***“EAGLE IN THE SKY”***

**Technical advisors:**

**RADM Paul T. Gilchrist, USN (Deceased)**

**CAPT William S. Graves, USN (Ret.)**

***“EAGLE IN THE SKY”***

**Screenplay by:**

**DENNIS F. STEVENS**

**Adapted from the novel by**

**W. A. Smith**

**Underlying rights of which, at the time of**

**this draft, were owned by Jacob Shapiro.**

**Shooting Script: Rewrite**

**Original draft date: 2000**

**Updated: October 2017 CONTACT:**

**Copyright © 2000 by: Dennis F. Stevens**

**Dennis F. Stevens 122 N. 4th East**

**& Jacob Shapiro Suite 4**

**All rights reserved Rexburg, ID 83440-5341**

**Library of Congress Registration: Ph: 208-359-9966**

**Pau 2-628-397 cinemaarts@prodigy.net**

**Underlying Rights: cinemaartsllc@gmail.com**

**V3188 P65 thru 68**

**Page 001**

**001 EXT. AIR-TO-AIR SEQUENCES – SUPER HORNET – MORNING 001**

**The F/A-18F Super Hornet pops up from the cloud layer, climbs to altitude, levels off, and then begins a wide, right turn TOWARD the CAMERA.**

***SUPERIMPOSE: MUCH OF THIS STORY***

***ACTUALLY OCCURRED***

**002 INT. COCKPIT: DAVID’S SUPER HORNET – DAY 002**

**The pilot, LT DAVID MORGAN, call sign “Eagle” occupies the front seat while the hansom, African American WSO (weapons systems officer), LT FRANK STEVENS performs his duties from the rear. The intercom system (ICS) is keyed to the open position so that the pilot and WSO (pronounced “wis-o”) are**

**in constant communication.**

**DAVID (ICS)**

**Give me a heads-up. Unless we stay out**

**of his kill envelope our ass-is-grass.**

**FRANK (ICS)**

**Three o’clock! Slightly higher, turning**

**into us.**

**INTERCUT WITH:**

**003 DAVID’S POV 003**

**Looking over his right shoulder David spots the MiG-29 off**

**in the distance.**

**DAVID (ICS)**

**Got him!**

**FRANK (ICS)**

**Don’t give him any shooting angles.**

**DAVID (ICS)**

**Don’t intend to.**

**004 EXT. AIR-TO-AIR SEQUENCES – FULCRUM – MORNING 004**

**The MiG-29 Fulcrum, partially named for its turning ability, is in a wide left turn towards the CAMERA. It’s assumed that if the two aircraft continue flying the circle, their noses will soon be pointed at each other.**

**005 ANGLE ON MiG-29 FULCRUM 005**

**002**

**Painted on the Fulcrum’s tail is the ubiquitous red star of Top Gun’s adversary squadron, made-up mostly of instructors.**

**006 INT. COCKPIT – SERGEI’S FULCRUM – MORNING 006**

**The MiG pilot, ANDREW “Sergei” BONIME, early 40s, wears a special targeting helmet with the eyepiece that allows him to merely point his helmet at the intended target in order to fire missiles or guns. Unlike the Super hornet, the MiG-29 has no *backseater.* Even so, “Sergei” has a penchant for talking to himself.**

**INTERCUT WITH:**

**007 SERGEI’S POV 007**

**“Sergei” has David’s Super Hornet spotted off his nine o’clock slightly below in level flight; closing head-to-head in the wide circle.**

**SERGEI**

**(calmly, to himself)**

**This guy’s good. Don’t go head-to-head,**

**stupid. Use your turning advantage. Get**

**your nose on his six.**

**Adding power, Sergei suddenly reverses course by putting the MiG’s nose slightly up then rolling the Russian built fighter onto its side, and into a right climbing turn, momentarily exposing his six, or tail, but not long enough and from too far a range to provide the Super Hornet with an advantage.**

**During the turn, “Sergei” tries to keep sight of the F/A-18 Super Hornet, but due to the MiG’s high-backed seat, he temporally loses sight. All of this, of course, happens in mere seconds and is edited to the SOUND of bowel loosening MUSIC.**

**008 INT. COCKPIT: DAVID’S SUPER HORNET 007**

**FRANK (ICS)**

**He’s turning away from us.**

**DAVID (ICS)**

**We’re in his blind spot.**

**David whips the Super Hornet onto its side and into a tight left turn, reversing its original course.**

**003**

**DAVID (ICS)**

**If this baby will only turn tight enough,**

**he’ll climb out of his turn and –**

**FRANK (ICS)**

**...We won’t be there.**

**(beat)**

**Keep an eye on him. *Lose sight, lose***

***the fight!***

**009 EXT. AIR-TO-AIR SEQUENCES: SUPER HORNET & FULCRUM 009**

**The two aircraft are flying in opposite directions, each in one loop of a figure eight formation, with the MiG climbing**

**in the turn and the FA/-18 descending.**

**010 INT. COCKPIT: DAVID’S SUPER HORNET 010**

**David’s G-suit inflates as he tweaks the control stick and works the rudders, keeping an eye on the Super Hornet’s “G” force indicator. The indicator climbs from 6-Gs towards 7.**

**He twists his head around to keep sight of the MiG, the job made easier because the Russian fighter is actually above him.**

**INTERCUT WITH:**

**011 DAVID’S POV – VISUAL EFFECT 011**

**David’s visual on the MiG becomes bleared. Tunnel vision slowly ensues, and color starts to fade.**

**FRANK (ICS)**

**(difficulty speaking)**

**Don’t know about you, *Eagle...*but...I’m,**

**About...to lose it. ...Don’t over stress--**

**DAVID (ICS)**

**(voice slurred)**

**She’ll take it.**

**FRANK (ICS)**

**But can we?**

**012 EXT. AIR-TO-AIR: HORNET & FULCRUM 012**

**The two aircraft complete their respective reverse circles, leveling off, with the MiG about 900 feet above the super Hornet and just over a mile away.**

**004**

**013 INT. COCKPIT: SERGEI’S FULCRUM 013**

**Sergei’s targeting helmet, with the ubiquitous red star**

**above the call sign “Sergei,” printed in Russian, swings**

**from side to side in an attempt to spot his adversary.**

**014 SERGEI’S POV 014**

**The sky where the Super Hornet should be...is empty.**

**INTERCUT WITH:**

**015 COCKPIT: SERGEI’S FULCRUM 015**

**Looking below, over his right shoulder, Sergei sees the**

**Super Hornet now, with speed to spare, has its nose pointed upwards, towards the MiG’s right wingtip and is closing,**

**less than 1200 feet away.**

**016 INT. COCKPIT: DAVID’S SUPER HORNET 016**

**On the heads up display, the radar gun sight is indicating a “lock.” David keys his UHF transmitter.**

**DAVID (UHF)**

**Guns! Guns! Guns!**

**(beat)**

**Sorry Sergei. You’re dead! See you**

**at the postmortem!**

**017-018 OMITTED. 017-018**

**019 EXT. NAS FALLON – NEVADA – DAY 019**

**The Naval Air Station Fallon, host to the Navy Strike Weapons Program (Topgun), the evolution of the Navy Fighter Weapons School established in March of 1969 at NAS Miramar, in San Diego, California.**

***SUPERIMPOSE: AIR-WING TRANING BASE***

***NAS FALLON, NEVADA***

***HOME OF TOPGUN***

**020 INT. VIRTUAL DISPLAY ROOM – TRAINING CENTER – DAY 020**

**On the large TV monitor, the ground radar coupled with the computer software shows the respective images and positions of David Morgan’s Super Hornet to that of the MiG-29 during the recent air combat maneuvering exercise. Among the 18 Top Gun**

**005**

**students gathered in the room are Lieutenants David Morgan and Frank Stevens.**

**CDR Andrew “Sergei” Bonime, one of Top Gun’s senior instruct-tors is conducting the postmortem.**

**SERGEI**

**Morgan...Stevens – I don’t want this to go**

**to your heads, but that was one of the**

**finest one-on-one air combat maneuvers I’ve**

**ever seen.**

**(beat)**

**I believe you’re the first to get the best**

**of me since I was a nugget.**

**David Morgan forces himself to maintain a sober look as a smile would be inappropriate.**

**Suddenly, the commander of Topgun, CAPT ROBERT K. “Killer” MILLER enters the room. The students immediately jump to their feet and stand at attention.**

