANGELES INTERNATIONAL AIRPORT – DAY 005**

**Establish with stock footage.**

**006 INT. CHECK-IN COUNTER – DELTA – LAX – DAY 006**

**Jonathan and Harry approach the counter where they are greeted by the attractive DELTA EMPLOYEE.**

**MOORE**

**I’m Jonathan Moore. You’re sup-**

**posed to have tickets to Toronto**

**for Harry Fletcher and me.**

**The Delta Employee checks her computer, smiles and turns to Jonathan.**

**DELTA EMPLOYEE**

**Yes, Mr. Moore. Two first class**

**tickets for Toronto.**

**007 EXT. BOEING 757 AIRBORNE – DELTA MARKINGS – STOCK – DAY 007**

**The Delta flight is moving from screen left to screen right.**

**008 INT. FIRST CLASS SECTION - 757 AIRCRAFT – DAY 008**

**004**

**Seated together in the two front row seats on the left-hand side of the aircraft, and keeping their voices low, Jonathan and Fletcher are reflecting on their meeting with Raoul Donavan.**

**FLETCHER**

**You got hold of Duke?**

**MOORE**

**Hopefully, he’ll meet us in Toronto.**

**FLETCHER**

**Hopefully?**

**MOORE**

**His wife, Janet, was giving him some**

**flack about going on another caper.**

**FLASHBACK TO:**

**009 DUKE’S BAR & GRILL – JACKSONVILLE, FL – DAY 009**

**Seated at a table having lunch, JANET FISHER OSGARD and LOUIS “Duke” OSGARD are having a bit of a dust-up.**

**JANET**

**Duke, I’m telling you. If you go on**

**this caper, don’t expect me to be**

**here when you get back...*if* you get**

**back.**

**010 BACK TO SCENE 010**

**MOORE**

**As for money, Donavan has no idea of**

**the expenses we can rack up – 5-star**

**hotels, gourmet meals and Dom Perignon**

**Champaign. I’d like to see his expres-**

**sion when he gets the bill.**

**FLETCHER**

**Leaving more money for our charities.**

**011 EXT. SERIES OF SHOTS - CITY OF TORONTO (STOCK) – DAY 011**

**A montage of CAMERA ANGLES establishes the Canadian city.**

**012 EXT. WATERFRONT HOTEL X STOCK) – EVENING 012**

**To establish one of Toronto’s newest 5-star hotels.**

**005**

**013 INT. JONATHAN’S HOTEL X SUITE – EVENING 013**

**It’s Jonathan that enjoys the luxury suite that doubles as a meeting place. The suite includes a wet bar, refrigerator, and microwave. Jonathan is mixing drinks at the bar when there is**

**a KNOCK at the door. Fletcher checks his watch.**

**FLETCHER**

**Too early for Raoul. Could be Duke.**

**Fletcher moves towards the door.**

**014 ANGLE ON DOOR 014**

**Harry opens the door and we’re introduced to Duke, a handsome, physically fit man in his late 30s.**

**FLETCHER**

**Osgard! ...Right on time. Come in!**

**MOORE (O.S.)**

**(from behind bar)**

**I see you worked things out with**

**Janet?**

**OSGARD**

**(sheepishly)**

**Well, sort of.**

**Duke enters and shakes hands with Fletcher.**

**015 BACK TO SCENE 015**

**Cocktail in hand, Jonathan moves from behind the bar to shake hands with “Duke” and hand him the drink.**

**MOORE**

**Gentleman Jack...Daniels, of course.**

**...Still your favorite cocktail?**

**Accepting the drink and taking a sip, Duke replies.**

**OSGARD**

**Absolutely...especially when it’s**

**served *neat.***

**(beat)**

**So what’s this about raiding a highly**

**secure military building in Tehran to**

**photograph military secrets?**

**006**

**MOORE**

**Our old friend Raoul Donavan will be**

**here soon to explain it all.**

**OSGARD**

**That old computer geek should know that**

**it’s much easier to hack such documents**

**than to physically photograph them.**

**FLETCHER**

**Except that these documents are not on**

**any computer system.**

**MOORE**

**Iran military realizes that if they**

**were to put this sensitive material on**

**a computer that the material *would* be**

**hacked.**

**OSGARD**

**(nodding agreement)**

**Good headwork.**

**Suddenly there is another KNOCK at the door. Fletcher checks his watch.**

**FLETCHER**

**That has to be Donavan.**

**He moves towards the door.**

**016 ANGLE ON DOOR 016**

**Fletcher opens the door and welcomes Raoul Donavan into the suite.**

**Carrying a small bag and his computer, Donavan enters – takes**

**a look around the suite and nods his head in approval.**

**017 BACK TO SCENE 017**

**MOORE**

**(indicating Duke)**

**Say hello to Duke Osgard...who needs**

**to be brought up to speed.**

**DONAVAN**

**But, of course.**

**(turning to Duke)**

**What is it you would like to know?**

**007**

**OSGARD**

**To start with, what the hell are**

**we doing in Canada?**

**DONAVAN**

**As of now, you’re citizens of Can-**

**ada.**

**Raoul reaches into his corduroy jacket’s inner pocket and pulls out three passports, passing them out.**

**DONAVAN**

**(to Osgard)**

**You are now Peter M. Mitchell, Can-**

**adian citizen.**

**(to Jonathan)**

**And Jonathan, your *battle tag* is**

**Sydney J. Porter.**

**Duke glances at the passport photo.**

**OSGARD**

**Where did you get the photo?**

**DONAVAN**

**From your Jacksonville liquor li-**

**cense.**

**Then Raoul comes to Fletcher.**

**DONAVAN**

**I know you prefer the Nom de Guerre**

**Robin Templar, but on this mission**

**your battle tag is Donald E. Parker.**

**FLETCHER**

**(accepting passport)**

**As in *Westlake*. I get it!**

**DONAVAN**

**Knew you would.**

**FLETCHER**

**Raoul, you’ve got a perverse sense**

**of humor.**

**DONAVAN**

**Thanks to cooperation with the Cana-**

**dian government, long as you’re on**

**(MORE)**

**008**

**DONAVAN (Cont’d)**

**this mission, your fingerprints will**

**reflect your battle tags as Canadian**

**citizens.**

**(explaining)**

**Travel restrictions within Iran are**

**strict for Americans and Canadians,**

**but less so for Canadians.**

**There’s a fourth passport, which he returns to the jacket pocket. Then he pulls out a map and unfolds it on a nearby table.**

**DONAVAN**

**Gather around, this is the game**

**plan.**

**Suddenly, there is a KNOCK at the door.**

**DONAVAN**

**That would be Sirjan Sanjabi.**

**MOORE**

**Sirjan? ...The gentleman who helped**

**us free that journalist being held**

**in Evin Prison?**

**DONAVAN**

**The same. ...Parker, why don’t you**

**let him in?**

**FLETCHER**

**(startled)**

**Parker...that’s me.**

**Fletcher turns and heads for the door.**

**018 ANGLE ON DOOR 018**

**Fletcher opens the door and is greeted by SIRJAN SANJABI.**

**SIRJAN**

**Hello, Harry. Good to see you again.**

**The two shake hands warmly.**

**FLETCHER**

**Come in. Good to have you aboard.**

**...You *are* aboard, aren’t you?**

**009**

**Sirjan’s Farsi accent is noticeable.**

**SIRJAN**

**Why don’t we see what Mr. Donavan**

**has to say.**

**019 BACK TO SCENE 019**

**Sirjan enters the suite and shakes hands with everyone. They are all glad to see him.**

**Raoul pulls out the fourth passport from his jacket and hands**

**it to Sirjan who, in exchange, pulls out his own passport and hands it over.**

**SIRJAN**

**(checking passport)**

**Ervin Shirazi. Good Persian name.**

**DONAVAN**

**Sirjan will join you...mainly to keep**

**you out of trouble.**

**Raoul reaches into his carryon bag and pulls out four money belts.**

**DONAVAN**

**As you know, Iran is basically a**

**cash society. ...Each of the belts**

**contains EU currency and rials**

**worth $50,000 U.S.**

**The four accept the money belts.**

**DONAVAN**

**Now gather around. We’ve got a lot**

**to go over, including your plan “B”**

**escape plan should something go**

**wrong with the original.**

**Everyone gathers around the table containing the map.**

**020 EXT. SWISS AIR BOEING 757 IN FLIGHT – STOCK – DAY 020**

**DONAVAN (V.O.)**

**You’ll join a 12-member Canadian**

**group touring Russia, first landing**

**in Moscow...then taking a bus to St.**

**Petersburg.**

**010**

**021 EXT. SERIES OF SHOTS - RUSSIAN TOUR BUS – STOCK – DAY 021**

**The tour bus is passing several popular Russian locations as it heads west – towards St. Petersburg.**

**022 INT. RUSSIAN TOUR BUS – DAY 022**

**Seated together near the rear are Jonathan and Duke. Sirjan**

**and Fletcher are seated across the aisle.**

**OSGARD**

**(to Jonathan)**

**I don’t understand. Why the pre-**

**tense of touring St. Petersburg?**

**...Why not wait in Moscow until the**

**tour returns and then catch the**

**flight to Nairobi, which I under-**

**stand stops at Tehran and Al Aqabah.**

**MOORE**

**We’re supposed to get the usual tour-**

**ist photos with our iPhones and these**

**two high-tech digital cameras Donavan**

**gave us.**

**OSGARD**

**I see. ...So when Harry gets his**

**sprained back and has to layover in**

**Tehran for three days, we can prove**

**we’re really mere tourists?**

**MOORE**

**That’s if things get dicey.**

**OSGARD**

**Don’t things always get dicey?**

**023 ANGLE ON SIRJAN & FLETCHER 023**

**FLETCHER**

**Once my sprained back is healed by**

**a doctor who is also a Mossad in-**

**formant, we get on the next flight**

**to Nairobi, supposedly to rejoin**

**the tour. But the flight has a**

**stopover at Al Aqabah, Jordan –**

**where we get off and make our way**

**to Eilat, Israel.**

**011**

**SIRJAN**

**And from there we fly to Natbaq**

**...Ben Gurion Airport to you, where**

**we’re met by IDF Intelligence.**

**FLETCHER**

**Sirjan, my friend. ...If it were**

**only that simple.**

**024 EXT. SERIES OF SHOTS – ST. PETERSBURG - STOCK – DAY 024**

**In a series of close-up shots Sirjan and Duke are snapping pictures with their iPhones while Jonathan and Fletcher are using the high-tech digital cameras provided them by Donavan.**

**As each of the tourist attractions photos are snapped, we**

**FREEZE FRAME briefly on the scene they have photographed. All four of the team members are prominently posed within the (stock) photos.**

**025 EXT. AIRBORNE SHOT OF A330-300 JETLINER – STOCK - DAY 025**

**The Airbus carries the markings of Air France Airlines.**

**026 INT. FIRST CLASS CABIN – AIR FRANCE AIRBUS – DAY 026**

**Sirjan and Fletcher are seated on the left side of the cabin while Duke and Jonathan are seated on the right.**

**027 ANGLE ON JONATHAN AND DUKE 027**

**OSGARD**

**(to Jonathan)**

**You sure the Tehran airport doesn’t**

**have facial recognition?**

**MOORE**

**Not according to Donavan.**

**OSGARD**

**Hope he’s right.**

**028 ANGLE ON SIRJAN AND FLETCHER 028**

**Harry excuses himself and climbs to his feet.**

**FLETCHER**

**(explaining)**

**Restroom break.**

**012**

**Fletcher heads for the two forward first class restrooms.**

**029 ANGLE ON JONATHAN AND DUKE 029**

**Jonathan notices Harry making his way towards the restrooms and nudges Osgard who immediately comprehends what’s going down**

**OSGARD**

**Looks like *Operation Reveal* is**

**under way.**

**MOORE**

**Now it’s up to us to play our part.**

**030 EXT. AIRBORNE SHOT OF A330-300 JETLINER – STOCK - DAY 030**

**The Air France wide-body aircraft continues its flight.**

**031 INT. FIRST CLASS CABIN – AIR FRANCE AIRBUS – DAY 031**

**Fletcher exits one of the forward restrooms takes a few steps and falls into the arms of the FLIGHT ATTENDANT exiting the galley.**

**FLIGHT ATTENDANT**

**What is it? How can I help?**

**FLETCHER**

**Slipped disc. Need medical attention.**

**FLIGHT ATTENDANT**

**We’ll be landing in Tehran soon. You**

**can get treatment there.**

**032 EXT. KHOMEINI INTERNATIONAL AIRPORT – STOCK - DAY 032**

**The Air France A330-300 settles onto the runway and rolls out.**

***SUPERIMPOSE: Tehran***

**033 INT. TERMINAL – KHOMEINI INTERNATIONAL AIRPORT – DAY 033**

**Fletcher, on a stretcher, is being rolled into the terminal.**

**He is accompanied by Duke, Jonathan, and Sirjan. They are immediately confronted by an IMMIGRATION OFFICIAL.**

**IMMIGRATION**

**What have we here?**

**013**

**OSGARD**

**We’re part of a tour group headed**

**for Nairobi. Our friend has a slip-**

**ped disc and needs immediate medical**

**attention.**

**IMMIGRATION**

**You’ll have to go through immigra-**

**tion line “A.”**

**034 INT. KHOMEINI AIRPORT – IMMIGRATION LINE “A” – DAY 034**

**As Fletcher’s stretcher is wheeled up to immigration line “A,” the Flight Attendant explains to the OFFICIAL.**

**FLIGHT ATTENDANT**

**This is Mr. Parker. He’s suffered a**

**slipped disc and unable to continue**

**his tour flight to Nairobi. He needs**

**medical care.**

**(indicating team)**

**These gentlemen are his friends and**

**are willing to leave the tour in**

**order to care for him.**

**OSGARD**

**We will all rejoin the tour soon as**

**our friend is better.**

**FLIGHT ATTENDANT**

**If you’ll excuse me, I have to**

**rejoin my flight.**

**The Flight Attendant turns and walks away.**

**OFFICIAL**

**I’ll need your passports. ...Also**

**your cell phones and cameras.**

**The team hands everything over, as requested.**

**OFFICIAL**

**(finally)**

**You’ll wait in room “A” until**

**called for.**

**OSGARD**

**But our friend needs medical atten-**

**tion.**

**014**

**OFFICIAL**

**If allowed to stay over, he will**

**receive treatment.**

**Suddenly a passenger in line from an incoming flight speaks out.**

**DR. RAHBAR**

**I’m a doctor with an established**

**practice here in Tehran, perhaps I**

**can be of service.**

**Dr. DANA RAHBAR steps forward and presents his credentials.**

**The Official examines the credentials and acquiesces.**

**OFFICIAL**

**Alright, Dr. Rahbar. You may exam-**

**ine the passenger.**

**Dr. Rahbar moves to the stretcher bound patient and begins a cursory exam.**

**He asks Fletcher to roll onto his side, and then the doctor starts poking sensitive areas on Harry’s back. When he pokes the lumbar 5 vertebrae, on cue Harry lets out a cry. The cursory exam complete, Dr. Rahbar turns back to the Official.**

**DR. RAHBAR**

**It’s the L-5 vertebrae...slipped**

**disc. ...This man needs hospitali-**

**zation.**

**OFFICIAL**

**(acquiescing)**

**Very well.**

**DR. RAHBAR**

**(interjecting)**

**On the other hand, if the injured**

**passenger were to check into a nearby**

**hotel, I could treat him there and**

**have him on his way in two or three**

**days.**

**OFFICIAL**

**Excellent idea, doctor. I suggest he**

**check into the Novotel Tehran Imam**

**Khomeini International Airport Hotel,**

**only blocks from here.**

**015**

**DR. RAHBAR**

**Good choice. But won’t he need his**

**passport?**

**OFFICIAL**

**I’ll call the hotel. However, if**

**your stay exceeds three days, you’ll**

**need a visa, which you can get right**

**here at the airport.**

**MOORE**

**(interjecting)**

**He’ll need 24 hour care. Getting**

**food, going to the bathroom.**

**OSGARD**

**We’re his friends from the tour and**

**are willing to take care of him and**

**make sure he is able to be with us**

**when we rejoin the tour in two or**

**three days.**

**035 EXT. NOVOTEL TEHRAN KHOMEINI INTERNATIONAL HOTEL – DAY 035**

**The Hotel indeed has the look of a 5-star hotel.**

**036 INT. FLETCHER SUITE – TEHRAN NOVOTEL HOTEL – DAY 036**

**Shoes are removed as Fletcher is rolled in on the stretcher by the team while Dr. Rahbar looks on. Once safely in the room, with the door locked, Fletcher climbs to his feet, puts his forefinger to his lips, making a “T,” points to Sirjan, and**

**then quietly shakes hands with Dr. Rahbar.**

**Everyone keeps their voices low as Sirjan sweeps the room with**

**a “bug” finding device.**

**FLETCHER**

**Nice work, doctor.**

**DR. RAHBAR**

**Normally you would have a tour guide**

**or someone assigned to escort you**

**wherever you go, just as Sirjan was**

**assigned during your last visit.**

**(beat)**

**But it looks like you’re free to**

**come and go as you please.**

**016**

**SIRJAN**

**(normal voice)**

**We’re clear. No bugs.**

**(beat)**

**They could still assign someone to**

**keep an eye on us, without our**

**knowledge.**

**DR. RAHBAR**

**True, but I doubt it.**

**MOORE**

**We’ll need our cameras and iPhones.**

**When will they be returned?**

**DR. RAHBAR**

**Right now they’re going through all**

**your photos and when they’re con-**

**vinced you are truly tourists, every-**

**thing will be returned. I would say**

**first thing in the morning.**

**(beat)**

**Now, if you’ll excuse me, that’s when**

**you will next see me.**

**The doctor exits the suite.**

**037 ANOTHER ANGLE 037**

**After the doctor’s departure, the team members exchange looks. But it’s Jonathan who puts their thoughts into words.**

**MOORE**

**I wonder just how far we should go**

**in trusting him? ...After all, he’s**

**only a Mossad *informant*, not an agent.**

**FLETCHER**

**Speaking of agents, aren’t we sup-**

**posed to meet our Mossad contact, a**

**real Mossad agent?**

**SIRJAN**

**But, as Roaul pointed out, one with**

**hardly any training. Rushed into**

**service and given an assignment at**

**age 16, I caution against relying**

**upon her too much.**

**(MORE)**

**017**

**SIRJAN (Cont’d)**

**(beat)**

**In any event, contact is scheduled**

**for 1:00 am. In the meantime I sug-**

**gest we all return to our own rooms**

**and get some rest. We’ll meet here**

**in Fletcher’s suite at 12:30 am.**

**(beat)**

**Agreed?**

**ALL**

**Agreed!**

**038 IMMIGRATION OFFICE - KHOMEINI AIRPORT – NIGHT 038**

**LT AGHDAM looks on as the two Immigration Officers display the**

**digital photos recorded on the iPhones and two high-tech cam-eras belonging to Fletcher, Jonathan, Osgard and Sirjan.**

**INTERCUT WITH:**

**039 42 INCH HD FLAT SCREEN 039**

**On the large HD Flat screen are the (STOCK) photos taken at the Toronto Airport, Moscow, and St. Petersburg by team members, many photos featuring themselves.**

**LT AGHDAM**

**It would seem that they be tourists,**

**alright.**

**After looking at several other photos, Aghdam comments further.**

**LT AGHDAM**

**I cannot help thinking that they**

**look vaguely familiar.**

**(coming to**

**a decision)**

**Might as well go ahead and return**

**their passports, iPhones and cameras.**

**(beat)**

**Meanwhile, I’m going to keep an eye**

**on them.**

**040 INT. FLETCHER SUITE – TEHRAN NOVOTEL HOTEL – NIGHT 040**

**Duke, Jonathan, and Sirjan are gathered inside Fletcher’s suite attempting to convince Harry that he should stay put and not join the others in their rendezvous with Rachael Ehud (Cover**