**CAPT. MILLER**

**(to the students)**

**As you were.**

**(to Sergei)**

**Sorry for the interruption, commander,**

**but I need to borrow Lieutenant Morgan.**

**SERGEI**

**Yes, sir.**

**David climbs to his feet and dutifully follows the captain from the room.**

**021 INT. HALLWAY OUTSIDE VIRTUAL DISPLAY ROOM – DAY 021**

**Once in the hallway outside the virtual display room, with**

**the door closed, CAPT Miller stops and turns to David, look-**

**ing him in the eye.**

**CAPT MILLER**

**Son...I want you to get a grip on your-**

**self. I’m afraid I’ve got some very bad**

**news.**

**David looks at the captain, not sure what is coming.**

**CAPT MILLER**

**It’s your parents.**

**006**

**022 EXT. GRAVE SITE – DAY 022**

**After sweeping the grave site, the CAMERA comes to rest on**

**two side-by-side caskets.**

**023 WIDER ANGLE 023**

**With more than a quorum surrounding the caskets, the RABBI**

**is giving the Mourner’s Kaddish.**

**RABBI (O.S.)**

**Yis-gad-dal v’yis-kad-dash sh’mey rab-bo,**

**b’ol-mo di’v-ro chir’oo-sey v’yam-lich**

**mal-chu-sey, b’cha-ye-chon u-v’yo-me-chon ...**

***SUPERIMPOSE: LOS ANGELES, CALIFORNIA***

**024 ANOTHER ANGLE 024**

**Seated together, among the more than one hundred mourners are Lt. David Morgan, his uncle, PAUL MORGAN, and CAPT Robert K “Killer” Miller.**

**In his late 20s, David Morgan possesses such good looks and penetrating eyes as to make even men stare. Wearing the same service dress blue naval uniform with the ubiquitous aviator glasses, “Killer” Miller looks even younger than his late 40s would indicate.**

**Seated next to David, on the opposite side from Miller, is the 50s something year old Paul Morgan, decked out in a Seville Row suit. Everyone except David and CAPT Miller are wearing yarmulkes.**

**Looking straight ahead and whispering heatedly through the sides of their mouths, CAPT Miller and Paul Morgan ignore young David, who is literally *trapped* in the middle of their argument. David’s focus is solely on the coffins of his par-ents. The commander and uncle obviously have other motives.**

**KILLER MILLER**

**He’s been selected for early promotion.**

**All he has to do is sign up for two more**

**years. It’s his *duty*!**

**PAUL**

**(heatedly)**

**His duty is to his parents, lying in**

**those coffins! ...His *duty* is to take**

**(MORE)**

**007**

**PAUL (Cont’d)**

**his rightful place in the company his**

**father and I *founded*!!**

**INTERCUT WITH:**

**025 WIDER ANGLE 025**

**RABBI (O.S.)**

**Y’hey, sh’mey rab-bo m’vor-rach.**

**I’o-lam ul’ol’mey ol-ma-yo.**

**Fixated on the Rabbi’s words, David fights to hold back his grief.**

**KILLER MILLER**

**Putting a man like David behind a desk**

**would be like grounding an eagle. Be-**

**sides, what difference would two more**

**years make?**

**PAUL**

**I was against his joining the Navy in**

**the first place. His father and I**

**argued about it often.**

**KILLER MILLER**

**His father wanted him to join?**

**PAUL**

**My brother wanted David to do what he felt**

**was best for David.**

**KILLER MILLER**

**I rest my case.**

**026 ANGLE ON RABBI 026**

**RABBI**

**Vis-bo-rach v’yish-tab-bach, v’yis-po-ar,**

**v’yis-ro-mam. V’yis-nas-sey. V’yis-**

**had-dor. V’yis-al-leh. V’yis-hal-lol.**

**027 BACK TO SCENE 027**

**CAPT Miller rips off his aviator sunglasses and looks David’s uncle in the eye.**

**006**

**KILLER MILLER**

**Before consigning Lieutenant Morgan to**

**the Wall Street brigade, I suggest we**

**both back off. Give him time to make**

**his *own* decision. He has three weeks ac-**

**cumulated leave. I can hold the paper-**

**work that long—**

**PAUL**

**At the end of which I’m confident he will**

**honor my wish.**

**For the first time, David’s presence is acknowledged as CAPT Miller directs his comments directly to David.**

**KILLER MILLER”**

**If you’re not back at Fallon in three weeks,**

**I’ll put through your discharge.**

**DAVID**

**That won’t be necessary. I’ll be back in**

**less than a week...after I finish wrapping**

**up some of my parents affairs.**

**028 EXT. NAS FALLON, NEVADA – DAY 028**

**A navy aircraft are seen touching down on the runway.**

***SUPERIMPOSE: NAS FALLON, NEVADA***

***ONE WEEK LATER***

**029 INT. TOPGUN COMMANDER’S OFFICE – DAY 029**

**David Morgan is standing before CAPT Miller, who is seated behind his desk.**

**KILLER MILLER**

**As you know, we participate in periodic**

**joint military exercises with Israel;**

**primarily simulated search and rescue**

**operations.**

**(beat)**

**However, since this unpleasantness with**

**Syria, the exercises have been put on**

**hold. But that’s about to change. We’re**

**to conduct a series of mock dogfights**

**with the Israeli Air Force. I’ve been**

**chosen as the Air Wing Commander for**

**the exercise.**

**(MORE)**

**009**

**KILLER MILLER (Cont’d)**

**(beat)**

**I’ve recommended you and Stevens as par-**

**ticipants. You’ll take a commercial flight**

**to Rome, where you’ll have a few days R&R**

**before catching the shuttle to Sigonella.**

**From there you’ll take the COD out to the**

**Carrier.**

**(handing David**

**an envelope)**

**Here are your orders.**

**030 EXT. CHARLES DE GAULLE AIRPORT – DAY 030**

**A 747 touches down at the Paris airport.**

**031 INT. DE GAULLE AIRPORT TERMINAL – DAY 031**

**Now dressed in civilian clothes, David is in one of the air-port’s satellites in the process of changing planes for the flight to Rome. Suddenly he HEARS himself being PAGED in**

**both FRENCH and ENGLISH.**

**032 ANOTHER ANGLE 032**

**David picks up the courtesy phone and speaks into the handset.**

**DAVID**

**Hello?**

**033 EXT. FOX PLAZA TOWER – CENTURY CITY – NIGHT 033**

**PAUL (V.O.)**

**David? ...That you?**

**034 BACK TO SCENE 034**

**DAVID**

**(into handset)**

**Uncle Paul? ...How did you find me?!**

**INTERCUT WITH:**

**035 INT. OFFICE – FOX PLAZA – NIGHT 035**

**There is no doubt this is the office of a successful CEO. Seated behind his desk, Paul Morgan is on the phone.**

**010**

**PAUL**

**Miller was kind enough to furnish your**

**itinerary. He’s a good man, but I see**

**through his game plan.**

**(pause)**

**Look, David. No matter what decision**

**you make, your place in the company will**

**always be open.**

**(beat)**

**You’re the only family I have. That’s**

**why I’m confident your good sense will**

**eventually lead you to accept your respon-**

**sibility...the sooner the better.**

**DAVID**

**I understand. Thanks, Uncle Paul.**

**PAUL**

**By the way, the Morgana Princess is pres-**

**ently at Lido Di Ostia, in case you’re**

**interested. ...Do take care.**

**David hangs up the phone and shakes his head in amazement.**

**DAVID**

**Crafty old bastard.**

**036 INT. FIRST CLASS CABIN (727 CLASS AIRCRAFT) – DAY 036**

**David rubs his day’s growth of beard as the senior flight attendant, YVETTE, checks his ticket.**

**YVETTE**

**That’s 3-B, Mister Morgan. First class**

**section.**

**037 ANOTHER ANGLE 037**

**As David moves down the aisle, he notices a striking young couple seated together in the two seats in the third row, on the right side of the aircraft. The woman, DEBRA, is about the same age as David, maybe two or three years younger. She can’t help it. She’s a living wet dream.**

**Her companion, JOE (Joseph), is tall and straight, dark and strong looking. They lean their heads together and speak secretly.**

**David has the seat just across the isle from Joe. He stuffs his carryon into the overhead and shoots a glance at the**

**011**

**couple before strapping himself in.**

**He’s startled to find the woman watching him. She leans on her companion’s shoulder, her lips almost touching his ear as she whispers. David notes that her companion’s hair style matches his own.**

**David buckles his seatbelt and glances over once again. He and the woman stare at each other, and then she jerks away guiltily dropping her gaze. Her companion holds David’s eyes openly, smiling easily. Now it’s David who looks away.**

**038 EXT. AIR-TO-AIR SEQUENCES – DAY 038**

**From a CAMERA ANGLE that does not reveal the name of the airline, the 727 climbs to altitude and turns southeast for the flight to Rome.**

**039 INT. LAVATORY (FIRST CLASS SECTION) 039**

**David is drawing the safety razor across the last of his beard when the aircraft hits a bit of turbulence, causing him to take a nasty nick out of his chin.**

**Upset, he pounds his fist on the cabinet.**

**DAVID**

**Damnit!!**

**Suddenly, from beneath the cabinet, he HEARS a light THUD. Curious, he puts a paper towel to his chin with his left hand and reaches his right arm into the waste bin, located beneath the cabinet.**

**He withdraws an automatic pistol, with a strip of white tape stuck to one side. Obviously, the combination of turbulence and David’s fist caused the tape to give way, allowing the automatic to fall to the bottom of the bin.**

**040-043 OMITTED. 040-043**

**044 FIRST CLASS CABIN 044**

**Yvette is serving adult beverages and other refreshments to the first class passengers.**

**045 LAVATORY (FIRST CLASS) 045**

**With his fingernail clipper, David breaks off the firing pin**

**012**

**from the semi automatic; carefully leaving the telltale white**

**tape attached.**

**046 FIRST CLASS CABIN 046**

**David exits the forward lavatory and heads for his seat. Again, he notices the young couple, now leaning into each other whispering and grinning.**

**He takes his seat and glances over at the Matronly Woman in the window seat on his left. She smiles. He does his very best to return the smile, but his attention is divided be-**

**tween the young couple and the lavatory.**

**047 ANOTHER ANGLE (A) 047**

**A dark-skinned passenger, wearing a lose fitting blue blazer, and carrying a brief case, steps through the drawn curtains separating the small, first-class section from the larger cabin section.**

**Even the young couple takes note as BLUE BLAZER enters the lavatory.**

**048 ANOTHER ANGLE (B) 048**

**Then a second passenger, wearing a lose fitting white blazer, steps through the curtains, into the first class cabin. He carefully makes sure the curtains are fully closed, then moves toward the forward lavatory.**

**David and couple exchange looks as WHITE BLAZER knocks on**

**the lavatory door. The door is opened and he enters the cramped quarters. David gestures to the man we will soon**

**know as JOE and they lean towards each other, head-to-head, across the aisle.**

**049 LAVATORY 049**

**The two swarthy men are crowded together at the sink counter. On the counter in front of them are two 9 1/2 X 12 bubble wrapped packages. Both packages are filled with items that could very well be hand guns.**

**White Blazer and Blue Blazer stuff the packages into their pants, just behind the belt buckles, button their blazers,**

**and prepare to exit.**

**050 FIRST CLASS CABIN 050**

**013**

**The swarthy men exit the lavatory and are immediately jumped.**

**Before they know what’s happened, David and Joe have para-lyzed both men with choke holds. With their free hands,**

**David and Joe frisk the subjects – coming up with the bubble wrapped packages.**

**Without opening the packages, David and Joe maneuver the potential hijackers into the first-class galley.**

**051 ANOTHER ANGLE 051**

**The beautiful women we will soon know as DEBRA is standing**

**in the aisle; forefinger to her lips, motioning for the passengers in the first-class section to remain quiet.**

**DEBRA**

**(above a whisper)**

**Please! There may be others onboard.**

**052 GALLEY 052**

**The two men have passed out from the choke holds and are**

**lying on the floor. Joe gathers the bubble wrapped pack-**

**ages as Yvette steps through the curtains.**

**DAVID**

**(to Yvette)**

**Get on the phone to the flight deck and**

**inform the captain what’s going on...and**

**to keep his door locked! We’re gonna**

**need his help...and yours too. You up**

**to it?**

**Yvette nods then hastens from the galley as Joe opens one of the bubble wrapped packages and spills its content onto the deck.**

**The look on his face says it all.**

**053 ANGLE ON PACKAGE CONTENTS 053**

**Inside the package, instead of a weapon Joe finds several small leather packets.**

**He open one of the packets and spills its content onto the deck.**

**054 CLOSE ON CONTENTS 054**

**Sprawled out on the deck are large uncut diamonds.**

**014**

**055-069 OMITTED. 055-069**

**070 EXT. LEONARDO DA VINCI AIRPORT – ROME, ITALY – DAY 070**

**To establish the airport at Fiumicino, Italy, next to the Tyrrhenian Sea.**

**071 INT. AIRPORT SECURITY OFFICE – DAY 071**

**With Debra looking on, David and Joe are being grilled by two plain clothed officials, the 1ST INTERROGATOR and the 2ND INTERROGATOR.**