**018**

**name: Farah Jaberi).**

**SIRJAN**

**I’ve made arrangements to meet the**

**undercover Mossad agent at the**

**train station, in downtown Tehran**

**at 1:00 am.**

**Fletcher checks his watch and announces:**

**FLETCHER**

**It’s almost 12:45...we better get**

**started.**

**MOORE**

***You’re* not going anywhere!**

**FLETCHER**

**(taken aback)**

**What do you mean I’m not going any-**

**where?! Of course I am!!**

**SIRJAN**

**No, you’re not!!**

**(beat)**

**If *we’re* caught wondering around**

**Tehran in the middle of the night,**

**we might probably come up with an**

**excuse.**

**OSGARD**

**(adding)**

**You could not!!**

**Harry thinks it over and finally nods.**

**FLETCHER**

**You’re right, it would be stupid.**

**041 EXT. SERIES OF SHOTS - DOWNTOWN TEHRAN (STOCK) – NIGHT 041**

**Beauty shots of Tehran’s tourist spots taken at night.**

**042 EXT. TEHRAN RAILROAD STATION (STOCK) – NIGHT 042**

**To establish.**

**043 INT. MAIN TERMINAL - TEHRAN RAILROAD STATION – NIGHT 043**

**019**

**As Jonathan, Duke and Sirjan walk through the terminal, Sirjan nods towards an attractive woman sitting on a bench, just ahead.**

**SIRJAN**

**(voice low)**

**That’s her, the one wearing the**

**blue dress and black *hijab*.**

**As they approach, Sirjan shoots the young lady, RACHAEL EHUD,**

**a nod and smile, but continues walking with Duke and Jonathan**

**towards a more secluded portion of the terminal.**

**The woman in the blue dress gets up and cautiously follows at a safe distance.**

**044 SECLUDED AREA OF TRAIN TERMINAL 044**

**Duke, Jonathan and Sirjan find a secluded bench and settle down, waiting for the women in the blue dress to catch up.**

**Finally, she does; sitting on the bench beside Sirjan.**

**SIRJAN**

**(making intro-**

**duction)**

**This is Farah Jaberi. Better you**

**not know her real name at this time.**

**(beat)**

**If you can get her in the building**

**on the night in question, she will**

**open the safe for you.**

**045 EXT. SERIES OF SHOTS – STREETS OF TEHRAN (STOCK) – NIGHT 045**

**This early in the morning the lighted streets are deserted. Anyone wondering around is likely to cause curiosity.**

**046 EXT. CLOSE ANGLE – TAXI SECTION – RAILSTATION - NIGHT 046**

**Duke, Jonathan and Sirjan exit the rail station and, sans luggage, surreptitiously climb into a taxi.**

**047 INT. TAXI – TEHRAN TRAIN STATION – NIGHT 047**

**Through the rear view mirror, TAXI DRIVER #1 eyes his pas-**

**sengers with suspicion.**

**SIRJAN**

**Khomeini Novotel.**

**020**

**TAXI DRIVER #1**

**(in Farsi/subtitl-**

**ed in English)**

**No luggage?**

**SIRJAN**

**(in Farsi/subtitl-**

**ed in English)**

**It was sent ahead to the hotel.**

**Apparently satisfied, the driver pulls out and heads down the deserted street.**

**048 INT. FLETCHER SUITE - TEHRAN NOVOTEL HOTEL – NIGHT 048**

**Duke, Jonathan and Sirjan are filling Fletcher in on their meeting with the lady in blue.**

**OSGARD**

**I’ll say this...she’s a looker,**

**even in that hijab – she’s a beauty.**

**FLETCHER**

**Never mind that, what *intel* did she**

**give you about the buildings secu-**

**rity?**

**MOORE**

**Night entry requires a keycard in**

**which only six people have access.**

**And the cards are reprogrammed three**

**times a week.**

**SIRJAN**

**If we’re ever going to get in, we’ll**

**need to get our hands on one of those**

**cards within the three day period.**

**OSGARD**

**If that isn’t bad enough, you also**

**need a right hand thumb print.**

**Harry is absorbing everything he’s been told.**

**MOORE**

**You’ll never guess who has one of**

**the keycards. ...None other than our**

**old nemesis Colonel Moqiseh.**

**021**

**FLETCHER**

**You mean the very same charmer who,**

**together with Major Montazeri, co-**

**ordinated the Revolutionary guard’s**

**efforts to track us down after we**

**freed that journalist from Evin**

**Prison?**

**MOORE**

**The very same.**

**Harry is seen mulling that bit of information over in his mind.**

**FLETCHER**

**Our lady in blue happen to have a**

**home address for the Colonel?**

**MOORE**

**No. That information is closely**

**guarded.**

**SIRJAN**

**Given some time, I might be able to**

**find out.**

**FLETCHER**

**We don’t have time. Get on it right**

**away. And rent us some transporta-**

**tion**

**(to Duke & Moore)**

**Meanwhile in the morning you two do**

**a thorough reconn of the building’s**

**exterior. Times for the changing of**

**the guards. ...Location of the key-**

**card receptacle, etc. You know the**

**drill.**

**(beat)**

**Meanwhile, I’ll need a wheelchair.**

**And we need to set up a code for**

**identifying who’s knocking on my**

**room door.**

**(beat)**

**Wouldn’t do to answer while on my**

**feet unless I know who’s doing the**

**knocking.**

**049 EXT. SERIES OF SHOTS – TEHRAN TOURIST ATTRACTIONS – DAY 049**

**Montage like STOCK FOOTAGE of the iconic tourist locations**

**022**

**found in and around the city of Tehran.**

**050 EXT. SECURE MILITARY BUILDING – TEHRAN – DAY 050**

**The isolated five story building is surrounded by heavily**

**armed uniformed guards.**

**051 EXT. SIDE STREET NEAR MILITARY BUILDING – DAY 051**

**An automobile with two men, seemingly eating their lunch, is spotted a block away from the secure military building.**

**052 INT/EXT. RENTAL AUTOMOBILE – SIDE STREET – DAY 052**

**Inside the rental, aided by their Nikon 16X50 Aculon binoc-ulars, Jonathan and Osgard are casing the military building.**

**053 INT. FLETCHER SUITE - TEHRAN NOVOTEL HOTEL – NIGHT 053**

**Harry is startled by the unfamiliar KNOCK at the door.**

**054 ANGLE ON DOOR 054**

**Seated in his wheelchair, shoes removed, Harry opens the door and is greeted by LT Aghdam, a pouch slung over his shoulder.**

**LT AGHDAM**

**You must be Donald Parker. I’m**

**Lieutenant Aghdam...returning your**

**cameras and iPhones.**

**FLETCHER**

**(cheerfully)**

**Please come in.**

**The lieutenant accepts the invitation and removes his shoes.**

**055 BACK TO SCENE 055**

**Once inside, Aghdam drops the pouch from his shoulder and pulls out one of the high-tech cameras, handing it over to Harry.**

**LT AGHDAM**

**I only wish I could afford such a**

**camera.**

**FLETCHER**

**(innocently)**

**I wasn’t aware it was so special.**

**023**

**LT AGHDAM**

**Good to see you at least up and**

**about, be it in a wheel chair.**

**...Your back must be improving.**

**FLETCHER**

**It is, thanks to Dr. Rahbar. My**

**friends and I should be able to**

**rejoin our tour group in a day or**

**two.**

**LT AGHDAM**

**Speaking of your friends, do you**

**know where they are?**

**FLETCHER**

**I assume in their rooms, resting.**

**LT AGHDAM**

**But, of course.**

**(beat)**

**I’m pleased with your progress.**

**(beat)**

**By the way, have we ever met be-**

**fore?**

**FLETCHER**

**Not unless it were in Canada and**

**we happened to bump into each inside**

**a bar or on a train.**

**LT. AGHDAM**

**You have never before been in Iran?**

**FLETCHER**

**Heavens, no. In fact, this is my**

**first trip outside North America.**

**LT AGHDAM**

**I see. ...I only wished to return**

**your property. I’ll see myself out.**

**Harry’s eyes never leave him as he makes his exit.**

**056 INT. RESTAURANT GALAXY – NOVOTEL – TEHRAN – NIGHT 056**

**Their shoes removed, a wheelchair bound Fletcher, together with Jonathan, Duke and Sirjan are comparing notes while having dinner in the popular hotel restaurant, the Galaxy.**

**024**

**SIRJAN**

**I found the home of Colonel Moqi-**

**seh. There is only one armed**

**guard and from what I was able to**

**find out – the Colonel is always**

**home by 8:00 pm.**

**FLETCHER**

**(to Sirjan)**

**Great work.**

**(to Jonathan**

**& Duke)**

**So what can you tell us about our**

**military building?**

**057 EXT. SERIES OF SHOTS – MILITARY BUILDING – DAY 057**

**We SHOW the scenes described by Moore and Osgard.**

**MOORE (V.O.)**

**There are six fully armed guards**

**on duty at all times. Change of**

**the guard occurs at 7:00 am; 1:00**

**pm; 7:00 pm and 1:00 am.**

**OSGARD (V.O.)**

**One guard is posted on three sides**

**of the building and three guards**

**cover the building’s entrance.**

**MOORE (V.O.)**

**The keycard device is located to**

**the right of the entrance. The**

**keycard must be coordinated with**

**the card holder’s thumb scan.**

**058 BACK TO SCENE 058**

**OSGARD**

**Biggest problem is the thumbprint.**

**FLETCHER**

**Shouldn’t be a problem.**

**OSGARD**

**(realization)**

**NO!! ...You don’t mean?!!**

**025**

**FLETCHER**

**I do mean!! ...Just be thankful the**

**device doesn’t require an *eye* scan.**

**059 EXT. MINARET (PRAYER TOWER) – TEHRAN – (STOCK) - SUNRISE 059**

**From the tower, in a loud, albeit sweet VOICE, the Muezzin announces Azan to the faithful:**

**MUEZZIN**

**Allaho Akbar, Allo Akbar...Ash-hadu**

**at-la ilaha ill Allah – Ash –hadu**

**al-la ilaha ill Allah. (Et cetera)**

**(subtitled)**

**Allah is the Greatest, Allah is the**

**Greatest. I bear witness that there**

**is no God but Allah – I bear witness**

**that Muhammad – (Et cetera)**

**060 INT. FLETCHER SUITE - TEHRAN NOVOTEL HOTEL – MORNING 060**

**Using the special KNOCK code, one by one the team gathers in Fletcher’s Novotel suite.**

**The last to arrive is Dr. Rahbar. Jonathan addresses the doctor.**

**MOORE**

**Did you bring the serum I requested.**

**Rahbar reaches into his black bag and comes up with a small bottle of serum and three hypodermic needles**

**DR. RAHBAR**

**Right here.**

**MOORE**

**Good. How long will it knock him out?**

**DR. RAHBAR**

**Eight CC’s should put him out for at**

**least 12 hours.**

**(adding)**

**And I wouldn’t give him more than**

**ten CC’s. Stuffs pretty powerful.**

**(beat)**

**Bottle contains enough for three**

**persons.**

**026**

**Jonathan accepts the bottle and syringes, storing them in his fanny pack.**

**MOORE**

**Thanks.**

**Watching him carefully, Jonathan then ushers the good doctor**

**to the door and bids him goodbye.**

**MOORE**

**(explaining)**

**In case things go wrong, the less**

**you know about the operation the**

**better off you are.**

**Rahbar steps into the hallway and Jonathan closes the door.**

**Waiting a few seconds, Jonathan then jerks the door open.**

**But Dr. Rahbar is gone.**

**061 ANOTHER ANGLE 061**

**FLETCHER**

**Now, what do we know about this un-**

**trained Mossad agent and where do we**

**pick her up?**

**SIRJAN**

**She speaks flawless Farsi. But then**

**if you can speak Hebrew, you can**

**speak almost anything.**

**(beat)**

**We’re to pick her up at her apart-**

**ment. ...I have the address.**

**Fletcher nods approval.**

**OSGARD**

**Goes by the name of Farah Jaberi.**

**According to Raoul, for security**

**reasons, we’re not to ask or know**

**her real - Jewish name.**

**Harry nods approvingly.**

**FLETCHER**

**We’ve got to figure out a way to**

**get our two digital cameras inside**

**the building.**

**027**

**SIRJAN**

**Oh, that’s easy. I’ll purchase an**

**official, military type briefcase**

**and have it marked TOP SECURITY.**

**Then I’ll get a pair of handcuffs**

**and we’ll cuff it to your left wrist.**

**(beat)**

**With you in uniform, they wouldn’t**

**dare open it.**

**FLETCHER**

**Hope you’re right.**

**MOORE**

**We could also stick a Glock, semi-**

**automatic in there, as well.**

**FLETCHER**

**(to Sirjan)**

**Can you get your hands on a handgun?**

**SIRJAN**

**I can try.**

**FLETCHER**

**Well, then, let’s make sure we’ve**

**got everything we need.**

**OSGARD**

**What about some breakfast?**

**FLETCHER**

**We’ll do lunch – after which we’ll**

**all get some rest. It’s going to**

**be a long night.**

**062 EXT. STREETS OF TEHRAN – NIGHT 062**

**The rental car moves through the almost empty city streets.**

**063 INT/EXT. RENTAL CAR – TEHRAN STREETS - NIGHT 063**

**Sirjan is driving with Fletcher in the passenger seat. Osgard and Jonathan are in the rear.**

**FLETCHER**

**(to driver)**

**How much further?**

**028**

**SIRJAN**

**Three kilometers...about 2 miles.**

**064 EXT. COLONEL MOQISEH’S TEHRAN HOUSE – NIGHT 064**

**The COLONEL’S GUARD, a high-ranking armed noncom, is in his**

**tiny shack, located at the front of the darkened house.**

**065 EXT. RENTAL CAR – TEHRAN STREETS – NIGHT 065**

**The rental continues through the deserted streets of Tehran.**

**066 INT/EXT. RENTAL CAR 066**

**FLETCHER**

**One question. What time was the**

**guard change at the Colonel’s home.**

**SIRJAN**

**Midnight. ...Next change is 6:00 am.**

**MOORE**

**(from the back seat)**

**Does the exchange guard arrive in a**

**military vehicle or his personal car?**

**SIRJAN**

**Sometimes one...sometimes the other.**

**OSGARD**

**(from back seat)**

**Sort of gives us a 50-50 chance.**

**FLETCHER**

**I think we can handle it.**

**067 EXT. COLONEL MOQISEH’S TERHAN HOUSE – NIGHT 067**

**Things are quiet and normal at the Colonel’s home.**

**068 ANGLE ON GUARD SHACK 068**

**The Colonel’s Guard is reading a book when suddenly an arm surrounds his neck in a *chokehold*. Finally, the guard goes limp.**

**Jonathan and Osgard go to work tying and gagging the high rank-ing non commissioned guard. They leave him lying helplessly on the floor of the shack. Leaving Sirjan behind with the guard,**

**029**

**Fletcher grabs the guard’s keys and then he, Osgard and Moore approach the door of the Colonel’s home.**

**069 ANGLE ON FRONT DOOR 069**

**Osgard goes to work on the door’s locks, trying one key after**

**another. Finally he finds the correct key and the team has access.**

**MOORE**

**Having access to the premises is**

**not going to do us any good un-**

**less we find and dismantle the**

**alarm system...and in record time.**

**FLETCHER**

**Then, let’s do it!!**

**070 INT. FOYER - COLONEL MOQISEH’S TERHAN HOUSE – NIGHT 071**

**Wearing *fanny packs* filled with much needed tools, while Fletcher stands guard, Duke and Jonathan go to work on the alarm’s keypad.**

**They quickly pull the keypad from the wall and pulling a so-phisticated device from his *fanny pack*, Jonathan attaches two clips to the wires behind the keypad.**

**Then they all wait for the alarm to sound. They breathe a**

**sigh-of-relief when it does not.**

**072 INT. LOWER LEVEL OF COLONEL MOQISEH’S HOUSE – NIGHT 072**

**Working quietly, the team searches for and quickly locates the surveillance system, dismantling it as well.**

**Finally, they make their way upstairs – towards the colonel’s bedroom.**

**073 INT. COLONEL MOQISEH’S BEDROOM – NIGHT 073**

**COLONEL MOQISEH is asleep when Duke, Harry and Jonathan quietly enter the colonel’s bedroom.**

**From his *fanny pack*, Jonathan extracts the syringe and bottle**

**of serum – carefully preparing the syringe for injection.**

**At the same time, Fletcher is going through the colonel’s closets, looking for the right uniform.**

**030**

**Finally, Jonathan is ready for the injection. Jonathan grabs one of the Colonel’s arms and the Colonel quickly awakens. But Osgard is there to hold him down.**

**The serum is injected.**

**The keycard is found on the nightstand, next to the bed. So far, so good!!**

**Then Fletcher pulls a wire cutter from his *fanny pack* and prepares to cut off the Colonel’s right hand thumb.**

**Only Osgard cringes as the cut is made. From his *fanny pack*, Jonathan pulls out the bandages and medication necessary to**

**stop the bleeding and secure the wound.**

**074 EXT. COLONEL MOQISEH’S TEHRAN HOUSE – NIGHT 074**

**Duke, Harry and Jonathan are exiting the premises. Harry is**

**now dressed in the Revolutionary Guard uniform of a full colonel.**

**As they pass the guard shack they are joined by Sirjan, now wearing the guard’s uniform.**

**075 INT. GUARD SHACK - COLONEL MOQISEH’S HOUSE – NIGHT 075**

**The Colonel’s Guard is alive but tied up and secured to the extent that he is unable to move. His mouth is covered with duct tape and he is wearing only his underwear.**

**076 EXT. APARTMENT COMPLEX – TEHRAN – NIGHT 076**

**With Sirjan behind the wheel, the rental pulls up in front of**

**a Tehran apartment complex.**

**077 INT/EXT. RENTAL AUTOMOBILE – OUTSIDE APARTMENT – NIGHT 077**

**SIRJAN**

**This is where Farah Jaberi lives.**

**...I’ll go get her.**

**As he starts to get out of the vehicle, Duke calls out.**

**OSGARD**

**Wait a minute!! ...You go in there**

**wearing that uniform and you’ll**

**frighten her to death. ...Better**

**let me go get her.**

**031**

**Hesitating, Sirjan sinks back into his seat.**

**SIRJAN**

**You’re right. ...Apartment 5A.**

**078 INT. HALLWAY – TEHRAN APARTMENT COMPLEX – NIGHT 078**

**Duke knocks on the door of apartment 5A. In less than five seconds the door is opened by the beautiful and shoeless**

**Mossad agent.**

**RACHAEL**

**(surprised)**

**Oh, it’s you. I was expecting**

**Sirjan.**

**OSGARD**

**He thought it best I come and get**

**you.**

**RACHAEL**

**(smiling)**

**I’m glad.**

**079 INT/EXT. RENTAL AUTOMOBILE – STREETS OF TEHRAN – NIGHT 079**

**Farah Jaberi is riding in the backseat, between Jonathan and Duke.**

**Fletcher, in the front passenger seat, turns to face Farah.**

**FLETCHER**

**Miss Jaberi. We need to know which**

**side of the building the vault hold-**

**ing the information we’re after is on.**

**Farah thinks for a moment before answering.**

**RACHAEL**

**The north side.**

**Harry turns back to Sirjan.**

**FLETCHER**

**That will be your post.**

**In the backseat, Duke explains to Farah.**

**032**

**OSGARD**

**If things should go wrong, we may**

**have to shoot out a window and**

**toss out the cameras for Sirjan to**

**retrieve.**

**080 EXT. SECURE MILITARY BUILDING – TEHRAN – NIGHT 080**

**The rental automobile pulls up in front of the military build**

**ing and parks in the area reserved for senior officers. The team exits the vehicle and approaches the ranking *noncom* in charge of the guard.**