**DAVID**

**I don’t know...they just looked suspi-**

**cious.**

**1ST INTERROGATOR**

**(Italian accent)**

**Let me understand. You attacked two**

**innocent, Arab businessmen … because they**

**looked *suspicious?***

**2ND INTERROGATOR**

**(shaking his head)**

**Talk about racial profiling. Wait until**

**the Arab Anti Discrimination Committee**

**gets word of *this!***

**1ST INTERROGATOR**

**Fact is the final destination of your**

**diamond dealing *hijackers* was Israel.**

**(beat)**

**Fearful they were being tailed all the**

**way from South Africa, they decided to**

**remove the uncut diamonds from the brief**

**case and place them on their person.**

**2ND INTERROGATOR**

**Although carrying them on one’s person**

**is a bit irregular, the diamonds were**

**listed on the customs form, so they were**

**legally importing them to Israel.**

**1ST INTERROGATOR**

**Besides, who hijacks planes in this day**

**and age...what with all the scanners and**

**other safety measures? ...That weapon**

**could have been stashed in the lavatory**

**for months...even years.**

**015**

**The 2nd Interrogator nods agreement with the 1st Interroga-**

**tor and the two of them shake their heads and stomp out of**

**the office in disgust, leaving David, Debra and Joe under**

**the watchful eye of an airport Security Officer.**

**After the interrogators have closed the door behind them,**

**Debra speaks to Joe in Hebrew.**

**DEBRA**

**(subtitled in**

**English)**

**So we made a mistake...better to be**

**safe than sorry.**

**DAVID**

**Career wise, for me it would have been**

**better to be right.**

**DEBRA**

**(startled)**

**You understood what I said??**

**David nods.**

**JOE**

**You speak *Ivrit?***

**DAVID**

**Can’t speak it … but understand a little.**

**DEBRA**

**You’re *Jewish??***

**DAVID**

**Half. My mother married a sheketz. She**

**was the one insisted I learn the language.**

**My father eventually converted.**

**(beat)**

**Any idea who it was giving us the third**

**degree?**

**JOE**

**I would guess they’re from Nucleo Operative**

**Centrale di Sicurezza, better known as NOCS,**

**Italy’s special operations unit responsible**

**for antiterrorism. Sort of like your Home-**

**land Security.**

**172 OMITTED. 172**

**073 INT. AIRPORT TERMINAL – ROME, ITALY – DAY 073**

**016**

**Debra, Joe and David walk towards the baggage claim area.**

**DEBRA**

**We’re on a tour package. ...London,**

**Paris and Rome for $3,000 each, include-**

**ing first class airfare.**

**DAVID**

**Sounds like a hell of a deal.**

**(beat)**

**I’m renting a car. Can I offer you a**

**lift?**

**DEBRA**

**That would be great. But first, we have**

**to meet someone--**

**(checking watch)**

**Damn, we’re late! We’ll probably miss**

**her!**

**This conversation is suddenly interrupted by a SHRIEK and the SOUND of HIGH HEELS RUNNING towards the threesome.**

**074 ANOTHER ANGLE 074**

**HANNAH, a tall, rangy young woman comes hurtling into Joe’s arms. Joe lifts and engulfs her in an enormous embrace.**

**This new development leaves David visually confused.**

**075 TIGHTER ANGLE 075**

**JOE**

**David? Meet my fiancée, Hannah.**

**Probably for the first time in his life, David is caught completely off guard.**

**DAVID**

**What? I mean … I thought –**

**David points at Joe, then Debra. As realization sets in, Debra points at Joe and then herself.**

**DEBRA**

**You mean. ...Is that what you thought?**

**David’s shrug indicates acknowledgment of her suspicion.**

**017**

**DEBRA**

**He’s my brother. Joseph Mordecai and**

**Debra Mordecai. Brother and sister!**

**David shakes his head and smiles sheepishly.**

**076 EXT. COASTAL HIGHWAY – LEAVING FIUMICINO, ITALY – DAY 076**

**The sports convertible (with David and Debra in the front**

**and Joe and Hannah in the rear), travels southbound on the coastal road to Lido Di Ostia. The top of the convertible**

**is down.**

**077 EXT. TIGHT ON CONVERTIBLE OCCUPANTS – TOP DOWN – DAY 077**

**DEBRA**

**(to David)**

**I’ve never spent a night on a boat, be-**

**fore. You sure there’s enough room for**

**all of us? And you swear your friend**

**who owns the boat won’t mind us barging**

**in on him?**

**DAVID**

**He’s not aboard at the moment. And, if**

**at any time you feel cramped or uncomfort-**

**able, I’ll pay to put you up at the best**

**hotel in Rome.**

**DEBRA**

**I’m only with you because, for some un-**

**known reason, my brother trusts you.**

**DAVID**

**Speaking of your brother, where did he**

**get his commando training?**

**DEBRA**

**Where did you get yours?**

**DAVID**

**U.S. Navy.**

**DEBRA**

**Seals?**

**DAVID**

**Hell, no! I’m an aviator!**

**Debra turns and yells at Joe, in the back seat with Hannah.**

**018**

**DEBRA**

**Guess what? David’s a naval aviator.**

**Joe bursts out laughing, nodding his head. Now, it all makes sense.**

**DAVID**

**What’s so funny?**

**DEBRA**

**My brother’s also an aviator. He’s in**

**the Israel Air Force!**

**DAVID**

**This has to be some kind of a plot.**

**DEBRA**

**What do you mean?**

**DAVID**

**I’m on my way to a carrier in the east-**

**ern Mediterranean to participate in a**

**joint exercise with the *Israeli Air***

***Force.***

**Joe cuts loose with a hardy laugh.**

**DAVID**

**What’s so funny?**

**DEBRA**

**Joe’s participating in the same exer-**

**cise.**

**078 EXT. BRIDGE OVER TIBER RIVER – AFTERNOON 078**

**The luxury sports car convertible crosses the mighty Tiber River, near its discharge into the Tyrrhenian Sea.**

**079 EXT. TIGHT ON CONVERTIBLE OCCUPANTS – TOP DOWN – DAY 079**

**DAVID**

**So what do you and Hannah do to support**

**yourselves?**

**DEBRA**

**I teach languages at Hebrew University.**

**Hannah works for the Interns for Peace**

**program.**

**(MORE)**

**019**

**DEBRA (Cont’d)**

**(explains)**

**It’s a non political program … like your**

**former Peace Corps. The main goal is to**

**improve ethnic relations, worldwide.**

**DAVID**

**Just how many language courses do you**

**teach?**

**DEBRA**

**I alternate between English, Hebrew, French,**

**Italian, and Greek. But I also speak and**

**write Spanish, Russian, and Arabic.**

**DAVID**

**How did you first get interested in the**

**study of linguistics?**

**DEBRA**

**That would be my father’s influence. At**

**first I thought he wanted me to be a**

**Mossad agent, but I later learned that he**

**merely wanted me to have a skill that would guarantee me lifetime employment.**

**DAVID**

**Is he still alive and if so, what influence**

**does he have over you, today?**

**DEBRA**

**He’s currently Chief of Operations for the**

**Israeli Air Force.**

**DAVID**

**(shaking his head**

**in amazement)**

**This just gets better and better.**

**080 MARINA – LIDO DI OSTIA – AFTERNOON 080**

**The convertible pulls into the marina located on the Tyrrhen-ian Sea. David spots an empty parking space and pulls in.**

**081 EXT. MOTOR LAUNCH AT SEA – AFTERNOON 081**

**The launch is motoring its way out to where the larger yachts are anchored. Joe stops cooing over Hannah and takes interest in his surroundings.**

**020**

**JOE**

**Anchored this far off shore; I assume**

**your friend’s boat isn’t exactly a canoe.**

**DAVID**

**Little bigger –**

**082 ANOTHER ANGLE 082**

**The motor launch is now wending its way among the anchored yachts of various sizes. Debra is obviously enjoying the beauty of the environment.**

**083 TIGHT ON DAVID & DEBRA 083**

**DEBRA**

**Settings like this inspire my writing.**

**DAVID**

**You’re a linguists *and* writer?**

**DEBRA**

**(nodding)**

**Published!**

**(explaining)**

**A small volume of poetry. Next, I’m**

**going to write a novel.**

**DAVID**

**(impressed)**

**What’s the story?**

**DEBRA**

**About being young and living in Israel.**

**The LAUNCH OPERATOR turns to David.**

**LAUNCH OPERATOR**

**That’s the *Princess* just ahead.**

**084 EXT. LAUNCH POV – ANGLE ON MORGANA PRINCESS 084**

**As the launch approaches, the size and enormity of the Morgana Princess becomes apparent. This “boat” with its heliport, is even larger than the Nabila, featured in the James Bond film, “Never Say Never, Again.”**

**HANNAH**

**(in awe)**

**That’s my kind of canoe.**

**021**

**DEBRA**

**(to David)**

**How well did you say you knew this**

**friend of yours?**

**085 EXT. FANTAIL – MORGANA PRINCESS – AFTERNOON 085**

**Debra, Joe, Hannah and David climb the final steps leading**

**up from the motor lunch to the deck of the Morgana Princess, where they are greeted warmly by the head STEWARD.**

**STEWARD**

**Mister Morgan. We’ve been expecting**

**you. Welcome aboard.**

**086 INT. INSIDE PASSAGEWAY 086**

**David is pointing out the various staterooms to Debra, Joe**

**and Hannah.**

**DAVID**

**We’re the only guests aboard. So we**

**might as well pamper ourselves and take**

**the best staterooms.**

**(to Joe)**

**Joe, you and I will take the luxury**

**cabin on the port side. Debra and Hannah**

**can have the executive staterooms on the**

**starboard side.**

**087 ANOTHER ANGLE 087**

**Hannah opens one of the stateroom doors on the starboard side.**

**INTERCUT WITH:**

**088 INT. HANNAH’S STATEROOM 088**

**The stateroom is as large as a suite at the Paris Ritz but even more elegantly furnished.**

**HANNAH**

**I could definitely get used to this life**

**style.**

**DAVID**

**You’ll find that each stateroom has an**

**array of swim attire from which to choose.**

**089 EXT. FANTAIL – MORGANA PRINCESS – EARLY EVENING 089**

**022**

**Dressed in the latest swimwear, Debra, Joe, Hannah and David are using the ship’s fantail as a diving platform for their plunges into the water below. Ascension is via the same ladder used by the motor launch.**

**Joe and Hannah take the feet first plunge to the clear, blue water leaving David and Debra alone on the fantail.**

**090 ANGLE ON DAVID & DEBRA – FANTAIL 090**

**Debra turns to David. She studies his face carefully, the sculptured bone of the cheek and jaw, the clear eyes and delicately fluted nose. She reaches up and touches his cheek.**

**DEBRA**

**I wonder if you’re as beautiful on**

**the inside.**

**Puzzled, he doesn’t react. Her finger moves down his neck, onto his chest, where she twirls it slowly in the dark body hair. Figuring this is going to be easy, David leans forward and places his mouth over hers. Her arms come up around the back of his head and fold around him. They kiss while he reaches behind her and, with nimble fingers, easily unsnaps the hook of her bikini top.**

**She stiffens immediately and tries to pull away, but David holds her gently, but firmly, kissing her again and again. Slowly, she relaxes and returns her hands to the back of his neck. His hands are skilled and expert, masterful enough to prevent rebellion, not rough enough to panic her.**

**His hands then close in on the weight of her firm breasts. Suddenly, Debra steps in, grabs David and throws her hip against his pelvic bone and using a Krav Maga (Israeli martial arts) flips him high in the air. He lands on his back with a loud THUD.**