**081 ANOTHER ANGLE 081**

**Seeing the uniformed colonel approaching, the GUARD-IN-CHARGE jumps to attention and salutes; which salute Fletcher returns. Sirjan, in a uniform that outranks the Guard-in-Charge, does the talking.**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**Colonel Sanjabi is from Military**

**Headquarters and needs immediate**

**access to the building.**

**GUARD-IN-CHARGE**

**(in Farsi – sub-**

**titled in English)**

**Does the colonel have an access**

**card?**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**But of course.**

**GUARD-IN-CHARGE**

**(in Farsi – sub-**

**titled in English)**

**Very well. But I will have to**

**search you for cameras and fire-**

**arms.**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**By all means, do your job.**

**033**

**Sirjan turns to the “Colonel” and in Farsi announces:**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**Sir, with your permission, we will**

**now be searched.**

**Although Fletcher has no idea of what Sirjan just said, he nods**

**his approval.**

**The Guard-in-Charge then does a quick but professional pat down of Jonathan, Osgard and Farah Jaberi, leaving the “colonel” for last. As the Guard-in-Charge attempts to take the briefcase from the “colonel,” he notices that it is handcuffed to the “colonel’s” left wrist. Then he sees the TOP SECRET printed in Farsi across the flap and, as predicted, backs off.**

**GUARD-IN-CHARGE**

**(in Farsi – sub-**

**titled in English)**

**You’re free to proceed.**

**Sirjan heads for the main door – motioning for the team to follow.**

**082 ANGLE ON ENTRANCE 082**

**With the team crowding around the keycard device, Fletcher**

**pulls the keycard from his wallet and inserts it in the device.**

**Then Jonathan pulls the saran wrapped thumb from his mouth, unwraps it, and carefully places it on the thumbprint identi-fier, located on the device.**

**The red light on the device turns green and all but Sirjan**

**enter the building. Sirjan remains outside, as if making an inspection of the troops.**

**083 INT. SECURE MILITARY BUILDING – TEHRAN – NIGHT 083**

**On the first floor of the building, with Farah Jaberi looking on, the team goes to work. They quickly track down the control unit for the security system.**

**084 ALARM SYSTEN CONTROL ROOM 084**

**In the tiny room maintaining the security system, Duke and Jonathan proceed to dismantle the various units.**

**034**

**085 BACK TO SCENE 085**

**With a smile on his face, Jonathan approaches Fletcher and announces:**

**MOORE**

**(to Fletcher)**

**Alarm system is dismantled.**

**With that, Fletcher turns to Farah:**

**FLETCHER**

**Lead us to the vault.**

**086 INT. VAULT ROOM – MILITARY BUILDING – TERHAN – NIGHT 086**

**The door opens and Fletcher, Osgard, Jonathan and Farah enter.**

**Wasting no time, Farah moves to the vault, lets the fingerprint device recognize her thumbprint and then begins dialing the combination lock.**

**Jonathan pulls out a handcuff key from his fanny pack and unlocks the cuffs, freeing the briefcase from Harry’s wrist. Fletcher opens the case and extracts the two high-tech digital cameras, handing one to Osgard.**

**Finally, Farah gets the vault door open and begins hauling out boxes of blueprints, diagrams, and other paperwork.**

**The CLOCK on the wall shows the time to be: 1:45 am.**

**With Jonathan positioning the paperwork for Fletcher and Osgard to photograph, the team goes to work.**

**087 EXT. SECURE MILITARY BUILDING – TEHRAN – NIGHT 087**

**Outside, dressed in his uniform, Sirjan wanders towards the north end of the building and is seen chatting with the**

**Soldier-on-Duty positioned there.**

**088 INT. VAULT ROOM – MILITARY BUILDING – TERHAN – NIGHT 088**

**The CLOCK shows the time to be: 2:30 am.**

**Farah is busy returning the boxes to the vault.**

**089 INT. THE WALK-IN VAULT 089**

**035**

**As Farah replaces the boxes from memory, she has occasion to look the scene over, think about it, and then make slight adjustments.**

**090 BACK TO SCENE – VAULT ROOM 090**

**As Jonathan places the material in camera range, both Fletcher and Osgard continue digitally recording the material from in-**

**side the vault.**

**The CLOCK shows the time to be: 3:15 am.**

**091 MONTAGE – PHOTO SESSION 091**

**Dissolve after dissolve show the super sensitive documents be-**

**ing recorded by the digital cameras.**

**092 BACK TO SCENE – VAULT ROOM 092**

**Finally there are no other documents for Jonathan to place in front of the cameras.**

**The CLOCK shows the time to be: 4:00 am.**

**Osgard hands his camera over to Fletcher who puts it – together with his own – back into the briefcase marked TOP SECRET.**

**Jonathan then pulls out the handcuffs and snaps them on both**

**the briefcase and Fletcher’s left wrist.**

**093 EXT. SECURE MILITARY BUILDING – TEHRAN – NIGHT 093**

**Patiently watching the Soldier-on-Duty guarding the north side of the building, and chain smoking Turkish cigarettes, Sirjan checks his watch and then moves towards the entrance of the highly secure building.**

**094 INT. GROUND FLOOR - MILITARY BUILDING – NIGHT 094**

**As Fletcher, Osgard, Moore and Farah reach the ground floor,**

**the team splits – each doing their job.**

**095 ALARM SYSTEN CONTROL ROOM 095**

**Jonathan and Osgard are reassembling the security system.**

**096 BACK TO SCENE 096**

**Farah and Fletcher are making sure the keypad for the alarm**

**036**

**system appears normal when they are joined by Jonathan and**

**Duke.**

**OSGARD**

**Time to get out of Dodge.**

**FLETCHER**

**Agreed!!**

**097 EXT. SECURE MILITARY BUILDING – TEHRAN – NIGHT 097**

**Team members exit the building only to be greeted by the Guard-in-Charge and Sirjan; both of whom stand at attention and salute the “Colonel.”**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**Sir, if you’ll follow me.**

**Fletcher has no idea what Sirjan has said but as the Iranian turns and walks off in the direction of the parking lot, the team members follow.**

**098 EXT. SENIOR OFFICERS PARKING LOT – NIGHT 098**

**Jonathan removes the handcuffs.**

**099 EXT. APARTMENT COMPLEX – TEHRAN – NIGHT 099**

**The rental vehicle pulls up in front of the apartment complex.**

**100 INT/EXT. RENTAL AUTOMOBILE – APARTMENT COMPLEX – NIGHT 100**

**Sirjan, in his uniform, is behind the wheel, with Fletcher in the passenger seat – holding the briefcase with its valuable contents.**

**Fletcher turns to Farah Jaberi, seated between Jonathan and**

**Duke in the rear.**

**FLETCHER**

**Farah, your mission in Tehran is**

**officially over. When this caper**

**blows up, you’re likely to be a**

**prime suspect, I strongly sug-**

**gest you join us on our flight to**

**Nairobi.**

**(MORE)**

**037**

**FLETCHER (Cont’d)**

**(beat)**

**Pack what you need and destroy the**

**rest. Then meet us at the Novotel**

**in one hour.**

**101 EXT. APARTMENT COMPLEX – TEHRAN – NIGHT 101**

**Farah climbs out of the automobile and heads for the entrance to her apartment as the rental drives off.**

**102 EXT. COLONEL MOQISEH’S TEHRAN HOUSE – DAWN 102**

**The rental car pulls up and brazenly parks near the front.**

**103 ANOTHER ANGLE 103**

**Osgard and the uniformed Sirjan and Fletcher climb out and**

**head for the guard shack.**

**104 ANGLE ON GUARD SHACK 104**

**Still tied up, duct tape covering his mouth, the Colonel’s**

**Guard still lies on the floor of the shack dressed only in his underwear. While Sirjan stays in the shack, Fletcher and**

**Osgard pick up the Colonel’s Guard and carry him out of the shack.**

**105 EXT. COLONEL MOQISEH’S TERHAN HOUSE – DAWN 105**

**Fletcher and Osgard carry the Guard to the main house which**

**they enter.**

**106 INT. FOYER - COLONEL MOQISEH’S TERHAN HOUSE – DAWN 106**

**Once inside, Fletcher and Osgard dump the tie-up and secure**

**Colonel’s Guard, as Fletcher rids himself of his high ranking uniform.**

**107 EXT. COLONEL MOQISEH’S TERHAN HOUSE – DAWN 107**

**Osgard and Fletcher, the latter now dressed in his normal at-tire, exit the Colonel’s house and head for the rental auto-mobile.**

**108 INT. FARAH JABERI’S APARTMENT – TEHRAN – DAWN 108**

**The beautiful and alluring Farah is packing a small suitcase.**

**038**

**She glances at the clock on the wall.**

**The CLOCK shows the time to be: 6:00 am.**

**109 EXT. COLONEL MOQISEH’S TEHRAN HOUSE – DAWN 109**

**A vehicle pulls up and parks a short distance from the guard shack, and a uniformed sergeant, armed with an automatic rifle, gets out and approaches the guard shack.**

**110 ANGLE ON GUARD SHACK 110**

**From a distance, there is a brief *change of guard cere*mony**

**as the new arrival officially replaces Sirjan.**

**Sirjan then heads towards the rental automobile.**

**111 EXT. NOVOTEL TERHAN KHOMEINI INTERNATIONAL HOTEL – MORNING 111**

**Re-establish.**

**112 INT. FLETCHER SUITE - TEHRAN NOVOTEL HOTEL – MORNING 112**

**Fletcher reaches into the briefcase previously handcuffed to**

**his wrist and extracts the two high-tech digital cameras. He then removes the *thumb drives* and hands them over to Jonathan and Osgard. He also removes the firearm.**

**FLETCHER**

**(to Jonathan**

**& Osgard)**

**I believe the two of you know what**

**to do with these thumb drives.**

**Osgard winces before reluctantly nodding his understanding.**

**OSGARD**

**Just hope I don’t come down with a**

**case of diarrhea.**

**Harry next hands the firearm to Sirjan.**

**FLETCHER**

**We no longer need this...get rid**

**of it.**

**Suddenly, there is a KNOCK at the door. Everyone exchanges looks as the knock does not conform to the code previously established.**

**039**

**FLETCHER**

**Go ahead and open it. It’s proba-**

**bly Farah.**

**Brightened by the thought, Duke moves towards the door.**

**113 ANGLE ON DOOR 113**

**Duke opens the door and is greeted by the charming Farah.**

**RACHAEL**

**Duke...how good to see you.**

**Carrying her small suitcase, Farah automatically removes her shoes and enters the suite planting a kiss on Duke’s cheek.**

**114 BACK TO SCEEN 114**

**Only Jonathan frowns at the sight.**

**115 INT. COLONEL MOQISEH’S BEDROOM – MORNING 115**

**The Colonel is slowly becoming awake. Finally he sits up in**

**his bed shaking off what might otherwise be considered a bad hangover. It’s then that he notices the missing thumb from his right hand, which is expertly bandaged.**

**From his expression it’s obvious the memory is coming back.**

**The Colonel glances at his nightstand where his cell phone is**

**usually kept. It’s missing.**

**He jumps to his feet and climbs into his trousers. Checking**

**his wallet he is not surprised to find his keycard missing.**

**116 EXT. COLONEL MOQISEH’S TERHAN HOUSE – MORNING 116**

**The front door opens and Moqiseh shouts:**

**COL MOQISEH**

**GUARD!!!**

**117 INT. FLETCHER SUITE - TEHRAN NOVOTEL HOTEL – MORNING 117**

**Sirjan enters the suite and announces:**

**SIRJAN**

**I’ve checked us out of the hotel,**

**we’re good to go.**

**040**

**MOORE**

**Ever get the feeling that things**

**are going too smoothly?**

**FLETCHER**

**All the time, my friend, all the**

**time.**

**OSGARD**

**I’ll feel better once we’re on the**

**plane--**

**RACHAEL**

**--and in the air.**

**118 INT. COLONEL MOQISEH’S BEDROOM – MORNING 118**

**MAJOR MONTAZERI has joined Colonel Moqiseh, who is preparing to play back a video on the bedroom’s large HD TV screen.**

**COL MOQISEH**

**The intruders managed to make the**

**regular security footage useless but**

**were not aware of my bedroom cam-**

**era that automatically begins re-**

**cording whenever more than one per-**

**son is detected on or about my bed.**

**MJR MONTAZERI**

**Mostly female, I presume.**

**INTERCUT WITH:**

**119 TV SCREEN IMAGES 119**

**The image on screen is of an attractive woman standing next**

**to the bed – undressing before the Colonel, who appears to be naked beneath the sheet.**

**COL MOQISEH (O.S.)**

**See for yourself.**

**The attractive woman has just bared her breasts when Moqiseh fast forwards the on-screen images.**

**Watching the sexually explicit images flash by, the image of Jonathan and Osgard suddenly appears on the HD screen.**

**Moqiseh slows the images to normal speed. Sure enough, it’s**

**041**

**Jonathan Moore and Duke Osgard administrating the dosage from the syringe.**

**120 EXT. NOVOTEL TEHRAN KHOMEINI INTERNATIONAL HOTEL – DAY 120**

**Carrying their luggage, Fletcher, Moore, Osgard, Farah and Sirjan come out of the hotel and climb into a seven passenger van with the markings of a local taxi company.**

**121 EXT. KHOMEINI INTERNATIONAL AIRPORT – DAY 121**

**Re-establish**

**122 INT. TERMINAL – KHOMEINI INTERNATIONAL AIRPORT – DAY 122**

**Pushing the cart loaded with the team’s luggage, Sirjan arrives at the baggage check in counter. He’s about to hand over the tickets when he happens to glance at a TV monitor behind the counter.**

**123 TIGHT ON TV MONITOR 123**

**On the monitor are the clear images of Duke Osgard and Jonathan Moore, taken from the Colonel’s bedroom camera.**

**124 BACK TO SCENE 124**

**Sirjan slips the tickets back into his jacket and slowly pulls the cart away from the counter.**

**125 ANOTHER ANGLE 125**

**Pushing the luggage cart, Sirjan approaches Jonathan, Duke, Harry and Farah. We do not hear the conversation they are having. Suddenly, they turn around and head for the door.**

**126 EXT. ENTRANCE TO TERMINAL - KHOMEINI AIRPORT – DAY 126**

**Outside the terminal, the team stops to plan their next move.**

**SIRJAN**

**(to the group)**

**They’ll be watching the train and**

**bus stations as well.**

**MOORE**

**I think this calls for plan “B.”**

**...We take a taxi.**

**042**

**SIRJAN**

**They’re probably running a facial**

**recognition scan on Jonathan and**

**Duke, as we speak.**

**OSGARD**

**Think they have any old images to**

**compare us with?**

**127 EXT. TAXI STAND – KHOMEINI AIRPORT – DAY 127**

**Schlepping their bags, the team approaches the Taxi Stand.**

**FLETCHER**

**We’ll take the cab to the nearest**

**town to the north, then catch a**

**southbound train south, passing**

**through Tehran.**

**MOORE**

**I approve. If they do match our**

**images to the past, they’ll think**

**we’re repeating ourselves, heading**

**for the Caspian Sea.**

**OSGARD**

**Where we’ll steal a plane and fly**

**to Russia.**

**FLETCHER**

**Except, we’ll steal a plane near**

**the Persian Gulf and fly to Iraq.**

**Arriving at the taxi stand, Fletcher chooses the second cab**

**in line which is a 7-passenger van. They quickly climb in.**

**128 INT/EXT. TAXI VAN – DAY 128**

**Sirjan takes the passenger seat next to the driver, whose**

**name turns out to be FARSHIN while Jonathan and Fletcher are**

**in the seats just behind the driver. Osgard and Farah have**

**the three seats in the rear to themselves.**

**FARSHIN**

**(in Farsi – sub-**

**titled in English)**

**Where to?**

**SIRJAN**

**Karaj.**

**043**

**FARSHIN**

**(sub-titled)**

**Karaj is a great distance. I will**

**have to charge you a round trip**

**fare. ...In advance.**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**And how much might that be?**

**While Farshin is calculating in his head, Sirjan decides to speak English. He extracts €200 from his money belt and hands it to the driver.**

**SIRJAN**

**This enough?**

**FARSHIN**

**(in English)**

**It will be sufficient.**

**With that, Farshin fires up the engine and peels away from**

**the curb.**

**FLETCHER**

**Easy, we’re in no hurry.**

**FARSHIN**

**(over his shoulder)**

**You can call me Farshin. And you**

**are?**

**129 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 129**

**Once again Major Montazeri is back in the Revolutionary Guard Command Center. Already in place are the chalk boards; pull down maps and screens for PowerPoint presentations. An eight place conference table has been moved into the center of the office – with as many phones – each with individual lines.**

**Seated at the table and working the phones are the Revolutionary Guard officers directly responsible for capturing fugitives.**

**Working the phones are: CAPT SEYED KAZEMI; CAPT SHAHRAM AZAM; 1ST LT EHSAN KHAN; 2ND LT AHMADI and Lieutenant Aghdam.**

**The seat and phone at the table’s head is reserved for Major**

**044**

**Montazeri and the seat at the other end of the table is re-**

**served for Colonel Moqiseh.**

**On one of the HD monitors, a facial recognition program is working away attempting to find a facial match for Duke Osgard.**

**On the left side of the monitor is the image of Osgard taken in Colonel Moqiseh’s bedroom. On the right side of the monitor facial images from the data base flash by at the rate of six or seven per second.**

**130 INT/EXT. TAXI VAN – DAY 130**

**In route to the city of Karaj, the taxi driver attempts to make conversation with his five, tight lipped passengers. He checks his rearview mirror.**

**FARSHIN**

**(jovially)**

**Might I assume that at least one**

**or more of you are from the good**

**ol’ USA?**

**MOORE**

**(cautiously)**

**Why do you ask?**

**FARSHIN**

**It’s a place where many Iranians**

**wish to migrate.**

**MOORE**

**Is that your wish as well?**

**FARSHIN**

**Not me. I’m too old to start over.**

**Besides my wife has a good job and**

**I own my own taxi. We have a nice**

**house and eat well. What more in**

**life could one wish for?**

**MOORE**

**But??**

**FARSHIN**

**But many of my countrymen long for**

**the old days, when society was more**

**secular and women weren’t told what**

**to wear in public.**

**045**

**Jonathan and Fletcher exchange looks.**

**131 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 131**

**The facial recognition software finally stops on a match. Everyone turns to look.**

**132 TIGHT ON MONITOR 132**

**On the screen are side-by-side pictures of Duke Osgard with**

**the word MATCH spelled out in Farsi and English**

**133 BACK TO SCENE 133**

**Major Montazeri confers with Captains Seyed Kazemi and Shahram Azam.**

**MJR MONTAZERI**

**The photo on the right was taken at**

**the Ramsar Airport, several years**

**ago, where he was among a party that**

**chartered a sea plane, eventually**

**flying it to Russia.**

**CAPT KAZEMI**

**I remember the incident.**

**CAPT AZAM**

**So do I. I recommend we put sol-**

**diers aboard all northbound trains**

**and give the order to shoot on**

**sight.**

**CAPT KAZEMI**

**I concur. They may be attempting**

**to pull off a similar escape,**

**MJR MONTAZERI**

**I’m not so sure.**

**CAPT AZAM**

**How is that, sir?**

**MJR MONTAZERI**

**They fooled us before, they may be**

**trying to fool us again.**

**CAPT KAZEMI**

**How so?**

**046**

**MJR MONTAZERI**

**During our last encounter they**

**feigned heading south, towards the**

**Persian Gulf then secretly doubled**

**back, eventually making their escape**

**via the Caspian Sea.**

**CAPT KAZEMI**

**Sir? Afraid I don’t understand.**

**MJR MONTAZERI**

**(indicating**

**the monitor)**

**If anyone resembling this likeness**

**is found to have been heading north**

**towards the Caspian Sea, then we**

**concentrate our resources to block-**

**ing their southbound escape.**

**Standing a few feet away and having overheard the exchange,**

**LT Aghdam smiles and nods approvingly.**

**134 EXT. TAXI VAN – DAY 134**

**According to the sign at the city limits, the Taxi is entering the city of Karaj.**

**135 INT/EXT. TAXI VAN – DAY 135**

**FARSHIN**

**Where would you like to be dropped**

**off?**

**SIRJAN**

**The train station.**

**136 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 136**

**Now that Major Montazeri has returned to his position at the table, LT Aghdam approaches.**

**LT AGHDAM**

**Sir?**

**MJR MONTAZERI**

**What is it, lieutenant?**

**LT AGHDAM**

**The man you’re looking for is part**

**(MORE)**

**047**

**LT AGHDAM (Cont’d)**

**of a tour group out of Canada.**

**(beat)**

**I have their names and photos...at**

**least the names and photos on their**

**passports.**

**MJR MONTAZERI**

**By the grace of Allah, why didn’t**

**you come forward with this informa-**

**tion earlier???**

**LT AGHDAM**

**It took time to get copies of their**

**passports emailed to me.**

**MJR MONTAZERI**

**You have such copies?**

**LT Aghdam places the photocopies in the major’s hand. The Major looks them over.**

**MJR MONTAZERI**

**(astounded)**

**Good work, lieutenant.**

**The Major then jumps to his feet and announces:**

**MJR MONTAZERI**

**Gentlemen, we’re looking for men**

**carrying passports with the follow-**

**ing names. Photographs of the sub-**

**jects and copies of their passports**

**will be available in mere minutes.**

**(beat)**

**The names are Donald E. Parker;**

**Peter M. Mitchell--**

**137 EXT. KARJ TRAIN STATION – DAY 137**

**The 7-person Taxi van pulls up in front of the train station.**

**138 INT/EXT. TAXI VAN – DAY 138**

**FARSHIN**

**(announcing)**

**Here we are. The Karaj train sta-**

**tion.**

**(MORE)**

**048**

**FARSHIN (Cont’d)**

**(sincerely)**

**I wish you a safe journey, regard-**

**less of your destination.**

**The taxi driver gets out to help his passengers with their luggage.**

**139 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 139**

**Major Montazeri is conferring with LT Ehsan Khan, handing over**

**a series of photos to the lieutenant.**

**MJR MONTAZERI**

**I want these photos published in**

**tomorrow’s edition of every news-**

**paper in the country**

**140 INT. TICKET COUNTER – TRAIN STATION – KARJ - DAY 140**

**All the team members except for Farah are at the ticket counter.**

**MOORE**

**(to clerk)**

**Four tickets on the northbound**

**train to Ramsar.**

**141 EXT. TRAIN STATION PLATFORM – KARJ – DAY 141**

**Just as the *southbound* train is about to pull out, the four**

**step out onto the platform where they’re met by Farah.**

**SIRJAN**

**(pointing out)**

**There’s the southbound train ready**

**to pull out. ...Come, we’ll just**

**have time to catch it.**

**Carrying their own luggage, the five rush to get aboard.**

**142 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 142**

**Captain Kazemi hangs up the phone and jumps up to approach**

**Major Montazeri with the news.**

**CAPT KAZEMI**

**Railroad clerk from Karj just re-**

**ported that four persons fitting**

**(MORE)**

**049**

**CAPT KSZEMI (Cont’d)**

**our descriptions bought tickets on**

**the northbound train to Ramsar.**

**MJR MONTAZERI**

**Ramsar! ...That’s on the Caspian**

**Sea, isn’t it?**

**CAPT KAZEMI**

**I believe so...Yes.**

**MJR MONTAZERI**

**(thoughtfully)**

**I cannot believe these people are**

**stupid enough to repeat old patterns.**

**...And these are anything but stupid**

**people.**

**CAPT KAZEMI**

**Perhaps it is they, who think we’re**

**stupid.**

**MJR MONTAZERI**

**Somehow I doubt that’s the case.**

**(beat)**

**In any event, get troops aboard that**

**train.**

**143 INT. TRAIN COMPARTMENT – 1ST CLASS – DAY 143**

**The five are basically seated together, Farah still wearing**

**her hijab scarf, when the CONDUCTOR approaches asking the passengers to show their tickets. Sirjan hands the conductor the four tickets to Ramsar, and explains.**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**We must’ve gotten on the wrong**

**train...we seem to be traveling**

**south.**

**CONDUCTOR**

**(in Farsi – sub-**

**titled in English)**

**You *are* on the wrong train. You’ll**

**have to get off in Tehran and catch**

**the correct, northbound train.**

**050**

**SIRJAN**

**(in English)**

**I’m the tour guide and official es-**

**cort for these tourists. It really**

**doesn’t matter where we go – long as**

**they don’t get bored.**

**CONDUCTOR**

**(in English)**

**So?**

**SIRJAN**

**So how far south will these tickets**

**take us?**

**CONDUCTOR**

**(mulling it over)**

**Probably as far as Esfahan**

**Sirjan pulls out a twenty euro bill and hands it over.**

**SIRJAN**

**I trust you can make the necessary**

**arrangements?**

**Slipping the bill into his pocket, the conductor takes posses-sion of the tickets and smiles.**

**CONDUCTOR**

**But, of course, sir.**

**But then the conductor turns his attention to Farah.**

**CONDUCTOR**

**Your ticket, please.**

**Farah pulls out a handful of Iranian rials and states:**

**RACHAEL**

**(in Farsi – sub-**

**titled in English)**

**I’ll purchase my ticket now.**

**CONDUCTOR**

**(in Farsi – sub-**

**titled in English)**

**How far are you going?**

**RACHAEL**

**Shiraz.**

**051**

**The conductor accepts the currency and announces:**

**CONDUCTOR**

**(in Farsi – sub-**

**titled in English)**

**Very well. ...You’ll probably have**

**some change coming, which I’ll see**

**that you get.**

**144 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 144**

**Major Montazeri is standing in front of a large map of Iran**

**and the surrounding area, hung on the wall.**

**With his pointer, he traces the path of the train tracks all**

**the way to Ramsar. Then he retraces the tracks back to Tehran and then south to Esfahan and then further south to Shiraz.**

**Putting down the pointer, he pauses briefly to ponder. Then**

**he turns to Captain Kazeni and quietly calls out:**

**MJR MONTAZERI**

**Kazeni. ...Make sure we have armed**

**soldiers aboard every southbound**

**train leaving Shiraz.**

**CAPT KAZENI**

**Yes, sir.**

**Finally, he calls out:**

**MJR MONTAZERI**

**Lieutenant Aghdam!!**

**LT AGHDAM**

**Yes, sir!!**

**MJR MONTAZERI**

**A word, please.**

**LT AGHDAM**

**Right away, sir.**

**The lieutenant climbs to his feet and rushes to the side of Montazeri.**

**145 ANOTHER ANGLE – ON AGHDAM AND MONTAZERI 145**

**052**

**MJR MONTAZERI**

**You’ve had an extensive conversa-**

**tion with at least one of these**

**men, correct?**

**LT AGHDAM**

**Yes, sir.**

**MJR MONTAZERI**

**I want you operating on your own.**

**Requisition as many soldiers as you**

**need. Your orders are to prevent**

**these men from escaping, even if**

**you have to kill them. Use what-**

**ever firepower you deem necessary.**

**LT AGHDAM**

**Understood, sir. ...With your per-**

**mission I’d like to charter a plane**

**and fly to Esfahan--**

**MJR MONTAZERI**

**(interrupting)**

**My dear Aghdam!! You don’t need per-**

**mission; you’re now an acting lieu-**

**tenant colonel. ...Get on with your**

**job!!**

**146 INT. TRAIN COMPARTMENT – 1ST CLASS – DAY 146**

**MOORE**

**Looks like our Dr. Rahbar might have**

**purposely allowed us to give the**

**colonel less of a dosage than was**

**required. Obviously working both**

**sides.**

**Fletcher nods.**

**OSGARD**

**(to Fletcher)**

**Surely, we’re not going to brazenly**

**ride this train into the Esfahan**

**station?**

**FLETCHER**

**No, we’re going to jump off about**

**two miles from the station, that is**

**except for Farah – who will depart**

**the train, at the station.**

**053**

**147 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 147**

**Colonel Moqiseh enters the Command Center and everyone jumps**

**to attention.**

**COL MOQISEH**

**As you were.**

**148 ANGLE ON MONTAZERI AND MOQISEH 148**

**MJR MONTAZERI**

**Colonel, I’ve temporarily promoted**

**Lieutenant Aghdam to the rank of**

**lieutenant colonel and ordered him**

**to find and stop these men – at any**

**cost. I want you to notify all**

**command leaders of the promotion**

**and to give him their fullest co-**

**operation and assistance.**

**COL MOQISEH**

**Very well, Major. It will be done.**

**149 INT. TRAIN COMPARTMENT – 1ST CLASS – DAY 149**

**The conductor returns with Farah’s change. The Mossad agent decides to take advantage.**

**RACHAEL**

**(in English)**

**Oh, conductor?**

**CONDUCTOR**

**(in English)**

**Yes?**

**RACHAEL**

**During our brief stopover in Esfahan,**

**I would like to pick up some maga-**

**zines and snacks. ...Would you please**

**awaken me when we’re eight or nine**

**kilometers from the station?**

**To emphasize her request, she hands the conductor a handful of Iranian currency.**

**CONDUCTOR**

**Eight or nine kilometers, you say.**

**054**

**150 EXT. ESFAHAN AIRPORT – IRAN – DAY 150**

***SUPERIMPOSE: ESFAHAN AIRPORT – IRAN***

**151 EXT. RUNWAY – ESFAHAN AIRPORT – DAY 151**

**The executive jet touches down on the runway and rolls out.**

**152 INT. TERMINAL – ESFAHAN AIRPORT – DAY 152**

**Wearing civilian clothes, Lieutenant (now LT Colonel) Aghdam**

**steps up to the rental car agency.**

**153 INT. TRAIN COMPARTMENT – 1ST CLASS – DAY 153**

**Farah is feigning sleep when the conductor approaches and gently touches her shoulder. The Mossad agent pretends to awaken.**

**CONDUCTOR**

**You wanted me to remind you when we**

**were eight or nine kilometers from**

**Esfhan.**

**RACHAEL**

**(with a smile)**

**Thank you.**

**As the conductor makes his way forward, Jonathan, Fletcher, Osgard and Sirjan grab their suitcases and make their way to**

**the rear.**

**154 EXT RAILROAD TRACKS – DAY 154**

***SUPERIMPOSE: ONE AND A HALF MILES***

***FROM ESFAHAN STATION***

**Suddenly the train begins to pass by, slowing down before entering the city and eventually the station.**

**Then suitcases are tossed from the train followed by Fletcher, Osgard, Jonathan and Sirjan.**

**155 ANOTHER ANGLE 155**

**After having rolled over several times, the four team members climb to their feet, dust themselves off, check for injuries,**

**and then retrieve their luggage.**

**156 EXT. TRAIN PLATFORM – ESFAHAN STATION – DAY 156**

**055**

**As the train rolls into the station and comes to a stop, accompanied by eight armed soldiers LT Aghdam (in civvies) surrounds the train as passengers disembark. Each parting passenger is herded through a single line where Aghdam can**

**get a good look.**

**As Farah disembarks and passes through to the terminal building with the rest, Aghdam gives her only a cursory glance. The soldiers prevent anyone but Aghdam from boarding.**

**157 INT. TRAIN COMPARTMENT – 1ST CLASS – DAY 157**

**Aghdam walks through every compartment looking the remaining passengers over carefully. He passes the empty seats where those he is looking for were seated only a short time ago.**

**158 EXT. TRAIN PLATFORM – ESFAHAN STATION – DAY 158**

**Finally Aghdam exits the train and motions for the soldiers to let the awaiting passengers board. As they do so, Aghdam looks them over carefully.**

**159 EXT. ESFAHAN STREET – DAY 159**

**Led by Sirjan, Duke, Jonathan, and Fletcher are walking, making their way towards the city.**

**Suddenly, a blue automobile pulls up alongside and the driver shouts out.**

**RACHAEL**

**Come on, get in!!**

**Farah pops open the trunk and the escapees toss in their lug-gage and then slam it closed.**

**They then pile into the blue sedan as it takes off down the street.**

**160 INT/EXT. BLUE SEDAN – ESFAHAN STRERETS – DAY 160**

**Fletcher, seated in the front passenger seat, is the first to speak.**

**FLETCHER**

**(to Farah)**

**I won’t ask where you got the auto-**

**mobile.**

**056**

**RACHAEL**

**It was the only one I could find**

**with the key in the ignition.**

**161 ANGLE ON IGNITION SYSTEM 161**

**A look at the steering column confirms that the automobile has not been hotwired.**

**162 BACK TO SCENE 162**

**RACHAEL**

**Obviously. But you have to give me**

**some credit. Guess who I stole it**

**from?**

**FLETCHER**

**Is it important?**

**RACHAEL**

**Perhaps not, but it’s a little iro-**

**nic when you think about it.**

**FLETCHER**

**How so?**

**RACHAEL**

**Check the rental contract in the**

**glove compartment.**

**Fletcher does as told. Rental contract in hand, Harry takes**

**a quick look.**

**FLETCHER**

**(eyes widening)**

**Holy Mother of Jesus!!**

**(to the others)**

**She stole the car from a Lieutenant**

**Aghdam!!**

**163 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 163**

**It’s Captain Seyed Kazemi who answers the phone and indicates that the call is for the Major.**

**MJR MONTAZERI**

**(accepting the call)**

**Major Montazeri. ...What is it??**

**INTERCUT WITH:**

**057**

**164 EXT. PARKING LOT – ESFAHAN TRAIN STATION – DAY 164**

**Standing where his blue rental was previously parked, Aghdam**

**is on his cell phone.**

**LT AGHDAM**

**They’re here in Esfahan.**

**MJR MONTAZERI**

**How do you know??**

**LT AGHDAM**

**My rental car has been stolen.**

**MJR MONTAZERI**

**And??**

**LT AGHDAM**

**Someone is sending me a message.**

**MJR MONTAZERI**

**And what does that message tell**

**you?**

**LT AGHDAM**

**That they think they’re the smart-**

**est ones in the room, so to speak.**

**MJR MONTAZERI**

**And are they??**

**165 INT/EXT. BLUE SEDAN – ESFAHAN STRERETS – DAY 165**

**FLETCHER**

**(to Farah)**

**You know it was incredibly stupid**

**to steal Aghdam’s rental. ...Not**

**exactly what one would expect from**

**a Mossad agent.**

**RACHAEL**

**You’re right. It was stupid. But**

**I’ve been living this lie since I**

**was sixteen years old**

**Angrily, she rips off the hijab scarf – but doesn’t discard it.**

**RACHAEL**

**For once, I want to be myself...to**

**(MORE**

**058**

**RACHAEL (Cont’d)**

**return to my family in Israel...to**

**live my own life!!**

**(angrily)**

**Of course I targeted Aghdam’s rental.**

**I was sending him and his superiors**

**a message. ...A message that their**

**days of exporting terrorism around**

**the world are about to come to an**

**end.**

**(beat)**

**And you can stop calling me Farah**

**Jaberi!! ...My real name is Rachael**

**Ehud.**

**Fletcher waits for her to calm down before adding his two**

**cents.**

**FLETCHER**

**I only wish you would have waited**

**until we were safely in Israel be-**

**fore sending your message.**

**This gets a smile of relief from the Mossad agent.**

**RACHAEL**

**Now that I think of it...You’re ab-**

**solutely right. ...I messed up.**

**(beat)**

**So, what are we going to do?**

**FLETCHER**

**First thing is find an automobile**

**the same year and model as this and**

**then exchange license plates.**

**RACHAEL**

**After that?**

**FLETCHER**

**Run for our lives!!**

**FREEZE FRAME**

***SUPERIMPOSE: TO BE CONTINUED***

**BEGINNING OF PART TWO:**

**059**

***After bringing the audience up-to-date by showcasing previous salient scenes, we join Rachael, Jonathan, Fletcher, Osgard and Sirjan in the run for their lives.***

**166 EXT. PARKING LOT – SMALL TOWN – IRAN – NIGHT 166**

**Under cover of darkness, Duke and Rachael (again wearing her hijab) are removing the license plate of an automobile the same year and make as Aghdam’s blue rental. As one plate is removed, it is replaced by another.**

**167 INT. MILITARY COMMAND CENTER – TEHRAN – NIGHT 167**

**Major Montazeri hangs up the phone and then calls everyone to attention.**

**MJR MONTAZERI**

**Listen up.**

**(beat)**

**We’re now looking for a blue sedan**

**heading southbound from Esfahan.**

**...The make, model and license plate**

**of the vehicle is as follows:**

**(beat)**

**A blue Ford, model--**

**168 INT/EXT. BLUE SEDAN – NIGHT 168**

**RACHAEL**

**Even with the replacement plates,**

**how far do you think we can make**

**it in this automobile?**

**FLETCHER**

**Hopefully to the plan “B” airport**

**where we steal a plane and fly it**

**to Iraq.**

**RACHAEL**

**Any of you know how to fly?**

**MOORE**

**Duke can fly anything with a fixed**

**wing and Harry owns and flies his**

**own helicopter.**

**RACHAEL**

**I’m impressed.**

**(MORE)**

**060**

**RACHAEL**

**(beat)**

**For now, all we have to do is get**

**to Shiraz.**

**169 EXT. LONELY HIGHWAY – NIGHT 169**

**A military truck pulls up behind the blue sedan and, using binoculars, the passenger attempts to obtain a plate number**

**from the light cast by the truck’s headlights.**

**INTERCUT WITH:**

**170 INT/EXT. BLUE SEDAN – LONELY HIGHWAY – DAY 170**

**Rachael is still behind the wheel.**

**RACHAEL**

**Don’t turn around, but we’ve got a**

**military truck following us.**

**The TRUCK PASSENGER is reciting the sedan’s plate number to the TRUCK DRIVER.**

**TRUCK PASSENGER**

**Two digit code on the right of the**

**plate indicates that it’s a local,**

**Yazd Province registration.**

**TRUCK DRIVER**

**Obviously not the sedan we’re look-**

**ing for.**

**The military truck then passes the sedan and charges onward,**

**into the night.**

**171 EXT. TRUCK STOP – NIGHT 171**

**The military truck is parked outside a truck stop restaurant.**

**172 INT. TRUCK STOP RESTAURANT – NIGHT 172**

**While the Truck Passenger soldier is chowing down, The Truck Driver is on his cell phone to LT Aghdam.**

**INTERCUT WITH:**

**173 INT. TERMINAL – ESFAHAN AIRPORT – DAY 173**

**061**

**Still wearing civilian clothes, Lieutenant (now LT Colonel) Aghdam is renting another automobile.**

**LT AGHDAM**

**(into cell phone)**

**Let me get this straight. You spot-**

**ted a vehicle matching the descript-**

**tion of my stolen rental-except the**

**plates didn’t match.**

**(beat)**

**And you didn’t force it over?**

**TRUCK DRIVER**

**That’s correct, sir. Didn’t see a**

**reason.**

**LT AGHDAM**

**These are clever people, license**

**plates can be exchanged. Now you**

**get out there and find that blue**

**sedan!!**

**Aghdam angrily clicks off his cell and turns his attention back to the woman wearing a hijab behind the car rental counter.**