**DEBRA**

**Your libido doesn’t rain, it pours! I**

**didn’t come here to get laid!**

**(her eyes**

**moistening)**

**No, that’s not why I came at all...**

**She grabs her bikini top and purse and walks away. He climbs to his feet and starts after her, but his macho fighter pilot pride prevents him from taking more than a few steps.**

**091 INT. INSIDE PASSAGEWAY – MORGANA PRINCESS - EARLY EVENING 091**

**023**

**A frustrated and highly agitated Debra is fumbling through her purse looking for the cardkey that will open the door to her stateroom. Unable to find it, she impatiently dumps the contents onto the carpeted floor.**

**Spotting the cardkey on the carpet, she picks it up and unlocks the door. Then she picks up the contents of her purse. The last item on the floor is her wallet. As she picks it up, she notices that it has fallen open to a picture, protected in the ubiquitous cellophane environment.**

**092 INSERT 092**

**The photo is of a young Israeli officer.**

**093 BACK TO SCENE 093**

**She stares at the picture then closes the wallet, dropping it into her purse.**

**094 INT. DEBRA’S STATEROOM – NIGHT 094**

**Extracting the photo from her purse, she props it up on the nightstand next to her bed. Then she begins undressing.**

**095 EXT. MORGANA PRINCESS – NIGHT 095**

**Things appear quiet aboard the huge yacht.**

**096 INT. HANNAH’S STATEROOM – NIGHT 096**

**Joe and Hannah are in the throes of lovemaking.**

**097 INT. DAVID’S STATEROOM – NIGHT 097**

**David is packing his bags.**

**098 INT. DEBRA’S STATEROOM – NIGHT 098**

**In bed, Debra is lying on her side starring at the picture on the nightstand.**

**099 INT. LOUNGE – NIGHT 099**

**Packed bags in hand, David enters the lounge. He drops the bags near the door and then moves to the bar. He is pouring himself a snifter of brandy when the door slides open and Joe enters. Spotting the crystal carafe on the bar, Joe steps over, picks out a snifter and pours himself two fingers.**

**024**

**After a sip, he turns his attention to David.**

**JOE**

**Don’t know what went wrong, but I can**

**guess.**

**David remains silent.**

**JOE**

**She had a bad time. These last few days**

**of the tour have been good for her. She**

**has been different. ...Happy. Especially**

**this afternoon.**

**Still, David remains silent.**

**JOE**

**(continuing)**

**She’s a pretty special person and I think**

**you should know something, so you don’t**

**think too badly of her.**

**(pause)**

**She was going to be married...nice guy …**

**army officer...killed by a suicide bomber**

**while on duty at a Gaza check point.**

**David looks Joe in the eye, his expression softening.**

**JOE**

**(continuing)**

**Sorry to give you the family history.**

**Just thought it might help.**

**(beat)**

**She’s the reason we decided to go on holi-**

**day. Family thought it would be good for**

**her.**

**Joe shoots a curious look at David’s luggage.**

**JOE**

**Going somewhere?**

**David pulls the rental car’s keys from his pocket and hands them to Joe.**

**DAVID**

**Here are the keys to the convertible.**

**Turn it in when you’re through with it,**

**but leave the billing on my American**

**Express card. You can stay aboard the**

**(MORE)**

**025**

**DAVID (Cont’d)**

**Princess long as you want. ...Let the**

**head steward know what you need.**

**(pause)**

**As for me, under the circumstances I**

**think it best that I find somewhere**

**else to stay.**

**JOE**

**You’re joking, of course.**

**DAVID**

**It’s better this way.**

**David then offers his right hand to Joe. The Israeli clasps David’s hand and shakes it warmly.**

**JOE**

**(acquiescing)**

**Think I understand.**

**(beat)**

**Come see us in Israel. It’s your coun-**

**try, too. I’d like to show it to you.**

**100 EXT. U.S. SUPER CARRIER – AT SEA – DAY 100**

**Things are relatively quiet on the super carrier’s giant flight deck.**

***SUPERIMPOSE: (NAME OF THE SUPER CARRIER)***

***In the Mediterranean***

***South of Cyprus***

**NOTE: Name of the carrier may be real of fictitious.**

**101 INT. CARRIER INTELLIGENCE CENTER (CVIC) – DAY 101**

**In the large compartment, the new Air Wing Commander (a.k.a. “CAG”), CAPT Robert K. “Killer” Miller, is conducting a brief of the forthcoming air combat maneuvering exercise between the Israeli Air Force and pilots from the carrier.**

**CAG is using PowerPoint on a huge flat screen to illustrate the brief. Among the pilots and WSOs are Lieutenants David Morgan, Frank Stevens, and the beautiful, tall, trim, aviator ... MARY ANN “Sticks” OLSON.**

**On the TV monitors are pictures of the MLM Ehud pods, some attached to the wingtips and others to the underbelly, depending upon the aircraft.**

**026**

**KILLER MILLER**

**All aircraft, both ours and the Israelis**

**will carry the Ehud datalink air-to-air**

**and air-to-ground ACMI pods. This will**

**enable all players in the exercise to**

**simulate engagements and score kills.**

**(beat)**

**All data will be fed to a ground debrief-**

**ing station in Israel, which will allow**

**for the full reproduction of the airborne**

**scenario in three dimensions.**

**(beat)**

**The datalink works both ways. While the**

**ground station records the *kill* your**

**heads-up display will simultaneously**

**confirm what the ground is receiving.**

**DIALOGUE CUT TO:**

**102 EXT. AIR-TO-AIR: SUPER HORNET NOS. 107 & 111 – DAY 102**

**David and Frank are in Super Hornet number 107. The single seat F/A-18 number 111, on David’s wing, is flown by Mary Ann “Sticks” Olson. The MLM Ehud pods are located in the aircraft’s underbelly.**

**KILLER MILLER (V.O.)**

**The first engagement will be held over**

**the Negev and the Ehud will simulate**

**guns, sidewinders and sparrows. In the**

**last exercise, the IAF beat us badly.**

**(firmly)**

**This time I trust things will be dif-**

**ferent.**

**103 EXT. AIR-TO-AIR SEQUENCES: IAF F-15 FLIGHT – DAY 103**

**Over the Negev desert, two single seat Falcons, carrying Israeli Air Force markings, are at altitude in an echelon formation. They carry their Ehud pods on the wingtips. The two aircraft suddenly peel off and disappear in different directions.**

**104 EXT. AIR-TO-AIR SEQUENCES: HORNETS NOS. 107 & 111 – DAY 104**

**Now it’s the two Hornets (one a super Hornet) that peel off, disappearing in opposite directions.**

**105 INT. COMBAT DIRECTION CENTER – DAY 105**

**027**

**In Strike, the Air Ops Officer, CDR Andrew “Sergei” Bonime, and the DATA LINK OPERATOR are monitoring the exercise from a datalink feed. This feed is supported by two radio frequen-cies, the *guard* frequency used by both participants in the exercise, and by the *Have Quick,* super secure frequency hopping radio (time coded) channel used by the aircraft from the carrier.**

**The Datalink Operator comments to Sergei.**

**DATA LINK OP**

**We’re getting the first engagements**

**now.**

**The Air Ops Officer turns to one of the scope operators.**

**SERGEI**

**Put Mustang Flight’s traffic on the speaker.**

**106 INT. COCKPIT: DAVID’S SUPER HORNET – DAY 106**

**David dials up the Have Quick channel (“HQC”). NOTE: HQC requires everyone to have the same time code sequence in order to be understood; which codes are changed daily, if not more often. The Have Quick Channel has a different resonance SOUND than the guard frequency.**

**DAVID (HQF)**

**Mustang Sticks...Lead. ...Contact coming**

**hard right. Start your turn. I’ll see**

**if I can lead him across your nose.**

**(pause)**

**Okay, it’s working... he’s coming to me.**

**107 INT. COMBAT DIRECTION CENTER 107**

**The CDC continues monitoring the radio traffic from Mustang Flight’s Have Quick and guard frequencies, the latter used by all participants for unsecured transmissions.**

**STICKS (V.O.)**

**(filtered)**

**Roger! Getting my nose on him now!**

**(pause)**

**BREAK LEFT!! ...I got him! ...Coming**

**up on the guard frequency.**

**(pause)**

**Guns! Guns! Guns!**

**108 INT. COCKPIT: DAVID’S SUPER HORNET 108**

**028**

**David rolls his Super Hornet into a new heading.**

**DAVID (HQF)**

**Mustang *Sticks*...Lead. Bandit closing**

**on your six. Standby to break left and**

**lead him across my nose.**

**109 EXT. AIR-TO-AIR SEQUENCES – DAY 109**

**David and Mary Ann’s Hornets and the Israeli F-15 Eagle are**

**at altitude.**

**DAVID (HQF)**

**Ready. ...BREAK!!**

**The attractive female lieutenant, Mary Ann “Sticks” Olson, is followed by the Israeli F-15, the latter *sucked in* by the possibility of an easy *kill.***