**174 INT/EXT. BLUE SEDAN – LONELY ROAD - NIGHT 174**

**The occupants are suspicious and fearful of every headlight.**

**Sighs of relief are HEARD when a headlight approaches from either the front or rear and it turns out to be just another civilian.**

**175 EXT. SERIES OF SHOTS – SHIRAZ – MORNING 175**

**Numerous beauty shots introduce us to the city of Shiraz. On the SOUNDTRACK we HEAR the MORNING PRAYER**

**176 INT/EXT. BLUE SEDAN – STREETS OF SHIRAZ – DAY 176**

**Sirjan is now driving while Rachael is asleep in the back seat, next to Osgard and Jonathan. Fletcher is still in the front passenger seat.**

**FLETCHER**

**We’ve got to get rid of this car.**

**(beat)**

**Find a crowded 24-hour parking lot,**

**near the bus station, where you can**

**abandon it.**

**062**

**MOORE**

**But first, drop us off at the safe**

**house Raoul secured for us in the**

**event of plan “B.”**

**RACHAEL**

**Safe house?**

**MOORE**

**With our passports compromised, we**

**cannot check into a hotel. So ar-**

**rangements were made to stay with a**

**family who takes in tourists. With**

**a guide, no passports are required.**

**177 INT. MILITARY COMMAND CENTER – TEHRAN – DAY 177**

**Cots have been set up in the command center so as to allow those on duty to occasionally catch some much needed sleep. Major Montazeri is on the phone.**

**INTERCUT WITH:**

**178 INT/EXT. WHITE FORD RENTAL – PARKING LOT - SHIRAZ – DAY 178**

**Aghdam is standing next to the open (driver’s side) door of**

**his latest rental and looking at the blue sedan parked in the lot.**

**LT AGHDAM**

**(into cell)**

**Major? They’re here! In Shiraz.**

**MJR MONTAZERI**

**And, Lieutenant Colonel, what do**

**you intend to do about it?**

**LT AGHDAM**

**From our past cross-up with them we**

**know that one or more of them is a**

**skilled pilot. It’s my belief that**

**they intend to steal a plane to**

**make good their escape.**

**MJR MONTAZERI**

**I repeat, what do you intend to do**

**about it?**

**179 INT. ROOM - GUEST HOUSE – NEAR SHIRAZ AIRPORT – DAY 179**

**063**

**Sirjan finishes sweeping the room with his *bug* detector.**

**SIRJAN**

**Clean!!**

**MOORE**

**We have to risk a cell phone call.**

**(beat)**

**Give IDF intelligence a status re-**

**port and our ballpark schedule.**

**180 EXT. IDF HEADQUARTERS – TEL AVIV – DAY 180**

***SUPERIMPOSE: ISRAELI DEFENSE FORCES***

***HEADQUARTERS, TEL AVIV***

**A phone ringing.**

**181 INT. OFFICE – IDF HEADQUARTERS – ISRAEL 181**

**Intelligence officer Major MORDECAI BARAK picks up on the**

**second ring.**

**MORDECAI**

**Intelligence, Mordecai speaking.**

**Mordecai listens for a few seconds then jumps to his feet, calling out.**

**MORDECAI**

**Listen up, gentlemen. I have Rach-**

**ael, code name Farah Jaberi, on the**

**phone.**

**Then Mordecai sits down and puts the phone’s handset to his**

**ear.**

**182 INT. ROOM – GUEST HOUSE - NEAR SHIRAZ AIRPORT – DAY 182**

**RACHAEL**

**That’s right, sir. One’s a fixed**

**wing pilot and the other a heli-**

**copter pilot. Everything goes**

**right, we should be landing in**

**al Basrah, Iraq – day after tomor-**

**row.**

**(long pause)**

**Understood. ...Thank you, sir.**

**064**

**She quickly clicks off the cell and hands it to Jonathan who removes the SIM card and smashes it with the heel of his foot.**

**RACHAEL**

**The IDF says that if we can land at**

**al Basrah, the U.S. Navy will have**

**members from Seal Team-7 waiting to**

**escort us to the Ayn al-Asad Air-**

**base where, from there – we will be**

**flown to Israel.**

**MOORE**

**Sirjan? Find us a car whose absence**

**won’t be missed for several days.**

**SIRJAN**

**Right away.**

**With that, Sirjan is out the door.**

**183 EXT. WHITE VAN – TWO LANE BLACKTOP – NIGHT 183**

**A white van is heading south from Shiraz, in the dead of night.**

**184 INT/EXT. WHITE VAN – NIGHT 184**

**Sirjan is behind the wheel with Jonathan in the passenger seat. In the two seats behind the driver, Fletcher is stretched out and asleep. Taking up space in the rear three seats Duke and Rachael are snuggled together, with Duke half asleep.**

**RACHAEL**

**This airport we’re heading for.**

**I’ve never heard of it. You sure**

**it even exists?**

**FLETCHER**

**It better – or else we’ve had it.**

**MOORE**

**If Donavan says it exists – then it**

**exists.**

**FLETCHER**

**It’s not a commercial or military**

**airport. That’s probably why you**

**haven’t heard of it.**

**065**

**MOORE**

**It’s a repair facility for execu-**

**tive type aircraft. ...Very low pro-**

**file.**

**185 ANGLE ON DUKE AND RACHAEL 185**

**In the rear, Rachael plants a kiss on Osgard’s lips.**

**186 BACK TO SCENE 186**

**SIRJAN**

**(announcing)**

**Truck lights approaching from the**

**rear. We’re going the speed limit**

**so whoever is gaining on us is**

**breaking the law.**

**This, together with the flood of lights hitting the rear win-dow, has everyone’s attention.**

**Then the lights indicate that whoever is gaining on them, in-tends to pass – and pass the truck does.**

**187 POV - PASSING TRUCK 187**

**The occupants of the van watch anxiously as the truck passes. There are no military markings on the 18-wheeler.**

**188 INT. MILITARY COMMAND CENTER – TEHRAN – NIGHT 188**

**The cots are filled with sleeping soldiers. Only a few senior officers are still at their posts. Major Montazeri is on the phone.**

**MJR MONTAZERI**

**Where are you?**

**INTERCUT WITH:**

**189 EXT. GUEST HOUSE – ADJACENT SHIRAZ AIRPORT – NIGHT 189**

**Standing next to the open driver’s side door of his white Ford rental, Aghdam is on his cell phone.**

**LT AGHDAM**

**I’m at the guest house where our**

**escapees spent time showering and**

**resting.**

**066**

**MJR MONTAZERI**

**Great job. ...How did you find where**

**they were staying.**

**LT AGHDAM**

**With their passports compromised, I**

**didn’t bother checking the hotels**

**but instead concentrated on guest**

**houses. ...Just got lucky.**

**(beat)**

**I’m heading south. I should be able**

**to catch up with them before they**

**reach the Gulf.**

**MJR MONTAZERI**

**How do you know they’re driving**

**south?**

**LT AGHDAM**

**I don’t. It’s what I would do if**

**I were in their shoes. They have to**

**know we’re watching airports, bus,**

**and train stations.**

**MJR MONTAZERI**

**Good enough for me. ...So how can**

**I help?**

**LT AGHDAM**

**Assign three or four armed soldiers**

**at every airport between Shiraz and**

**Bushehr that might have aircraft**

**with enough fuel to reach Bahrain.**

**MJR MONTAZERI**

**You think Bahrain is their final**

**destination.**

**LT AGHDAM**

**I do. It makes sense.**

**MJR MONTAZERI**

**And where will you be?**

**LT AGHDAM**

**At one of the largest airports on**

**the Gulf, Bushehr. You have my**

**word, they will not escape.**

**067**

**190 EXT. WHITE VAN – SOUTHBOUND ON TWO LANE BLACKTOP – DAY 190**

**The van appears to be obeying the speed laws.**

**191 INT/EXT. WHITE VAN – DAY 191**

**Rachael has replaced Sirjan behind the wheel while Jonathan is still occupying the passenger seat. Rachael turns to Jonathan and states:**

**RACHAEL**

**I guess the plan is to make whom-**

**ever is on our trail think we’re**

**going to steal a plane from Bushehr**

**MOORE**

**That’s the plan.**

**RACHAEL**

**How do you know someone is really on**

**our trail?**

**MOORE**

**I don’t. But it would be foolish**

**to assume otherwise.**

**Rachael nods agreement.**

**192 EXT. RUNWAY – BUSHEHR AIRPORT – NIGHT 192**

**The executive jet lands on the well lit runway and rolls out.**

***SUPERIMPOSE: BUSHEHR INTERNATIONAL AIR-***

***PORT, ON THE PERSIAN GULF***

**193 INT. TERMINAL – BUSHEHR AIRPORT – NIGHT 193**

**LT Col Aghdam, still in civilian clothes, is at the counter**

**of an automobile rental agency.**

**194 INT/EXT. WHITE VAN – TWO LANE BLACKTOP – MORNING 194**

**Everyone but Sirjan, the driver, is attempting a catnap.**

**Suddenly Sirjan’s VOICE is heard from the rear.**

**SIRJAN**

**Rachael?! ...We should be approach-**

**ing the cutoff to our airport.**

**068**

**MOORE**

**I’ve been watching for it.**

**OSGARD**

**If we’re going to steal a plane**

**and take off tonight, I’m going to**

**have to get some real sleep...these**

**catnaps are not doing it.**

**FLETCHER**

**Duke’s right. We could all do with**

**a good rest.**

**It’s Jonathan who first spots the turnoff leading to the re-**

**pair facilities for executive type aircraft.**

**MOORE**

**Here we are...just ahead.**

**195 EXT. WHITE VAN – TWO LANE BLACKTOP – MORNING 195**

**The van makes a right turn onto the road leading to Rachael’s airport.**

**196 INT. MILITARY COMMAND CENTER – TEHRAN – NIGHT 196**

**The cots are removed and everyone is back to work. As usual Major Montazeri is on his landline phone.**

**INTERCUT WITH:**

**197 INT/EXT. CONTROL TOWER – BUSHEHR AIRPORT – DAY 197**

**On his cell phone, with a full view of the airport, LT Col Aghdam, still in civilian clothes, is once again in communi-cation with Major Montazeri.**

**LT AGHDAM**

**Bushehr airport is secure. Anyone**

**attempting to steal an aircraft**

**will be arrested or shot on sight.**

**MJR MONTAZERI**

**Are you sure you’ve now got all**

**possible escape routes covered?**

**LT AGHDAM**

**Not yet...but I’m working to do so.**

**069**

**MJR MONTAZERI**

**How so?**

**LT AGHDAM**

**There’s an executive jet repair**

**facility nearby that I still need**

**to check out. ...Not many people**

**know about it, that’s why I saved**

**it until last.**

**MJR MONTAZERI**

**So what makes it so interesting?**

**LT AGHDAM**

**Most of its executive jets, sitting**

**on the tarmac, are likely carrying**

**enough onboard fuel to travel long**

**distances.**

**MJR MONTAZERI**

**Then don’t let me hold you up!!**

**198 EXT. GUEST HOUSE – UNDISCLOSED TOWNSHIP – DAY 198**

**The white van is parked on the street in front of the guest house.**

***SUPERIMPOSE: UNDISCLOSED TOWN-***

***SHIP NEAR BUSHEHR***

**199 INT. LIVING ROOM OF GUEST HOUSE - DAY 199**

**The new arrivals remove their shoes and are greeted warmly by TINA, the host. Sirjan introduces himself as the tour guide and then introduces the others – using their battle tag names.**

**SIRJAN**

**We’re not going to be staying long,**

**lots of sightseeing to get done.**

**TINA**

**I understand.**

**200 EXT. HIGHWAY – BLACK SEDAN – DAY 200**

**LT COLONEL Aghdam’s latest rental is rushing northward on**

**the two-lane blacktop.**

**201 INT/EXT. BLACK SEDAN – ON HIGHWAY – DAY 201**

**070**

**Riding with LT Col Aghdam are three heavily armed Revolutionary**

**Guard soldiers.**

**202 EXT. MONTEFIORE QUARTER – JERUSALEM – DAY 202**

**Above the Hinnon Canyon, the Quarter was rebuilt with golden Jerusalem stone. It is now a series of expensive town-houses,**

**a favorite of Israel’s wealthy artist community.**

**In his IDF uniform, Major Mordecai Barak climbs up the steps and knocks on the door of the unit belonging to the Ehud family. Finally JOSEPH EHUD opens the door.**

**JOSEPH EHUD**

**Major Barak? I’m honored by your**

**visit. Won’t you come in?**

**Mordecai steps into the lavish townhouse.**

**203 INT. THE EHUD FAMILY HOME – MONTEFIORE – DAY 203**

**Once inside, Mordecai is led to the kitchen where MRS. EHUD**

**is preparing lunch. Joseph gestures that the two of them**

**should sit at the large kitchen table. A cheerful MRS. Ehud pours both her husband and the Major a fresh cup of coffee.**

**MRS. EHUD**

**So what do we owe this auspicious**

**visit, Major?**

**MORDECAI**

**Your daughter is coming home.**

**Mrs. Ehud nearly collapses but manages to contain her compo-**

**sure – but with tears pouring down her cheeks.**

**MRS. EHUD**

**(tearfully)**

**Rachael coming home. I’ve waited**

**so long for this day.**

**Her husband eases his wife into one the empty chairs at the table.**

**MRS. EHUD**

**I was beginning to give up the**

**thought of ever seeing her again.**

**Mordecai turns to Joseph.**

**071**

**MORDECAI**

**I thought you deserved a heads-up,**

**that’s why I’m here.**

**(beat)**

**She’s not out of the woods yet, but**

**I have it on good authority she’s**

**being extracted by an American team**

**that is experienced and highly com-**

**petent in this sort of thing.**

**A203 INT. RACHAEL’S ROOM – GUEST HOUSE – DAY A203**

**Wearing only a bra, panties and slip, Rachael opens the door to her room. It’s Duke.**

**OSGARD**

**You wanted to see me?**

**RACHAEL**

**Yes, come in.**

**Duke does as told.**

**RACHAEL**

**(continuing)**

**I thought we should talk. I’ve**

**never met anyone like you, except**

**in my dreams, of course.**

**OSGARD**

**We both should be getting much**

**needed rest.**

**Rachael sits on her bed and indicates for Duke to sit beside her. Instead, he plants himself in the nearby stuffed chair.**

**RACHAEL**

**What’s the matter? Don’t you like**

**me?**

**OSGARD**

**What’s not to like?**

**(beat)**

**Why are you acting like this?**

**RACHAEL**

**Acting like what?**

**072**

**OSGARD**

**Like a married woman reaching out**

**because her sexual desires are not**

**being satisfied by her husband.**

**...A virgin who has yet to really**

**experience the joy of sex.**

**RACHAEL**

**(tears streaming**

**down her cheeks)**

**That’s just it. ...I am a virgin.**

**204 INT. JONATHAN & FLETCHER’S ROOM – GUEST HOUSE - NIGHT 204**

**In a room in an undisclosed township near Bushehr, Jonathan wakes up and checks his watch.**

**205 ECU – WATCH 205**

**The time is 8:55 pm.**

**206 BACK TO SCENE 206**

**Jonathan climbs out of his bed and gives a shout out to Fletcher, who is immediately awake.**

**207 INT. HALLWAY OUTSIDE RACHAEL’S ROOM – NIGHT 207**

**Jonathan KNOCKS lightly on the door.**

**Finally, the door is opened by Osgard, wearing only pajamas.**

**MOORE**

**I’m sorry, I thought this was**

**Rachael’s room.**

**OSGARD**

**(sheepishly)**

**It is.**

**Before Duke has a chance to close the door, Jonathan takes**

**note that Rachael is attempting to cover her naked breasts.**

**208 INT. FLETCHER AND MOORE’S GUEST HOUSE ROOM – NIGHT 208**

**The team is gathered in Jonathan and Fletcher’s room.**

**073**

**SIRJAN**

**(voice low)**

**I managed to get my hands on one of**

**the uniforms the plant engineers**

**wear. It should allow me access to**

**the aircraft parked on the tarmac.**

**FLETCHER**

**That’s good. All you have to do**

**is spot us an aircraft with the**

**capacity to carry four passengers**

**plus the pilot, and enough fuel to**

**get us to Iraq**

**SIRJAN**

**Understood.**

**209 EXT. HIGHWAY – BLACK SEDAN – DAY 209**

**LT COLONEL Aghdam’s latest rental is entering the city limits where the executive jet repair facility is located.**

**210 EXT. GUARD SHACK – EXECUTIVE JET REPAIR FACILITY – NIGHT 210**

**The black sedan pulls up to the guard shack and from a slight distance, Aghdam, still dressed in civvies, flashes his identification and engages in a short conversation with the**

**SHACK GUARD.**

**Then the black sedan is entering the grounds of the jet air-**

**craft facility.**

**211 INT/EXT. COCKPIT – GULFSTREAM G550 – TARMAC – NIGHT 211**

**Dressed in his stolen engineer’s uniform, Sirjan watches from the cockpit of the G550 as Aghdam’s black sedan pulls up on**

**the tarmac and the four fully armed Revolutionary Guards jump out and take up tactical positions.**

**Sirjan goes ahead and checks the G-550’s fuel supply.**

**212 INSERT – FUEL GAUGE 212**

**The gauge indicates the Gulfstream’s fuel tanks are almost**

**full.**

**213 BACK TO SCENE 213**

**Sirjan climbs out of the pilot’s seat and boldly makes his**

**074**

**exit from the aircraft.**

**214 EXT. TARMAC – GULFSTREAM – NIGHT 214**

**As Sirjan exits the G550 he is immediately confronted by a**

**Revolutionary Guard CORPORAL.**

**CORPORAL**

**(in Farsi – sub-**

**titled in English)**

**Freeze and raise your hand, or I**

**will shoot.**

**Sirjan does as told and the Corporal frisks him for weapons, finding none.**

**CORPORAL**

**(in Farsi – sub-**

**titled in English)**

**What are you doing here, at this**

**late hour?**

**SIRJAN**

**(in Farsi – sub-**

**titled in English)**

**This Gulfstream is scheduled to be**

**worked on first thing in the morn-**

**ing. As an engineer, I was making**

**a list of the repairs to be made.**

**CORPORAL**

**(in Farsi – sub-**

**titled in English)**

**Very well.**

**Sirjan slowly lowers his hands and walks off in the direction**

**of the guard shack and entrance to the facility.**

**215 INT. JONATHAN & FLETCHER’S ROOM – NIGHT 215**

**Everyone but Sirjan is gathered in the room.**

**OSGARD**

**I’m concerned. ...What could be**

**keeping him?**

**MOORE**

**Not to worry, Sirjan can take care**

**of himself.**

**075**

**216 ANOTHER ANGLE 216**

**There is the coded knock at the door and then Sirjan enters.**

**SIRJAN**

**I’ve found your aircraft, a G550.**

**MOORE**

**You mean, *our* aircraft.**

**SIRJAN**

**No, I mean *your* aircraft! ...I will**

**not be going with you.**

**FLETCHER**

**How so??**

**SIRJAN**

**Armed Revolutionary Guard soldiers**

**are guarding the tarmac.**

**(beat)**

**Only way to get that Gulfstream off**

**the ground is to create a diversion.**

**MOORE**

**Explain.**

**SIRJAN**

**I create a diversion by firing up**

**the engines of an aircraft at the**

**opposite end of the tarmac as the**

**Gulfstream. ...Meanwhile you climb**

**over the fence, board the G550,**

**and as the saying goes, get the**

**hell out of Dodge.**

**FLETCHER**

**And you?**

**SIRJAN**

**If I cannot make my escape or talk**

**myself out of the situation then,**

**perhaps you’ll consider rescuing my**

**pour soul from Evin Prison.**

**OSGARD**

**You know anything about starting a**

**jet engine?**

**076**

**SIRJAN**

**No. But you’re going to teach me.**

**217 EXT. GUEST HOUSE – UNDISCLOSED TOWNSHIP – NIGHT 217**

**Aghdam parks his black rental on the street in front of the guest house. Carrying a fully automatic assault rifle; he climbs out, walks up to the door and KNOCKS.**