**110 ANOTHER ANGLE 110**

**Into CAMERA FRAME comes Mustang Lead, David’s Super Hornet.**

**111 INT. COCKPIT: DAVID’S SUPER HORNET 111**

**The computer image of the F-15 is drawn into the death dot on David’s Heads-Up Display. David keys the guard frequency.**

**DAVID (UHF)**

**Guns! Guns! Guns!**

**(pause)**

**Lead to *Sticks.* Your six is clear.**

**112 INT. COMBAT DIRECTION CENTER 112**

**Thrilled, Sergei comments to the Data Link Operator.**

**SERGEI**

**That was real teamwork.**

**113 EXT. AIR-TO-AIR: IAF – F-16 FLIGHT – DAY 113**

**Two F-16s carrying Israeli Air Force markings are at altitude in a right echelon. They also carry their clearly marked Ehud ACMI pods on the Falcon’s wingtips.**

**114 EXT. AIR-TO-AIR: HORNETS NOS. 107 & 111 – DAY 114**

**Mustang Flight has once again joined up, also in a right echelon.**

**029**

**115 ANOTHER ANGLE 115**

**The two Hornet fighters approach head-on, signifying the**

**start of another down and dirty (BFM) Basic Fighter Maneu-**

**vers dogfight engagement.**

**With Sticks on David’s wing, Mustang Flight passes over the oncoming Falcon Flight at nearly twice the speed of sound.**

**116 INT. COCKPIT: DAVID’S SUPER HORNET 116**

**DAVID (HQF)**

**Mustang Lead. Breaking left. Now!!**

**117 EXT. AIR-TO-AIR: HORNETS NOS. 107 & 111 117**

**The Lead Hornet turns left while *Sticks* continues straight.**

**118 EXT. AIR-TO-AIR: IAF – F-16 FLIGHT 118**

**Flying wingtip-to-wingtip, the IAF *Lead* and *Wing* begin a wide swing to their right.**

**119 INT. COCKPIT: DAVID’S SUPER HORNET 119**

**DAVID (HQF)**

**Let’s green ‘em up.**

**STICKS (HQF)**

**Switches green! ...Breaking right!**

**120 EXT. AIR-TO-AIR: OLSON’S SINGLE SEAT HORNET 120**

**LT. Mary Ann Sticks Olson breaks right.**

**STICKS (HQF)**

**Third Falcon coming off the deck at my**

**five O’clock!**

**DAVID (HQD)**

**He’s probably not alone. ...Keep a**

**lookout for a fourth *bogie.***

**STICKS (HQF)**

**Two-to-one...should make it interesting.**

**121 EXT. AIR-TO-AIR: THIRD FALCON 121**

**The Third Falcon, spotted by Sticks, begins its climb from**

**the desert floor.**

**030**

**122 EXT. AIR-TO-AIR: DAVID’S SUPER HORNET 122**

**David is completing a wide, one-eighty degree turn.**

**123 INT. COCKPIT: DAVID’S POV 123**

**Completing the turn, David gets his *nose* on the approaching**

**F-16s.**

**DAVID (ICS)**

**Removing radar from standby.**

**He gets an immediate GROWL. Then the threat receiver ALARM SOUNDS.**

**FRANK (ICS)**

**We’re being painted. ...Looks to be a**

**standoff.**

**124 EXT. AIR-TO-AIR: DAVID’S SUPER HORNET 124**

**The afterburner kicks in and David’s Super Hornet suddenly makes a ninety degree turn to the left. He keys the Have Quick Frequency.**

**DAVID (HQF)**

**Two...Lead...These guys are good. They**

**won’t dare go active. Suggest you stay**

**passive. Hide out in the sun until I can**

**get a better setup.**

**STICKS (HQF)**

**Roger.**

**125 INT. COMBAT DIRECTION CENTER 125**

**The Air Ops Officer and Data Link Operator exchange comments.**

**DATA LINK OP**

**This is getting interesting.**

**AIR OPS OFFICER**

**It’s going to get even more interest-**

**ing. ...I think Mustang Lead is right.**

**There’s a fourth *bogie* out there some-**

**where.**

**126 EXT. AIR-TO-AIR: DAVID’S SUPER HORNET & F-16 FLIGHT 126**

**Sensing an easy victory, the two F-16s give chase as David**

**031**

**puts his Super Hornet into a wide, ascending turn.**

**127 INT. COCKPIT: DAVID’S SUPER HORNET 127**

**With THREAT RECEIVERS SOUNDING, David flees the two F-16s.**

**He manages to maneuver his two-seat Super Hornet just enough to avoid a *lock* by the “enemy’s” radar weapons system.**

**128 INT. COMBAT DIRECTION CENTER 128**

**Everyone in the CDC listens intently to the *Have Quick* radio traffic between the two Navy aircraft.**

**STICKS (V.O.)**

**(filtered)**

**Lead...Two. ...Keep the turn coming.**

**...He’s coming across my nose. Watch**

**your separation. ...I need a clean lock.**

**We HEAR David acknowledging Mary Ann’s transmission by rapidly KEYING his transmitter button TWICE.**

**129 EXT. AIR-TO-AIR: LT OLSON’S HORNET 129**

**Sticks drops out of the sun...on the F-16’s three o’clock position. We HEAR the Hornet’s radar’s audible GROWL become**

**a SOLID TONE.**

**130 INT. COMBAT DIRECTION CENTER 130**

**LT Olson’s calm VOICE comes over the speaker monitoring the guard frequency.**

**STICKS (V.O.)**

**(filtered)**

**Fox One on the Lead Falcon! ...I show a**

**kill.**

**There’s a CHEER from everybody in the CDC.**

**131 EXT. AIR-TO-AIR: DAVID’S SUPER HORNET 131**

**David flips right, into a split “S” and drops towards the desert floor.**

**132 INT. COCKPIT: LT OLSON’S HORNET 132**

**On Mary Ann’s HUD, the ‘death dot’ lands on the computer**

**image of the second F-16 and blinks. Once again “Sticks” comes up on the guard frequency.**

**032**

**STICKS (UHF)**

**Fox Two on the Wing F-16.**

**The EHUD flashes the kill sign on the HUD.**

**STICKS (UHF)**

**I show a kill.**

**133 INT. COCKPIT: DAVID’S POV 133**

**Mustang Lead is now closing head-to-head on the Falcon Lead. At the last second, David throws his fighter into a ninety degree turn to the left.**

**134 EXT. AIR-TO-AIR: DAVID’S SUPER HORNET & FALCON LEAD 134**

**The Falcon Lead alters course to his right in order to get his nose on David’s elusive six.**

**135 INT. COCKPIT: DAVID’S SUPER HORNET 135**

**The Threat Receiver is SOUNDING its WARNING.**

**DAVID (HQF)**

**Two...Lead. Second Falcon *bogie* coming**

**out of the sun at your five o’clock.**

**Soon as you get his partner off my six,**

**break right so I can get my nose on him!**

**Mary Ann’s affirmative response is a double CARRIER CLICK.**

**136 EXT. AIR-TO-AIR: LT OLSON’S HORNET & FALCON LEAD 136**

**Sticks is now directly on the Falcon’s six. She broadcasts**

**on the guard frequency.**

**STICKS (V.O.)**

***Fox Two* on the Lead Falcon.**

**137 INT. COMBAT DIRECTION CENTER 137**

**Mary Ann’s VOICE is HEARD over the SPEAKER.**

**STICKS (V.O.)**

**(filtered)**

**I show a kill.**

**A CHEER goes up from all those gathered in Strike.**

**033**

**SERGEI**

**That’s five zip.**

**But the cheers die quickly as David’s VOICE is HEARD over**

**the Have Quick channel.**

**DAVID (V.O.)**

**(filtered)**

**Sticks. Break right!! You’re in my**

**shot!**

**Then another VOICE is HEARD over the guard frequency, one with a vaguely familiar accent.**

**JOE (V.O.)**

**(filtered)**

**I show a kill on the Hornet in my sights.**

**138 INT. COCKPIT: LT OLSON’S HORNET 138**

**Sticks selects the guard frequency button and keys the trans-mitter.**

**STICKS (UHF)**

**Hornet...one-eleven. ...The Ehud con-**

**firms. ...Acknowledging my demise!**

**139 INT. COCKPIT: JOE’S IAF FALCON 139**

**Now we recognize the IAF pilot. He is Joseph Mordecai, brother of Debra Mordecai. Joe checks his Heads-Up Display then whips his Falcon into a tight turn, switching the armament selector to the IAF equivalent of the Sparrow missile, a non heat seeker.**