**218 ANGLE ON GUEST HOUSE DOOR 218**

**Tina opens the door, staring at the assault rifle.**

**Aghdam flashed his military ID then shows Tina the photos of Fletcher and Osgard.**

**LT AGHDAM**

**You’re on a list that makes your**

**home available to tourists.**

**(beat)**

**Have you seen either of these men?**

**Tina slowly nods her head.**

**LT AGHDAM**

**Are they in?**

**She slowly shakes her head.**

**219 INT. MILITARY COMMAND CENTER – TEHRAN – NIGHT 219**

**The cots are full and only a few senior officers, including Major Montazeri are still at their posts.**

**Montazeri’s land line RINGS and he picks up.**

**MJR MONTAZERI**

**What is it, Colonel?**

**INTERCUT WITH:**

**220 EXT. STREET IN FRONT OF GUEST HOUSE – DAY 220**

**Standing next to his rental, Aghdam is giving the major rapid-fire instructions.**

**077**

**LT AGHDAM**

**They’re here, Major, and I’ve only**

**got four guards. I want you to**

**have a Mirage F-1 fighter fully**

**fuelled and armed, ready to launch**

**at a moment’s notice.**

**(beat)**

**These are clever adversaries. We**

**cannot take any chances.**

**MJR MONTAZERI**

**It will be done, Colonel.**

**Aghdam clicks off his cell phone, climbs into his black sedan and fires up the engine.**

**221 INT/EXT. WHITE VAN – NIGHT 221**

**Rachael is behind the wheel, as the van is driving along the**

**12-foot high, chain-link fence that surrounds the jet repair facility; its runway and tarmac. She is not driving on a roadway, but on open terrain.**

**FLETCHER**

**Sirjan said to watch for a ladder**

**he placed alongside the fence,**

**222 INT. LEARJET – TARMAC – NIGHT 222**

**Sirjan settles into the pilot’s seat and begins the procedure for starting the engines.**

**223 EXT. BLACK SEDAN – GUARD SHACK – REPAIR FACILITY - NIGHT 223**

**Aghdam’s black sedan pulls up to the guard shack.**

**224 INT/EXT. BLACK SEDAN – GUARD SHACK – NIGHT 224**

**Stopped at the guard shack, Aghdam asks the Shack Guard--**

**LT AGHDAM**

**Anyone been in or out of here re-**

**cently?**

**SHACK GUARD**

**Only you, sir.**

**Then, suddenly, from the far end of the tarmac, comes the SOUND of twin engines being wound up to speed.**

**078**

**225 INT. LEARJET – TARMAC – NIGHT 225**

**Sirjan sets the throttle at ground idle and then climbs out of the pilot’s seat and heads for the exit.**

**226 EXT. TARMAC – NEAR LEARJET – NIGHT 226**

**Sirjan exits the Learjet, running a few yards and then scram-bles into another jet aircraft – tied down nearby.**

**227 EXT. BLACK SEDAN – GUARD SHACK – NIGHT 227**

**The black sedan peels out headed in the direction of the SOUND of JET ENGINES.**

**228 EXT. CHAIN LINK FENCE – NEXT TO STASHED LADDER – NIGHT 228**

**Next to the parked white van, Jonathan and Fletcher are maneuvering the 15 foot ladder up against the 12 foot fence**

**and urging everyone to climb up and jump over.**

**Rachael is first to climb the ladder and jump off onto the dirt**

**ground on the other side, rolling over parachutist style upon landing. Osgard, Jonathan and Fletcher follow.**

**229 EXT. TARMAC – NEAR LEARJET – NIGHT 229**

**As Aghdam’s black sedan brakes to a stop, the four Revolutionary Guard soldiers have already surrounded the Learjet with its engines at ground idle.**

**Weapon in hand, Aghdam jumps out of his rental and rushes to the Learjet where, without hesitation, he opens the door and enters.**

**230 INT. LEARJET – TARMAC – NIGHT 230**

**Aghdam quickly moves to the cockpit wherein he settles into the**

**pilot’s seat and begins shutting down the jet’s twin engines.**

**231 EXT. TARMAC – NEAR LEARJET – NIGHT 231**

**As Aghdam exits the Learjet, from the far end of the tarmac there is the SOUND of another set of JET ENGINES being wound up to speed. Aghdam is immediately on his cell phone.**

**INTERCUT WITH:**

**232 INT. MILITARY COMMAND CENTER – TEHRAN – NIGHT 232**

**079**

**Montazeri picks up on the first RING of his landline phone.**

**LT AGHDAM**

**This is Aghdam, launch the Mirage**

**F-1 fighter. Looks like our es-**

**capees are about to launch.**

**MJR MONTAZERI**

**Any way you can stop them?**

**LT AGHDAM**

**Not likely but we’ll try.**

**MJR MONTAZERI**

**TAB-6, Bushehr will probably re-**

**quest a heading for its Mirage.**

**What do I tell them?**

**LT AGHDAM**

**Tell them to take a look at their**

**radar. Our target will be the**

**only aircraft departing this area!!**

**Likely destination is Bahrain.**

**MJR MONTAZERI**

**I’ll order the launch immediately.**

**233 EXT. G550 TAXIING ON TARMAC – NIGHT 233**

**With its lights off, the Gulfstream is taxiing towards the takeoff runway which, together with the long tarmac, make**

**for a perfect “T” shape.**

**234 EXT. TARMAC – NEAR LEARJET – NIGHT 234**

**Everyone piles into the black sedan as Aghdam fires up the engine and gives chase.**

**235 EXT. G550 TAXIING ON TARMAC – NIGHT 235**

**Reaching the takeoff runway, the landing lights come on as the Gulfstream swings onto the runway and goes to full throttles.**

**236 ANOTHER ANGLE 236**

**Just then the black sedan arrives and also turns onto the runway, assault weapons sticking out of every window but the driver’s.**

**INTERCUT WITH:**

**080**

**237 INT/EXT. BLACK SEDAN – RUNWAY – NIGHT 237**

**Behind the wheel of the sedan, Aghdam has the pedal-to-the**

**metal as he gives chase.**

**From the sedan’s open windows three of the Revolutionary Guard soldiers stick their upper torsos out, take aim at the fleeing jet, and open fire.**

**238 INT. COCKPIT - G550 – TAKING OFF – NIGHT 238**

**Duke Osgard has the Gulfstream’s two throttles pushed as far forward as possible. From the SOUND of the PINGS hitting the fuselage, it’s obvious the fire from the assault weapons is doing some damage. He turns to Fletcher in the co-pilot’s**

**seat.**

**OSGARD**

**Once we’re airborne, do a damage**

**check. God forbid they hit a fuel**

**tank, oil or hydraulic line.**

**FLETCHER**

**Or, punched a hole in the fuselage.**

**OSGARD**

**Yeah, that would restrict our alti-**

**tude somewhat. Better check the oxy-**

**gen masks, make sure they’re working.**

**239 EXT. RUNWAY – JET REPAIR FACILITY – NIGHT 239**

**Finally, the G550 manages to outrun the pursuing gunfire and become airborne.**

**240 EXT. RUNWAY – TACTICAL AIRBASE 6 – BUSHEHR - NIGHT 240**

**The Mirage F-1 fighter rolls down the runway and climbs into**

**the air.**

**241 INT. COCKPIT – G550 – NIGHT 241**

**Fletcher returns to the co-pilot’s seat and gives his report**

**to Osgard.**

**FLETCHER**

**No signs of cabin pressure loss.**

**At lease none of the firepower**

**appears to have breached the cabin.**

**081**

**OSGARD**

**What about fuel tanks and oil lines?**

**Are we streaming fuel?**

**FLETCHER**

**Not that I can tell. But to make**

**sure, all you need do is monitor**

**your gauges.**

**OSGARD**

**I know. And if the yoke suddenly**

**goes heavy, then we have a perfo-**

**rated hydraulic line.**

**242 INT. MILITARY COMMAND CENTER – TEHRAN – NIGHT 242**

**Once again Major Montazeri is speaking on his phone.**

**MJR MONTAZERI**

**The Mirage has orders to shoot on**

**sight.**

**INTERCUT WITH:**

**243 EXT. SEDAN - RUNWAY – JET REPAIR FACILITY – NIGHT 243**

**Stopped at the end of the runway, Lt Col Aghdam is again on**

**his cell phone.**

**LT AGHDAM**

**Sorry I let you down, Major.**

**MJR MONTAZERI**

**Don’t worry, a fully armed Mirage**

**up against an unarmed Gulfstream?**

**I think we can safely say our mis-**

**sion is over.**

**LT AGHDAM**

**(cautiously)**

**It would appear so.**

**MJR MONTAZERI**

**Lieutenant? Your job is officially**

**over, Return to your regular duties.**

**LT AGHDAM**

**(dejected)**

**Yes, sir.**

**082**

**244 INT. CABIN – G550 GULFSTREAM – NIGHT 244**

**Rachael and Jonathan are seated together in the luxurious Gulfstream cabin**

**MOORE**

**Before we get too relaxed, we have**

**to consider that this aircraft was**

**in for repairs. The question is--**

**RACHAEL**

**(interrupting)**

**--What is the basis for those needed**

**repairs?**

**(beat)**

**I’m more worried about the fighters**

**now being scrambled from Bushehr**

**Air Force base to shoot us down.**

**Jonathan jumps up and heads for the cockpit.**

**245 INT. COCKPIT – G550 – NIGHT 245**

**FLETCHER**

**You have any idea of how to get to**

**Al Basrah?**

**OSGARD**

**Vaguely.**

**It’s at this point, Jonathan enters the cockpit.**

**MOORE**

**The thought ever occur to you that**

**Bushehr Air Force Base may be**

**scrambling fighters to shoot us**

**down?**

**OSGARD**

**What put that thought into your**

**mind?**

**MOORE**

**Rachael.**

**Duke immediately puts the G550 into a dive.**

**246 EXT. AIR-TO-AIR SEQUENCES – (EFFECT) – NIGHT 246**

**083**

**The G550 Gulfstream levels off at wave-top height over the waters of the Persian Gulf.**

**247 INT. COCKPIT – G550 – NIGHT 247**

**Catching his breath, Jonathan’s only comment is:**

**MOORE**

**Good move.**

**OSGARD**

**We were being *painted*, I just**

**didn’t know by whom. ...At this**

**altitude, we’ll get lost in the**

**ground clutter and they’ll have**

**a tougher time tracking us.**

**Duke places his right hand on the throttles to make sure**

**they’re against the stop – at full throttle.**

**248 INT. CABIN – G550 GULFSTREAM – NIGHT 248**

**Jonathan enters the passenger cabin and settles back in the**

**seat next to Rachael.**

**RACHAEL**

**(sadly)**

**This maneuver will buy us little**

**time, eventually they will catch**

**up with us and it will all be over.**

**249 EXT. AIR-TO-AIR SEQUENCES – MIRAGE FIGHTER – NIGHT 249**

**The F-1 Mirage is at altitude.**

**250 INT. COCKPIT – MIRAGE FIGHTER – NIGHT 250**

**INTERCUT WITH:**

**251 RADAR SCREEN 251**

**The MIRAGE PILOT is pursuing the blip on the radar screen when suddenly it disappears.**

**252 INT. CABIN – G550 GULFSTREAM – NIGHT 252**

**MOORE**

**Don’t you think Duke can get us**

**home safely?**

**084**

**RACHAEL**

**(depressed)**

**Logically, *nobody* could get us out**

**of our present situation. It will**

**all be over in a matter of minutes.**

**MOORE**

**I wouldn’t be so sure.**

**253 INT. COCKPIT – AIR-TO AIR - MIRAGE F-1 FIGHTER – NIGHT 253**

**The Pilot clicks on his UHF transmitter.**

**MIRAGE PILOT (UHF)**

**TAB-6...Mirage flight 1. Patch me**

**through to Tehran. Major Montaz-**

**eri.**

**254 INT. MILITARY COMMAND CENTER – TEHRAN – NIGHT 254**

**Major Montazeri is speaking on his phone.**

**MJR MONTAZERI**

**Go ahead Fight 1.**

**INTERCUT WITH:**

**255 INT. COCKPIT – AIR-TO AIR - MIRAGE F-1 FIGHTER – NIGHT 255**

**MIRAGE PILOT (UHF)**

**Sir, I’ve lost radar contact with**

**the Gulfstream. I’ll refuel at**

**Abadan and set up a perimeter around**

**the Al Basrah air space.**

**MJR MONTAZERI**

**You can get there ahead of him?**

**MIRAGE PILOT (UHF)**

**Already ahead...I’m throttling down**

**from 2,338 kilometers--**

**MJR MONTAZERI**

**Why that’s --**

**MIRAGE PILOT (UHF)**

**---Twice the speed of sound. Yes,**

**Major.**

**085**

**MJR MONTAZERI**

**How do you know the Gulfstream is**

**headed for Al Basrah?**

**MIRAGE PILOT (UHF)**

**Seems logical.**

**The Major gives the matter some thought. Then finally:**

**MJR MONTAZERI**

**How can I help?**

**MIRAGE PILOT (UHF)**

**Order another F-1 Mirage from**

**Bushehr. ...Have him refuel at**

**Abadan and join with me in setting**

**a perimeter preventing the Gulf-**

**stream from entering Iraqi airspace.**

**256 INT. CABIN – G550 GULFSTREAM – NIGHT 256**

**OSGARD**

**Those fighters won’t waste time try-**

**ing to find us at wave-top height.**

**Instead they’ll set up a patrol mon-**

**itoring any unidentified aircraft**

**attempting to cross into Iraq and**

**land at Basrah.**

**FLETCHER**

**So what do we do?**

**OSGARD**

**We have two choices. One, veer**

**to the left and enter through**

**Kuwait. ...The second? Veer to**

**the right and enter through Iran.**

**FLETCHER**

**That’s a no brainer.**

**257 EXT. AIR-TO-AIR – GULFSTREAM – NIGHT 257**

**The G550 breaks left.**

**The Lockheed C-130 Hercules with U.S. Marine Corp. markings touches down and rolls out.**

**As it begins taxiing back towards the tarmac, we get a quick**

**086**

**introduction to its passenger cargo.**

**258 INT. FUSELAGE – C-130 – DAYBREAK 258**

**Besides the crew, and several armed Marines, the Hercules is carrying three fully armed members of Navy Seal Team-7 in full combat gear – who are chatting among themselves.**