**He waits a moment for the Ehud to acknowledge the switch.**

**140 EXT. AIR-TO-AIR: DAVID’S SUPER HORNET 140**

**David’s Super Hornet is on its side, also in a tight turn.**

**141 INT. COCKPIT: DAVID’S SUPER HORNET 141**

**FRANK (ICS)**

**Looks like we’ll be going head-to-head.**

**...Not a good shot for the heat seeker.**

**...Too far for guns. Suggest Sparrow.**

**034**

**DAVID (ICS)**

**Sparrow it is. ...This guy’s good.**

**Don’t lose sight of him.**

**142 INT. COCKPIT: JOE’S IAF FALCON 142**

**As Joe rolls out of his turn the image of the Super Hornet is seen dancing in and out of the ‘death dot’ on the Falcon’s Heads-Up Display.**

**INTERCUT WITH:**

**143 INT. COCKPIT: DAVID’S SUPER HORNET 143**

**With threat ALARMS SOUNDING, David also rolls out of his turn and the image of the IAF Falcon is seen dancing in and out of the Super Hornet’s ‘death dot.’ David gets a lock on the IAF Falcon.**

**144 INT. COCKPIT: JOE’S IAF FALCON 144**

**Joe gets a lock on the Super Hornet.**

**145 INT. COMBAT DIRECTION CENTER 145**

**Both David and Joe’s VOICES are HEARD over the guard frequency.**

**JOE (UHF)**

**(filtered)**

**Fox One! ...Fox One!**

**DAVID (UHF)**

**Fox One! ...Fox One!**

**Sergei and Data Link Operator exchange looks.**

**146 EXT. BEN GURION INTERNATIONAL AIRPORT – DAY 146**

**The El Al 747 touches down.**

**147 EXT. SERIES OF SHOTS - JERUSALEM – DAY 147**

**Beauty shots of the usual tourist landmarks.**

**148 EXT. HEBREW UNIVERSITY – JERUSALEM – DAY 148**

**Establish.**

**149 INT. LAUTERMAN BUILDING – HALLWAY – HEBREW UNIV. – DAY 149**

**035**

**A door opens and a group of students exit, hugging the books not in their back packs to their chests. Most of the girls glance at David with quick speculative attention as they pass. There is a pause, and then Debra comes out. She carries books under her arm and a sling bag over one shoulder. She freezes as she looks up to see David standing in front of her, wearing an expensive, light weight suit.**

**David is surprised at how awkward he feels. He grins and makes a shrugging, self-deprecatory gesture.**

**DAVID**

**Hello, Debra.**

**Debra stirs and makes a panicky attempt to brush back the wisps of hair at her temples, but the books hamper her. Finally, she recovers, returning David’s grin.**

**DEBRA**

**What took you so long? I had almost**

**given up on you.**

**150 EXT. ENTRANCE TO MORDECAI HOME – DAY 150**

**David and Debra enter a large stone building built in the image of a small Scottish castle.**

**151 INT. MORDECAI DRAWING ROOM – DAY 151**

**Debra, with David following, enters the drawing room, from which the Walled City can be seen in the distance. MRS. MORDECAI is a tall, slim woman with a quiet manner. She looks more like Debra’s older sister than her mother.**

**DEBRA**

**Mother, this is David. He’ll be a**

**guest for dinner.**

**DAVID**

**Please – I don’t want to intrude.**

**MRS, MORDECAI**

**You don’t intrude. ...We will be**

**honored. ...This house is home for most**

**of the boys in Joseph’s squadron.**

**152 INT. MORDECAI DINNING ROOM – NIGHT 152**

**Candlelight gleams on the polished wood of the huge refectory table, large enough to seat sixteen. While Hannah eyes David**

**036**

**suspiciously, Debra’s father, JOSHUA “The Brig” MORDECAI pours wine into David’s silver goblet. Everyone, including Joe, is gathered at one end of the table. Finally, the “Brig” (so named for his call sign, Brigand, or bandit), shoots David an unimpressed frown.**

**BRIG**

**Navy pilot, huh? ...Any combat experi-**

**ence?**

**DAVID**

**Negative. ...Only training exercises.**

**BRIG**

**(dubious)**

***Training* exercises! ...Such as what?!**

**DAVID**

**Well, sir, I graduated number one in my**

**Topgun class.**

**BRIG**

**You were selected for Topgun?**

**DAVID**

**Yes sir.**

**The Brig’s opinion of David is beginning to change. Now it’s Joe who steps up in David’s defense.**

**JOE**

**David’s the pilot from the carrier that**

**tagged me During our recent joint ex-**

**ercise.**

**DAVID**

**Actually, we *killed* each other.**

**Smiling, the Brig looks David over with renewed eyes.**

**BRIG**

**So this is the one?**

**JOE**

**We discovered each others identity when**

**reviewing the ACMI tapes of the exercise.**

**The “Brig” carefully tops off David’s wine goblet.**

**037**

**BRIG**

**So David. What brings you to Israel?**

**DAVID**

**On a three month tour as an intelligence**

**officer, under the military-to-military**

**exchange program.**

**BRIG**

**I see. ...Part of the ‘Tis-wig’ opera-**

**tion, I assume?**

**DAVID**

**Technical Support Working Group. That’s**

**affirmative, sir.**

**BRIG**

**Way the U.S. intelligence community’s**

**been decimated over the years, they’ve**

**got a lot of catching up to do. ...About**

**time they reactivated the program.**

**Once again, the Brig tops off David’s goblet.**

**Hannah frowns, as she notices Debra’s smile of pure delight.**

**153 INT. BRIG’S STUDY – NIGHT 153**

**The Brig hands Joe and David snifters filled with three fingers of brandy. Picking up his own glass, he takes a sip.**

**BRIG**

**As an intelligence officer, what do**

**you know about the objectives, current**

**status, and key players of Al-Qaeda,**

**Hezbollah, and Hamas? ...And what’s your**

**opinion of the Palestinian situation?**

**DAVID**

**Frankly, sir. While I’m up to speed on**

**Al-Qaeda, and ISIS, about all I know about**

**Hezbollah and Hamas is that they’re funded**

**by Iran and seek nothing less than the**

**destruction of Israel.**

**(beat)**

**As for the average Palestinian, I tend**

**to be sympathetic to their plight.**

**The Brig is careful not to register any reaction to David’s statement. He measures his response carefully.**

**038**

**BRIG**

**Much of the world is sympathetic to**

**the plight of the Palestinians, in-**

**cluding most Israelis.**

**154 Ext. KING DAVID HOTEL – DAWN 154**

**Establish.**

**155 INT. KING DAVID SUITE – DAWN 155**

**David snaps awake at the first RING of the TELEPHONE.**

**DAVID**

**(into handset)**

**Hello?**

**Debra’s VOICE is unusually businesslike.**

**DEBRA (V.O.)**

**(filtered)**

**If you’ve no urgent plans for today,**

**I’d like to show you around our small**

**country.**

**156 EXT. WESTERN WALL – DAY 156**

**David and Debra stroll along the large, open area in front**

**of the Western Wall of the Second Temple of King Solomon.**

**DAVID**

**I don’t understand how you knew I’d**

**attempt to get myself transferred to**

**Israel, when I didn’t even know myself?**

**DEBRA**

**The next morning, when Joe told me that**

**you had left your friend’s boat the**

**night before, I knew that I would see**

**you again.**

**(pause)**

**Now that you’re here, you can’t continue**

**staying at the King David.**

**DAVID**

**Why not?**

**DEBRA**

**You have a job to do. ...You cannot be-**

**(MORE)**

**039**

**DEBRA (Cont’d)**

**have like a tourist, even if you could**

**afford it, which is impossible on a mil-**

**itary salary.**

**(beat)**

**We’ll just have to find you an apartment.**

**DAVID**

**Who would do the housework...laundry and**

**cooking? ...I haven’t had much practice**

**at that sort of thing.**

**DEBRA**

**I’ll take care of that.**

**DAVID**

**You would do all that?**

**DEBRA**

**No, silly. I’ll get you a housekeeper!**

**157 EXT. ROAD TO CAESAREA – DAY 157**

**With Debra beside him, David is driving a sports car con-vertible similar to the one he rented in Italy, but of a different color. They are traveling with the top down on a two-lane blacktop, heading towards the coastal ruins of the fortress built for Caesar, by King Herod.**