***SUPERIMPOSE: FOR SECURITY REASONS, THE***

***SEAL TEAM-7 MEMBERS ARE ONLY***

***REFERRED TO BY THEIR RANK***

**As the Hercules continues taxiing, the CORPORAL asks the LIEUTENANT the obvious question.**

**CORPORAL**

**Lieutenant, I don’t understand. If**

**intelligence knows what type air-**

**craft our subjects are arriving on,**

**wouldn’t it be a good idea to clue**

**us in?**

**LIEUTENANT**

**Relax, Corporal, we should have that**

**information momentarily.**

**It’s the SERGEANT who next voices an opinion.**

**SERGEANT**

**Hope you’re right, Lieutenant. I**

**don’t see ourselves confronting**

**every passenger on an inbound**

**flight from Iran.**

**259 EXT. TARMAC - Al BASRAH INTERNATIONAL AIRPORT – DAYBREAK 259**

**The C-130 Hercules breaks to a stop on the tarmac and the**

**ramp is lowered.**

**260 INT. FUSELAGE – C-130 – DAYBREAK 260**

**Once again the Corporal has a question.**

**CORPORAL**

**So what so we do now, Lieuten-**

**ant?**

**The Lieutenant calmly pulls out his cell phone and lays it in his lap.**

**087**

**LIEUTENANT**

**Wait for the call.**

**261 EXT. OFFICE BUILDING – JET REPAIR FACILITY – DAYBREAK 261**

**Wide shot establishes the office building and tarmac filled**

**with executive-type jet aircraft.**

**262 INT. OFFICE BUILDING ROOM – REPAIR FACILITIES - DAYBREAK 262**

**Using a small flashlight as his light source, Sirjan is seen going through the file cabinets.**

**Finally he finds the file he’s looking for. He pulls out the file and begins reading.**

**263 EXT. WASHINGTON D.C. (STOCK) – EVENING 263**

**A beauty shot taken in the early evening.**

**264 INT. OFFICE OF RAOUL DONAVAN – EVENING 264**

**The nameplate on the desk reads: *AGENT RAOUL DONAVAN*.**

**The PHONE RINGS and Donavan picks up on the first ring.**

**DONAVAN**

**(into handset)**

**Agent Donavan. ...Sirjan, been wait-**

**ing for your call. What do you have?**

**INTERCUT WITH:**

**265 INT. OFFICE BUILDING ROOM – REPAIR FACILITIES - DAYBREAK 265**

**Sirjan is on his cell phone but studying the contents of the folder.**

**SIRJAN**

**You’ve got to get hold of Duke be-**

**fore he lands. He’ll likely be**

**monitoring the *guard* frequency.**

**(beat)**

**Tell him the G550 was in for re-**

**pair because the nose gear does not**

**always show *down and locked* upon**

**landing. ...Could be in for a rough**

**time. ...Better he be prepared for**

**(MORE)**

**088**

**SIRJAN (Cont’d)**

**(beat)**

**it. ...Alright, here’s the tail num-**

**ber and other information on the**

**Gulfstream you’ll need to pass on**

**to Israeli Intelligence.**

**266 INT. CABIN – C-130 – DAYBREAK 266**

**The troops and three Seal Team-7 members are on stand-down when suddenly the cell phone call RINGS.**

**The Lieutenant clicks it on and puts it to his ear.**

**LIEUTENANT**

**(into cell)**

**Speak.**

**The Lieutenant listens for a moment or two, then:**

**LIEUTENANT**

**(continuing)**

**Got it.**

**Lieutenant clicks off his cell and address the troops and three fellow Seal Team-7 members.**

**LIEUTENANT**

**(Continuing)**

**We’ve now got the aircraft type and**

**tail number of our target. ...Let’s**

**get in place.**

**The Marine troops – followed by the three Seal Team-7 members, depart the aircraft through the rear ramp.**

**267 INT. COCKPIT – G550 – DAYBREAK 267**

**FLETCHER**

**We’ve been in Kuwaiti air space for**

**nearly 15 minutes now. Surprised**

**we’re getting away without being**

**detected long as we have.**

**OSGARD**

**We’re not undetected. It’s the**

**G550. On radar we appear to be**

**one of the many G550s purchased by**

**the Kuwaiti military.**

**089**

**FLETCHER**

**Any idea where we are?**

**OSGARD**

**I’m not familiar with Kuwaiti land-**

**marks, but Jonathan is. Better**

**trade places with him.**

**Fletcher is pulling himself out of the co-pilot seat when the radio cracks with a message on the guard frequency.**

**GUARD FREQUENCY**

**Gulfstream G550 departing Iran**

**near Bushehr, do not respond, but**

**be advised your aircraft was**

***downed* due to nose landing gear**

**not always *locking* when lowered.**

**The message repeats itself several times while Fletcher and**

**Duke exchange looks, then Harry exits the cockpit.**

**268 EXT. AIR-TO-AIR (STOCK) – F-1 MIRAGE FLIGHT – DAY 268**

**The two Mirage fighters have teamed up, flying in a tight formation**

**269 INT. COCKPIT – AIR-TO AIR - MIRAGE F-1 FIGHTER – DAY 269**

**The Pilot clicks on his UHF transmitter.**

**MIRAGE PILOT**

**Let’s spread out. Find and bring**

**down this enemy of Iran.**

**270 EXT. AIR-TO-AIR (STOCK) F-1 MIRAGE FLIGHT – DAY 270**

**The two fighters peel off and begin forming a barrier – covering the normal approach to Al Basrah airport**

**from the Gulf.**

**271 INT. COCKPIT – G550 – DAY 271**

**Jonathan slips into the co-pilot’s seat and buckles himself**

**in.**

**OSGARD**

**I have the radio heading for Al**

**Basrah, but am a little curious as**

**(MORE)**

**090**

**OSGARD (Cont’d)**

**to just where we are at the present.**

**...Any familiar landmarks down**

**there?**

**MOORE**

**Let me take a look.**

**Studying the ground below.**

**INTERCUT WITH:**

**272 JONATHAN’S POV 272**

**MOORE**

**I recognize that waterway below.**

**That’s Bubiyan Island to the east**

**of us and Warba Island to the**

**north. ...We’re nearing the Iraqi**

**border.**

**OSGARD**

**Going to have to request Clearance**

**for landing at Al Basrah, and that**

**could get dicey. ...You speak some**

**Arabic – which could come in handy.**

**MOORE**

**How so?**

**273 BACK TO SCENE 273**

**OSGARD**

**I want you to ask for landing in-**

**structions. Do so in English, but**

**with an Arab accent. Doing so might**

**avoid a lot of questions.**

**MOORE**

**Can do. ...But what about the nose**

**gear?**

**OSGARD**

**Harry told you?**

**Jonathan nods.**

**091**

**OSGARD**

**(continuing)**

**We’ll recycle the gear two or three**

**times and take our chances.**

**MOORE**

**Recycling helps?**

**OSGARD**

**Sometimes.**

**274 INT. COCKPIT – AIR-TO AIR - MIRAGE F-1 FIGHTER – DAY 274**

**The Pilot clicks on his UHF transmitter.**

**MIRAGE PILOT**

**Lead, to Mirage TAB-6 Two...**

**Should have made contact by now.**

**Probably making their approach from**

**Kuwait. ...Let’s regroup and head**

**for Al Basrah. ...We’ll stop them**

**there.**

**275 INT. COCKPIT – G550 – DAY 275**

**Osgard turns to Jonathan.**

**OSGARD**

**Time to make the call to Basrah**

**approach control.**

**MOORE**

**You got it.**

**276 EXT. TARMAC – AL BASRAH INTL. AIRPORT – DAY 276**

**The Lieutenant has his binoculars focused on the sky above the airport.**

**INTERCUT WITH:**

**277 EXT. SKY ABOVE AL BASHRA AIRPORT – (STOCK) - DAY 277**

**Two jet fighters are circling the airport at 12,000 feet.**

**The Lieutenant is communicating to the Sergeant and Corporal what he sees.**

**092**

**LIEUTENANT (O.S.)**

**Looks like two Mirage fighters**

**circling above. ...They can only**

**be there for one reason.**

**278 BACK TO SCENE 278**

**The Lieutenant takes the binoculars from his eyes and turns to the Sergeant**

**LIEUTENANT**

**They intend to shoot down the G550**

**as it makes its approach.**

**SERGEANT**

**What can we do to prevent it?**

**LIEUTENANT**

**Not a lot, I’m afraid.**

**(to Sergeant)**

**I’m leaving you in charge. I**

**must get to the control tower.**

**279 INT. COCKPIT – G550 – DAY 279**

**In the cockpit of the G550 the VOICE of Basrah approach con-**

**trol is heard on the radio.**

**BASRAH CONTROLLER (VHF)**

**(filtered)**

**Iranian G550, you are cleared to**

**land on runway 340, contact ground**

**control at 118 MHz. ...Good day.**

**280 INT. TOWER – BASRAH INTL AIRPORT - DAY 280**

**Our unarmed Lieutenant, followed by armed Airport Security,**

**rushes into the tower and confronts the BASRAH CONTROLLER.**

**LIEUTENANT**

**Warn that Gulfstream on approach**

**to take immediate countermeasures.**

**He’s about to be blasted out of the**

**sky by two Mirages.**

**The Controller immediately begins broadcasting.**

**093**

**BASRAH CONTROLLER**

**Iranian G550...take evasive action,**

**you are about to be fired upon by**

**three Mirage fighters. Repeat--**

**281 INT. COCKPIT – G550 – DAY 281**

**BASRAH CONTROLLER (VHF)**

**(filtered)**

**Iranian G550...take evasive action,**

**you are about to be fired upon by**

**two Mirage fighters.**

**Duke checks the ECM scope then pushes the throttles to the**

**stop.**

**OSGARD**

**We’re being *painted*!!!**

**282 EXT. AIR-TO-AIR SEQUENCES – G550 – (STOCK) - DAY 282**

**Suddenly, the Gulfstream rolls on its side, peeling away from the approach pathway.**

**283 EFFECT 283**

**A downward missile zooms by the space where the Gulfstream**

**last was, and hits the ground exploding in a large flame,**

**284 BACK TO SCENE 284**

**Then, just as suddenly, the G550 reverses the roll and is**

**back onto the glide path.**

**285 INT. COCKPIT – G550 – DAY 285**

**Duke pulls the Gulfstream upright and retards the throttles.**

**286 POV – THROUGH COCKPIT WINDSCREEN (SIMULATOR PROJECTION) 286**

**The aircraft corrects its position just in time to attempt a landing.**

**287 EXT. GLIDE PATH – BASRAH INTL AIRPORT – (STOCK) - DAY 287**

**The Gulfstream is approaching much too fast.**

**INTERCUT WITH:**

**094**

**288 INT. COCKPIT – G550 – DAY 288**

**OSGARD**

**(to Jonathan)**

**We’re coming in hot. Use your feet**

**and press hard on the top of the**

**pedals...that’s the brakes.**

**MOORE**

**What if the nose gear collapses?**

**OSGARD**

**Then it won’t matter how fast we**

**come in.**

**289 EXT. RUNWAY – BASRAH INTL AIRPORT – (CGI EFFECT) - DAY 289**

**Instead of settling gently onto the runway, the Gulfstream**

**slams down onto the concrete and then begins its rollout, smoke coming from the braking tires.**

**Duke keeps the nose up long as he can but then in a moment of truth, the gear slowly settles onto the runway...and holds.**

**The Gulfstream comes to a successful stop and taxis to the tarmac.**

**290 EXT. AIR-TO-AIR SEQUENCES – C-130 – DAY 290**

**In air, beauty shot, of the C-130 Hercules.**

**291 INT. CABIN – C-130 – DAY 291**

**The mood is jovial as Jonathan and Fletcher describe events**

**from their point of view to the three Seal Team-7 members.**

**Duke and Rachael are sort of by themselves – insofar as you can be by yourself – with fully armed troops seated nearby.**

**MOORE**

**(to Lieutenant)**

**A foreign fighter can boldly fire**

**missiles at commercial airliners –**

**and get away with it?**

**LIEUTENANT**

**Can if you’re an *Iranian* fighter.**

**(explaining)**

**We’re still on a war footing, I’m**

**afraid.**

**095**

**MOORE**

**Happen often?**

**SERGEANT**

**Three or four incidents a year,**

**Major.**

**MOORE**

**How did you know I was once a major?**

**LIEUTENANT**

**We got a complete briefing on all**

**of you. Even 1st Lieutenant Louis**

**“Duke” Osgard, a former U.S. Navy**

**fighter pilot.**

**(smiling at Harry)**

**And then, of course, there’s Marine**

**1st Lieutenant, Harry Fletcher.**

**292 ANGLE ON RACHAEL AND DUKE 292**

**OSGARD**

**Airport manager will notify the jet**

**repair facility where they can pick**

**up their stolen Gulfstream.**

**Rachael is giving Duke the “My hero” treatment.**

**RACHAEL**

**You must tell me more about your-**

**self. ...Are you married?**

**The question obviously sets Duke back a bit. As if it will acquit him of his adulterous behavior, he answers immediately.**

**OSGARD**

**Yes.**

**RACHAEL**

**And your wife?**

**OSGARD**

**Hopefully running the business back**

**home and awaiting my return.**

**RACHAEL**

**Hopefully?**

**096**

**OSGARD**

**We had a bit of a dust-up over my**

**taking on this mission. But she’ll**

**get over it...hopefully.**

**Wasting no time in changing the subject.**

**OSGARD**

**And you? What will you do once back**

**in Israel...stay with Mossad?**

**RACHAEL**

**Heavens no. I was only recruited**

**because I studied Farsi and learned**

**to speak it without an accent.**

**(beat)**

**My father is quite a renowned dia-**

**mond cutter and is contemplating**

**retirement. I intend to learn the**

**business and take his place when he**

**finally gives it up.**

**(beat)**

**Tell me about your wife? Is she a**

**professional woman?**

**Obviously Duke isn’t comfortable with this line of question-**

**ing, but sees no way out.**

**OSGARD**

**She’s an attorney...former JAG Com-**

**mander.**

**RACHAEL**

**She pretty?**

**OSGARD**

**Very.**

**293 WIDER ANGLE 293**

**At this point our Seal Team Corporal enters the cabin from the cockpit and announces:**

**CORPORAL**

**Listen up!! For anyone interested,**

**we’re about to land at Ayn al-Asad**

**Air Force Base. For our new guests,**

**The base is located in the Anbar**

**province of western Iraq.**

**097**

**Corporal’s announcement that the troops are home safely from another mission gets a round of applause.**

**FLETCHER**

**(to Lieutenant)**

**What happens to us, now?**

**LIEUTENANT**

**A C-21A Learjet is awaiting our**

**arrival. It will transport your**

**group to Israel in style and com-**

**fort. ...It seems that a certain**

**U.S. governmental agency has**

**ordered it stocked with the finest**

**Cognac and Champagne money can buy.**

**294 EXT. RUNWAY – AYN AL-ASAD AIR FORCE BASE – STOCK) – DAY 294**

***SUPERIMPOSE: AYN Al-ASAD AIR FORCE BASE***

**A Learjet C-21A executive jet lifts off.**

**295 INT. CABIN – LEARJET C-21A – DAY 295**

**Except for the uniformed female air force corporal, Jonathan, Fletcher, Osgard and Rachael have the eight passenger cabin to themselves.**

**The nametag indentifies the corporal as: ERIN STEVENS**

**Erin approaches the seats where Jonathan and Harry are seated across the aisle from one another.**

**ERIN**

**May I get you gentlemen some re-**

**freshments?**

**FLETCHER**

**What do you have?**

**ERIN**

**Hennessy Paradis Cognac, Louis**

**Roederer and Dom Parignon Champagne,**

**“Gentleman Jack” Jack Daniels,**

**Chivas Regal Royal Salute Scotch,**

**Château de Puligny-Montrachet,**

**Chateau Latour and Lafite Roths-**

**child clarets, and for desert, your**

**(MORE)**

**098**

**ERIN (Cont’d)**

**choice of a Chateau d’Yquem or a**

**Trockenbeerenauslese.**

**(beat)**

**...What you don’t drink here, you**

**can take home with you, courtesy of**

**a Mr. Raoul Donavan.**

**MOORE**

**And for the entrée?**

**ERIN**

**Choice between Alaskan wild Sockeye**

**Salmon and a premium, well marbled,**

**dry aged filet mignon. ...I cook**

**everything myself.**

**MOORE**

**(smiling)**

**I wouldn’t have it any other way.**

**Jonathan and Fletcher exchange looks.**

**FLETCHER**

**Imagine that. Donavan participat-**

**ing in the padding of our expense**

**accounts.**

**MOORE**

**That reminds me, I don’t know about**

**you, but I feel rather patriotic.**

**What if we were to charge only ex-**

**penses for our services. After all,**

**none of us really has any use for**

**the money except to give it to char-**

**ity?**

**FLETCHER**

**If Duke goes along – then I’ll go**

**along.**

**296 EXT. IDF HEADQUARTERS TEL AVIV – DAY 296**

***SUPERIMPOSE: ISRAELI DEFENSE FORCES***

***HEADQUARTERS, TEL AVIV.***

**297 INT. OFFICE – IDF HEADQUARTERS – ISRAEL 297**

**Major Mordecai Barak is on the phone, which is RINGING.**

**099**

**INTERCUT WITH:**

**298 INT. THE EHUD FAMILY HOME – MONTEFIORE – DAY 298**

**Joseph Ehud picks up the handset and puts it to his ear.**

**JOSEPH EHUD**

**Joseph?**

**MORDECAI**

**Major Barak.**

**JOSEPH EHUD**

**Major. ...Have you heard anymore**

**about Rachael?**

**Joseph is joined by Mrs. Ehud, who watches her husband care-**

**fully for any sign.**

**MORDECAI**

**She’s on her way home. In about 20**

**minutes I’m having a detail sent over**

**to escort you to the airport.**

**Joseph is weeping as he hangs up the phone, but his expres-**

**sion shows he’s clearly weeping with joy.**

**The wife reads his expression and tears of joy pour from her eyes, as well.**

**299 EXT. JERUSALEM AIRPORT – (STOCK) - DAY 299**

**Beauty shots of the small international airport located on the outskirts of Jerusalem few people know about and which houses**

**an Israeli Air Force (IAF)fighter and transportation squadron.**

**300 EXT. RUNWAY – JERUSALEM AIRPORT – DAY 300**

**A Learjet C-21A executive jet touches down and rolls out.**

**301 ANOTHER ANGLE 301**

**The C-21 taxis to within a few yards of a gate and the cabin**

**door is opened.**

**A reception, including Major Barak and Mr. and Mrs. Ehud, greet the Corporal, two pilots, and four passengers disembarking the plane. Rachael, followed by Duke, is the last to come down the stairway.**

**100**

**Rachael rushes into the arms of her parents where emotions of joy run high.**

**302 ANGLE ON MAJOR BARAK 302**

**Fletcher, Jonathan and Osgard are approached by the uniformed Major Barak, who introduces himself.**

**MORDECAI**

**Gentlemen, I am Major Barak. You**

**have what you were expected to de-**

**liver?**

**Affirmative nods from Fletcher and Osgard.**

**MORDECAI**

**Then, gentlemen, I salute you.**

**And indeed, Mordecai comes to attention and fires off a smart military salute. An equally smart salute is returned by Duke, Jonathan and Fletcher.**

**MORDECAI**

**(adding)**

**Now’s the time to turn it over.**

**OSGARD**

**Now, sir, that presents somewhat of**

**a problem.**

**MORDECAI**

**How so.**

**FLETCHER**

**Due to security and the chance of**

**being frisked, the thumb drives**

**were hidden in sort of a Steve Mc-**

**Queen “Papillon” fashion.**

**MORDECAI**

**(slowly)**

**I see.**

**(pause)**

**I think we can find you acceptable**

**facilities to make the extraction.**

**(beat)**

**In any event, tonight I want all of**

**you to join my wife and me in a**

**Friday night *Shabbat* dinner.**

**101**

**303 EXT. SERIES OF SHOTS - JAFFA ARTIST COLONY – EVENING 303**

**Establish the city adjacent to Tel Aviv – on the Mediterranean.**

**304 EXT. LARGE, SECOND STORY FLAT – JAFFA – EVENING 304**

**From the ground, there is a large open patio behind which**

**is located the second floor dwelling with magnificent views**

**of both the Colony and Mediterranean.**

**305 INT. BARAK DINING ROOM – NIGHT 305**

**Seated around the candlelit table are Mordecai, Joseph and daughter Rachael; together with Jonathan, Fletcher and Osgard. There are two empty chairs at the eight place table.**

**MORDECAI**

**(to Duke)**

**I used to fly with the IAF but had**

**to give it up when I developed Atrial**

**Fibrillation. Luckily, rather than**

**being pushed out of the Service, I**

**was able to land my current job, in**

**intelligence. ...Which I love almost**

**as much as flying.**

**OSGARD**

**(testily)**

**If you’ve done your homework, which**

**I assume you have, then you know I**

**was released from the Navy for that**

**very reason...A-fib. So what’s your**

**point?**

**MORDECAI**

**I know all about you and your asso-**

**ciates here and why you and they do**

**what you do – and do it so well, I**

**might add.**

**This conversation certainly has Jonathan and Fletcher’s attention.**

**OSGARD**

**Again, what’s the point?**

**MORDECAI**

**While you all have extremely suc-**

**(MORE)**

**102**

**MODECAI (Cont’d)**

**cessful businesses, I fully under-**

**stand the underlying psychological**

**need to do what you do. It relates**

**to what you did in the military.**

**OSGARD**

**So?**

**MORDECAI**

**I’m just saying...there may no**

**longer be a compulsion to continue**

**your nefarious extracurricular ac-**

**tivities... provided you can con-**

**front your basic reasons for doing**

**so.**

**MOORE**

**I didn’t know you were a psychia-**

**trist?**

**Duke is almost to the point of exploding when, suddenly, what Mordecai has just said sinks in. He is visibly calming down.**

**OSGARD**

**(finally)**

**I assume that, internally, you had**

**to confront a similar hostility?**

**MORDECAI**

**I did.**

**OSGARD**

**And you came through it a happy**

**camper.**

**MORDECAI**

**I’ve got a great job...you’ve got a**

**great business. What’s to be hos-**

**tile about?**

**OSGARD**

**(thoughtfully)**

**You make a great deal of sense, Ma-**

**jor Barak.**

**MORDECAI**

**Please, call me Mordecai.**

**103**

**Duke reaches for and picks up the wine bottle, carefully refilling Mordecai’s empty glass.**

**Then, lifting his own glass--**

**OSGARD**

**I salute you, sir.**

**MORDECAI**

**(picking up glass)**

**And...I you, my friends.**

**The mood is cheerful, but reverent, as everyone raises their wine glasses in anticipation of cheering almost anything.**

**306 ANOTHER ANGLE 306**

**At this point, Mordecai’s attractive wife LEAH and Mrs. Ehud come out of the kitchen carrying the specially prepared fish meal. They place the dishes on the table and then sit in the two vacant chairs. Everyone digs in. The Shabbat meal has begun.**

**307 INT/EXT. LATE MODEL CONVERTIBLE – DAY 307**

**The top is down as the convertible, with Rachael behind the wheel and Duke in the passenger seat, heads north along the Mediterranean.**

**OSGARD**

**Where are you taking me?**

**RACHAEL**

**We have a beach shack near Caesa-**

**rea. I thought we’d go there,**

**for a swim and then have lunch at**

**my friend’s restaurant at the ruins.**

**OSGARD**

**Ruins??**

**RACHAEL**

**The ruins of the place Herod the**

**Great built to honor Caesar.**

**(beat)**

**It has quite a history, which we’ll**

**get into once we’re there.**

**308 ANOTHER ANGLE 308**

**104**

**The convertible disappears in the distance – heading north.**

**309 EXT. SERIES OF SHOTS – BEACH SHACK - DAY 309**

**The “beach shack” turns out to be a 4,000 sq. ft. high-end dwelling twice the size of the Jaffa flat.**

**310 EXT. POOL – BEACH SHACK – CAESAREA - DAY 310**

**In swim gear, where Rachael’s perfect breasts may or may not be exposed, Duke and Rachael are seated together poolside, their feet dangling in the water.**

**RACHAEL**

**I understand you’re scheduled to**

**return to the States on Wednesday.**

**OSGARD**

**That’s affirmative.**

**RACHAEL**

**(seductively)**

**Couldn’t you stay over a week or**

**so, give me time to show you our**

**tiny country and explain why the**

**world cannot afford to see Israel**

**driven into the Mediterranean, as**

**many of our neighbors would wish.**

**OSGARD**

**‘Fraid not. ...Besides I’m not in-**

**to politics. ...Israel’s problems**

**are no concern of mine.**

**Rachael is visibly upset over Duke’s answer. But she recovers enough to suggest:**

**RACHAEL**

**It’s lunchtime. ...My childhood**

**friend, who I haven’t seen in**

**years, and who now owns an art gal-**

**ley and restaurant at the ruins,**

**will be expecting us. Perhaps we**

**shouldn’t disappoint her.**

**311 EXT. SERIES OF SHOTS – CAESAREA RUINS – DAY 311**

**CAMERA focuses on several areas of the site before focusing**

**on the two story brick building with a restaurant on the top**

**105**

**floor and an art gallery on the lower floor, both of which rest next to the cool waters of the Mediterranean. Several estab-**

**lishments, mostly restaurants and novelty stores catering to**

**tourists dot the edge of the ruins. The ruins themselves con-sist of tunnels and crumbling walls of what was once a fortress.**

**312 INT. CAESAREA RESTAURANT – DAY 312**

**Duke and Rachael are seated at a window table with a magnifi-cent view of the ruins.**

**RACHAEL**

**(suggestively)**

**Stick around an extra week and I’ll**

**make it worth your while.**

**OSGARD**

**(intrigued)**

**How so?**

**RACHAEL**

**You know how; don’t be silly.**

**OSGARD**

**That’s what I was afraid of.**

**(beat)**

**Didn’t you at least have a boy-**

**friend in all that time you were**

**in Iran?**

**RACHAEL**

**It would not have been smart.**

**OSGARD**

**I suppose not.**

**An overweight woman wearing a tent-like dress and make-up that seems to have been applied with a trowel joins them. MIRIAM SEGAL plants herself next to Rachael.**

**MIRIAM**

**So this is the young Mars you were**

**telling me about over the phone.**

**RACHAEL**

**It is.**

**Miriam looks Duke over carefully.**

**106**

**MIRIAM**

**(to Duke)**

**I had not expected you to be so**

**handsome. But I don’t want her**

**spending any time with you.**

**OSGARD**

**(taken aback)**

**I beg your pardon??**

**MIRIAM**

**For years Rachael has been off**

**serving her country instead of**

**studying for the career she is**

**destined to pursue.**

**OSGARD**

**You mean diamond cutting?**

**MIRIAM**

**I mean high-end cutting, like her**

**father does.**

**OSGARD**

**And you’re afraid I will be a dis-**

**traction from those studies.**

**MIRIAM**

**(to Rachael)**

**Your young Adonis is not only hand-**

**some, but smart too.**

**(beat)**

**Come, let’s order lunch...on the**

**house, of course.**

**She turns and lifts her hand in a call for a waiter.**

**313 INT/EXT LATE MODEL CONVERTIBLE – DAY 313**

**The late model convertible is once again heading north.**

**OSGARD**

**Where are we headed now?**

**RACHAEL**

**If you’re not staying over then**

**(MORE)**

**107**

**RACHAEL (Cont’d)**

**I’ve only got three more days to**

**show you our tiny country.**

**(beat)**

**We’ll start with Acre, or Akko, in**

**Hebrew. It’s an important, ancient**

**location, sitting in a natural har-**

**bor at the northern end of Haifa**

**Bay.**

**314 EXT. TRAVELOGUE STYLE SERIES OF SHOTS - DAY 314**

**To the upbeat sound track MUSIC, Duke and Rachael are laughing, hugging and kissing in all of northern Israel’s top tourist spots. Location names are discreetly superimposed in the**

**lower corner of the shot. The locations include, but are not limited to:**

**A. Acre’s Old City, including Khan al-Umdan, the City Walls and the Citadel of Acre.**

**B. Nazareth and Mary’s Well and the Basilica of the Annunci-ation (Nazareth).**

**C. Church on supposed site of Joseph’s workshop.**

**D. Tiberius, from hill overlooking city.**

**E. Sea of Galilee, from waterfront walkway.**

**315 EXT. THE EHUD FAMILY HOME – MONTEFIORE – EVENING 315**

**To establish time of day.**

**316 INT. MONTEFIORE TOWNHOUSE – EVENING 316**

**Duke and Rachael are seated together. The table is set for four, but there are no candles. As Joseph pours the wine,**

**Duke asks:**

**OSGARD**

**What, no candles? Isn’t this the**

**third meal of Shabbat?**

**JOSEPH EHUD**

**While we honor tradition, we tend**

**to be more secular than some of our**

**friends. And our meals are not**

**always kosher.**

**108**

**At this point Mrs. Ehud comes out of the kitchen carrying a**

**huge silver salver loaded with food, placing the salver in**

**the center of the table.**

**MRS. EHUD**

**(announcing)**

**Veal Piccata. ...Bétèavôn.**

**RACHAEL**

**(to Duke)**

**Bétèavôn means bon appetit. Enjoy**

**your meal.**

**317 EXT. MONTEFIORE DECK & WINDMILL – NIGHT 317**

**The large deck overlooks the Walled City, across the canyon.**

**Rachael is explaining to Duke the significance of the windmill, located in the southwest corner.**

**RACHAEL**

**The windmill is a landmark, design-**

**ed as a flour mill, it was built in**

**1857. Today it serves as a small**

**museum dedicated to the achievements**

**of Moses Montefiore – for whom the**

**complex is named.**

**Duke indicates the Walled City across the canyon.**

**OSGARD**

**And that’s the walled city where**

**both the Second Temple, Dome of the**

**Rock and the Al-Aqsa Mosque are**

**located.**

**RACHAEL**

**We will visit the site tomorrow.**

**(beat)**

**Now, let me walk you to your hotel.**

**They head for the stone steps that will take them up to the street level.**

**318 EXT. STREET LEVEL – MONTEFIORE – NIGHT 318**

**The couple enters street level, turn right On King David**

**Street and walk towards the King David Hotel; only a few**

**blocks away.**

**109**

**319 EXT. KING DAVID HOTEL – NIGHT 319**

**To establish the iconic dwelling.**

**320 INT. DUKE’S SUITE – KING DAVID HOTEL – NIGHT 320**

**Duke and Rachael are lying in bed together.**

**OSGARD**

**Tell me, what’s the life of a dia-**

**mond cutter like. How many diamonds**

**a day does one cut?**

**RACHAEL**

**A top cutter like my father may cut**

**one diamond a week.**

**OSGARD**

**Only one diamond a *week*?! I would**

**have thought that he would cut sev-**

**eral a day.**

**RACHAEL**

**Some do, but not high-end cutters**

**who deal with extremely valuable**

**stones.**

**(explaining)**

**They spend a day studying the dia-**

**mond and then another four days**

**thinking about it...cutting it over**

**and over in their minds. Finally on**

**the sixth day they make the actual**

**cut.**

**OSGARD**

**What does your father do with him-**

**self during the *thinking* period?**

**RACHAEL**

**Play golf.**

**321 EXT. THE WESTERN WALL – WALLED CITY - JERUSALEM – DAY 321**

**Duke and Rachael are walking along the Western Wall.**

**RACHAEL**

**Some refer to this as the *Wailing***

***Wall*, we prefer calling it what it**

**(MORE)**

**110**

**RACHAEL (Cont’d)**

**is, the *Western Wall* of the Second**

**Temple which was destroyed by Titus**

**and the Romans in the year 70 C.E.**

**(beat)**

**The Roman siege killed 1.1 million**

**people, the majority of which were**

**Jewish.**

**(beat)**

**Now we will go on top, to the Temple**

**Mount, where we will visit the al-**

**Aqsa and Dome of the Rock Mosques.**

**322 EXT. TEMPLE MOUNT – OLD CITY – JERUSALEM - DAY 322**

**Rachael and Duke are standing in front of the entrance to the Dome of the Rock Mosque. Rachael explains:**

**RACHAEL**

**As a Gentile, you can go in and**

**look around, but I cannot join you.**

**OSGARD**

**Why not?**

**RACHAEL**

**Because I’m Jewish.**

**323 EXT. MONTEFIORE TOWNHOUSE – EVENING 323**

**Establish.**

**324 INT. DINING ROOM – MONTEFIORE TOWNHOUSE – EVENING 324**

**The place setting at the dining table is set for four.**

**Joseph Ehud fills Jonathan’s and Fletcher’s wine glasses.**

**JOSEPH EHUD**

**Thank you for accepting my invita-**

**tion for dinner. The purpose of**

**my invite is to discuss my daughter,**

**Rachael, and your young friend, Mr.**

**Osgard.**

**MOORE**

**What are your concerns?**

**111**

**JOSEPH EHUD**

**According to Major Barak, your**

**young man is happily married to a**

**terrific woman.**

**(beat)**

**This cannot end well for my daugh-**

**ter.**

**Without saying anything, Jonathan and Fletcher wait for Joseph to explain.**

**JOSEPH EHUD**

**She’s a very mixed up young woman;**

**taken away to perform a mission for**

**which she was much too young...and**

**which robbed her of her youth.**

**(beat)**

**Right now, she is recapturing that**

**missed youth, at the expense of your**

**friend, I’m afraid. ...You under-**

**stand my concern?**

**MOORE**

**Joseph, my friend, you need say no**

**more.**

**Fletcher nods agreement.**

**325 ANOTHER ANGLE 325**

**Mrs. Ehud enters the dining area carrying the large silver salver, loaded with what looks to be a mouth watering dish. As she lays the salver in the middle of the table, she announces:**

**MRS. EHUD**

**Chicken Cacciatore.**

**JOSEPH EHUD**

**You’ve probably guessed by now, my**

**wife is Italian.**

**326 EXT. KING DAVID HOTEL – NIGHT 326**

**Establish.**

**327 INT. DUKE’S SUITE – KING DAVID HOTEL – NIGHT 327**

**Duke and Rachael are under the sheets.**

**112**

**RACHAEL**

**So what’s your decision?**

**OSGARD**

**Decision?**

**RACHAEL**

**Are you returning to your wife to-**

**morrow or staying here, with me.**

**OSGARD**

**(smiling)**

**I’m leaning towards staying.**

**A joyful Rachael rolls her nude body on top of his and gives Duke a hint of what’s in store for him if he stays.**

**328 EXT. KING’S GARDEN RESTAURANT – KING DAVID HOTEL – DAY 328**

**Among the swaying palms and tropical flowers surrounding the pool, Jonathan and Fletcher are waiting for Duke to join them for lunch.**

**FLETCHER**

**Here he comes now.**

**OSGARD**

**(taking a seat)**

**So, what’s up, guys?**

**FLETCHER**

**Just got word that Sirjan is safe;**

**he’s at the U.S. Embassy in Armenia.**

**OSGARD**

**(greatly relieved)**

**That’s great.**

**MOORE**

**I assume you will be returning to**

**the States with us, this evening?**

**OSGARD**

**I’ve decided to extend my stay by**

**at least a few weeks.**

**FLETCHER**

**That would be a huge mistake.**

**113**

**OSGARD**

**How so?**

**MOORE**

**Kid, you’re making a fool out of**

**yourself.**

**(beat)**

**I’m old enough to be your father,**

**so let me speak to you as a father.**

**MOORE**

**You’re risking your marriage over**

**a child tying to grow up. A street-**

**smart kid leaning social skills she’s**

**never needed before.**

**(beat)**

**Sure, a year or two she’ll be a fine,**

**attractive lady**

**FLETCHER**

**But by then you will have lost some-**

**one who is already a fine, attractive,**

**mature lady.**

**MOORE**

**Smart too.**

**FLETCHER**

**And devoted to your well being.**

**Harry climbs to his feet and throws his napkin on the table.**

**FLETCHER**

**(disgusted)**

**I’ve lost my appetite!!**

**As he walks away, Jonathan gets up and follows, leaving Duke alone with his thoughts.**

**FLASHBACK TO:**

**329 INT. DUKE’S BAR AND GRILL – JACKSONVILLE, FL – DAY 329**

**In a scene from “Robin & the Las Vegas Cross-up” we watch as Duke Osgard spots a drop-dead gorgeous woman enter his sports bar and grill and plant herself on one of the two empty stools at the bar.**

**Palmer decides to personally make her feel welcome. Settling**

**114**

**upon the stool alongside the woman, Duke smiles.**

**OSGARD**

**Pardon me, Miss, I’m Duke Osgard. I**

**want to welcome you to Duke’s Bar &**

**Grill. The first drink, of course,**

**is on the house.**

**LCDR Janet Fisher looks up, somewhat startled and finds her-**

**self smiling back, trying to place a vague memory.**

**FISHER**

**That’s very kind of you. I’ll have**

**a glass of your finest Chardonnay.**

**OSGARD**

**Now, Miss, I know you and I have met**

**before. And it wasn’t just in my**

**dreams.**

**FISHER**

**You’ve used that line before?**

**PALMER**

**Not with much success, I’m afraid.**

**I only know we were both wearing**

**white when we met. And it wasn’t**

**our wedding.**

**Then it hits her.**

**FISHER**

**On the carrier!**

**OSGARD**

**Yes! We met on the carrier. You**

**were defending Major Moore.**

**FISHER**

**That was like eons ago!**

**OSGARD**

**I was Lieutenant Louis Osgard.**

**FISHER**

**(extends hand)**

**I was Lieutenant Commander Janet**

**Fisher, with the JAG Corps. Was**

**then; still am.**

**115**

**OSGARD**

**And I was an aviator.**

**FISHER**

**I take it you are now an ex-avia-**

**tor?**

**OSGARD**

**‘Fraid so.**

**FISHER**

**What happened?**

**OSGARD**

**Atrial fibrillation.**

**FISHER**

**(sympathetically)**

**Sorry.**

**OSGARD**

**(changing course)**

**May I buy you lunch?**

**The LCDR looks towards the dining area, then smiles at Osgard.**

**FISHER**

**Don’t know...looks a little crowded.**

**OSGARD**

**It helps to know somebody. ...For-**

**tunately, I know you.**

**330 BACK TO SCENE 330**

**Still seated at his King’s Garden Restaurant table, Duke slowly gets up and heads for the exit.**

**331 EXT. DIAMOND EXCHANGE DISTRICT – RAMAT GAN – DAY 331**

**Beauty shots establish Israel’s diamond district.**

**332 INT. SHOP - DIAMOND DEALER – RAMAT GAN – DAY 332**

**An armed guard is standing by the door as Duke approaches the CLERK.**

**OSGARD**

**Does Joseph Ehud happen to be in?**

**116**

**CLERK**

**As a matter of fact, he is.**

**OSGARD**

**I’d like to see him.**

**CLERK**

**I’ll get him for you.**

**The Clerk disappears behind a door.**

**After a moment, Joseph comes out following the Clerk.**

**JOSEPH EHUD**

**Duke? What brings you to my shop?**

**OSGARD**

**I want to purchase a high quality,**

**uncut diamond.**

**JOSEPH EHUD**

**Uncut?**

**OSGARD**

**Uncut.**

**JOSEPH EHUD**

**And what price range did you have**

**in mind.**

**OSGARD**

**Half a million U.S.**

**JOSEPH EHUD**

**I don’t have an uncut that size.**

**(brightening)**

**But I have a flawless uncut for,**

**say, 275,000 U.S. ...Properly cut**

**the stones could be worth two mil-**

**lion.**

**OSGARD**

**And improperly cut, it could be**

**worthless.**

**Joseph smiles and nods in the affirmative.**

**333 EXT. BEN GURION INTL (Natbag) AIRPORT – EVENING 333**

**117**

**334 INT. TERMINAL – BEN GURION INTL AIRPORT – EVENING 334**

**The FEMALE ANNOUNCER is calling for the boarding of passengers for the El Al flight to Paris.**

**Jonathan and Fletcher are together by the gate – obviously hoping that Duke will decide to join them on the flight home.**

**FLETCHER**

**Can’t wait any longer. We have to**

**board.**

**MOORE**

**(dejected)**

**Deep down, I thought he would show.**

**The two hand over their boarding passes and enter the cabin**

**of the wide body aircraft.**

**335 INT. CABIN – WIDE BODY AIRCRAFT – EVENING 335**

**Once inside the cabin, Jonathan and Fletcher take a left turn towards the first class section.**

**336 INT. FIRST CLASS SECTION – PARIS FLIGHT - EVENING 336**

**As Jonathan and Fletcher slip into their sleeper seats, they happen to glance across the aisle and spot Duke’s broad grin.**

**337 EXT. MONTEFIORE TOWNHOUSE – EVENING 337**

**Reestablish.**

**338 INT. DINING ROOM – MONTEFIORE TOWNHOUSE – EVENING 338**

**Mrs. Ehud, Joseph and Rachael are savoring a pasta dish when Joseph addresses his daughter.**

**JOSEPH EHUD**

**Duke asked me to give you this.**

**With that, he pulls out the wrapped package and hands it to his daughter. Excitedly, Rachael begins unwrapping the package and soon uncovers the large, uncut diamond.**

**JOSEPH EHUD**

**It comes with a letter.**

**Joseph hands over the letter.**

**118**

**Obviously Rachael is startled by the gift. Then she reads the letter aloud.**

**RACHAEL**

**(reading)**

**The diamond is yours. When you’ve**

**studied enough to cut it properly,**

**send me one of the smaller stones**

**so that I can have a pinkie ring**

**made to remind me of the success**

**you’ve made of your life...post**

**Mossad. ...Warmest regards, Duke.**

**Tears are streaming from Rachael’s eyes. She carefully refolds the letter and looks up at her parents.**

**RACHAEL**

**(smiling)**

**What a lovely man. I shall never**

**forget him.**

**339 INT. FIRST CLASS SECTION – EL AL PARIS FLIGHT – DAY 339**

**Duke, Jonathan and Fletcher are engaged in conversation.**

**MOORE**

**Have you spoken with Janet?**

**OSGARD**

**She’s meeting me at the airport.**

**Jonathan cannot help but smile.**

**OSGARD**

**By the way, so long as Sirjan gets**

**his fee, I’m all for forgoing my**

**share on this caper. Reimbursement**

**of expenses will be sufficient...**

**After all, we are patriots – not**

**mercenaries.**

**340 INT. GENERAL ASSEMBLY – U.N. BUILDING - NEW YORK - DAY 340**

**File TV footage shows Benjamin Netanyahu delivering his 27**

**September 2018 speech before the seventy-third session of the General Assembly and displaying before the world the location**

**of Iran’s hidden, secret nuclear sites.**

**FADE OUT**

**119**

**PRODUCTION NOTES:**

**NOTE #1: Although tourism in Iran is safe and the people friendly to Americans, there is no need to film either “The Caspian Sea Cross-up” or “The Iranian Cross-up Caper” in Iran. First the Iranian gov-ernment would never approve the script and that could be problematic for obtaining visas for American filmmakers.**

**Also, so long as Iran remains on Trump’s *shit* list, travel to Iran by Americans could be problematic with the State Department, as well.**

**However, with stock footage supplied by a Tehran filmmaker (in con-tact with the writer) and working from shot lists supplied by the producer(s), both films can be shot entirely in Israel, Jordan and within the 30 mile SAG, IATSE, and DGA Los Angeles radius (for deter-mining local vs. location filming).**

**Scenes in the script are purposely structured to provide the most production values for the least cost.**

**If filmed simultaneously, the combined cost of “The Caspian Sea Cross-up” and “The Iranian Cross-up Caper” filmed on location using digital cameras – and with a solid TV cast and director, should be approximately $6 million.**

**It’s a closely kept secret but Israel has superb film crews that work for approximately half that of Los Angeles crews. Israel also pro-vides a cash back incentive for American productions filming in Israel.**

**Jordan is also user-friendly to American and Israeli filmmakers.**

**--- Dennis F. Stevens**

**END**