**DAVID**

**What’s she like?**

**DEBRA**

**One of our leading artists, the rudest**

**person you’ll ever meet...and a dear**

**friend.**

**(beat)**

**The greater the impression you make,**

**the ruder she’ll be, and you’re expected**

**to retaliate in kind. ...So please don’t**

**lose your temper.**

**David shoots her a boyish grin.**

**158 EXT. CAESEREA RUINS – DAY 158**

**Ella’s place is a two story structure, with a restaurant on top and the art gallery on the ground level, both of which rest next to the cool waters of the Mediterranean. Several establishments, mostly restaurants and novelty stores cater-**

**040**

**ing to tourists dot the edge of the ruins. The ruins them-selves consist of tunnels and crumbling walls of what was**

**once a fortress.**

**DEBRA**

**Park around back, next to the boat-**

**house.**

**David parks next to a former boathouse recently converted**

**into an apartment. We later learn that the drab exterior belies the stylish interior.**

**159 INT. ELLA’S PLACE – DAY 159**

**ELLA KADESH wears a tent-like dress. Her make-up seems to have been applied with a trowel and rouge with a spray gun. She removes a thin, black cheroot from her mouth and kisses Debra before turning to study David.**

**DEBRA**

**David Morgan, this is Ella Kadesh.**

**ELLA**

**I had not expected you to be so hand-**

**some. I do not like beauty. It’s often**

**deceptive, or inconsequential. It usually**

**hides something deadly...like the glitter-**

**ing beauty of the cobra or the pretty wrap-**

**per of a candy bar. It contains cloying**

**sweetness and a soft center.**

**(fixing David with**

**her shrewd eyes)**

**No, I prefer ugliness to beauty.**

**DAVID**

**(smiling)**

**Having met you, I can understand.**

**She lets out a crackle of raucous laughter, and claps the cheroot back in her mouth.**

**ELLA**

**Well, now, at the very least we’re not**

**dealing with a chocolate soldier. Come,**

**we’ll have lunch upstairs. Since I own**

**the joint, the price is sure to be right!**

**She places a masculine arm about David’s shoulder and leads him towards the staircase.**

**041**

**160 INT. ELLA’S RESTAURANT – LATER – DAY 160**

**The three are enjoying a lunch of cold fish and poultry, at Ella’s private table. Ella picks up a turkey leg and turns her attention to David.**

**ELLA**

**(to David)**

**Your male bombast, selfish arrogance...**

**(indicating Debra)**

**To you this woman is merely a receptacle**

**for your seething, careless sperm. It**

**matters not to you that she is a promise**

**for Israel’s future, that within her are**

**the seeds of a great writing talent. No,**

**to you she is a rubbing block, a conve-**

**nient means to a ---**

**DEBRA**

**(interrupting)**

**Ella!!**

**David is beside himself with glee. He is completely capti-vated by Ella’s rudeness. Ella turns toward Debra with the lust of battle lighting her eyes.**

**ELLA**

**Your gift for writing is held in trust**

**for mankind. You have a duty to allow**

**that gift to grow and blossom and give**

**forth fruit.**

**She uses the turkey leg like a judge’s gavel, banging the**

**edge of her plate with it to silence Debra’s protest.**

**ELLA**

**Have you written a word since meeting**

**young ‘Mars’ in Rome? I think not.**

**What of the novel we discussed a year**

**ago, at this very table. ...Have your**

**animal passions swamped all else? Has**

**the screeching of your ovaries ---**

**DEBRA**

**(jumping to her feet)**

**Damn you, Ella!!**

**Debra’s cheeks are flushed and her brown eyes snapping. David has one of those “who, me?” grins on his face. Ella rises to her feet.**

**042**

**ELLA**

**Damn me if you will, but you are damned**

**yourself if you do not finish your story**

**of what it’s like growing up and living**

**in Israel.**

**161 EXT. JERUSALEM – NIGHT 161**

**Beauty shots of the city.**

**162 INT. BRIG’S STUDY – NIGHT 162**

**David and the Brig are alone in the den. The Brig is be-**

**hind his desk. David, dressed in blazer, expensive, but lightweight slacks, and a black pullover shirt, is standing respectfully before him.**

**BRIG**

**Spoke to your commanding officer,**

**Captain Miller. By abusing my autho-**

**rity, I’ve managed to get you assigned**

**to me, on a TDY basis.**

**DAVID**

**Why would you want to do that?**

**BRIG**

**I also came up through the ranks by**

**pulling double duty as an intelligence**

**officer. I think there’s a lot I can**

**teach you.**

**(beat)**

**Also, I might be able to get you some**

**flight time, during your stay.**

**DAVID**

**How can you do that?**

**BRIG**

**Never mind how. ...It’ll have to be in**

**the front seat of an F-16 trainer, with**

**an IAF pilot in the rear. ...But if you**

**show proficiency, you might get one or**

**two solo flights.**

**(beat)**

**You’ll have to brush up on your Hebrew.**

**DAVID**

**Sir, I don’t know what to say. Thank**

**you.**

**043**

**The “Brig” opens a military jacket marked SECRET.**

**BRIG**

**Says here that, ‘after the death of your**

**parents at the hands of a drunk driver,**

**you became the sole heir to the Morgan**

**Group fortune. That you’re conservative-**

**ly estimated to be worth in the neighbor-**

**hood of one-hundred million U.S. dollars.**

**...That when all the trust funds kick in,**

**that sum could increase to several bil-**

**lion.’ Shipping, refineries, luxury**

**hotels. ...I had no idea you were *that***

**Morgan.**

**(pause)**

**Such wealth makes you a prime target for**

**terrorist kidnappers.**

**DAVID**

**Sir, what do you suggest?**

**BRIG**

**All I can tell you is just be extremely**

**careful. And refrain from letting anyone**

**know that you are wealthy.**

**DAVID**

**That go for Debra?**

**BRIG**

***That* goes for *everyone!***

**163 EXT. MEDITERRANEAN BEACH – CAESAREA – DAY 163**

**Debra and Hannah are coming out of the cool, Mediterranean waters and start walking towards David and Joe.**

**164 ANOTHER ANGLE 164**

**David and Joe are seated on a nearby rock with the ruin of a Roman aqueduct FRAMED in the BACKGROUND.**

**JOE**

**My wedding is only a few weeks away.**

**Be grateful if you’ll stand up with me.**

**Fly my wing while I take on the target.**

**DAVID**

**Be a great honor.**

**044**

**JOE**

**Hannah’s an orphan, so we’re undertak-**

**ing all the arrangements.**

**DAVID**

**What about a honeymoon.**

**JOE**

**Haven’t given it any thought. ...Perhaps**

**a few days at a luxury resort in Elat.**

**DAVID**

**How ironic. My friend’s yacht, the**

**Princess, is in Elat, perhaps I can**

**prevail upon him to take us aboard for**

**a few days.**

**JOE**

**That would be great.**

**165 ANOTHER ANGLE 165**

**Hannah and Debra arrive. Debra settles on the rock, between the two men. She turns to David.**

**DEBRA**

**How’s your Hebrew coming?**

**David sheepishly picks up the text book and, without missing**

**a beat, Joe assumes the role of teacher.**

**JOE**

**What does *pilpel* refer to?**

**DAVID**

**Pilpel is pepper. ...*Afterburner!***

**JOE**

**Beseder.**

**DAVID**

**Beseder is the equivalent of our *‘roger.’***

**JOE**

**No. I mean, yes. I mean I was just**

***‘rogering’* the fact pilpel refers to**

**afterburner.**

**(beat)**

**Now...In *lighting* the target, what’s the**

**(MORE)**

**045**

**JOE (Cont’d)**

**biggest difference between American and**

**Israeli tactics?**

**DAVID**

**We tend to light the target with the**

**same aircraft that fires the missiles;**

**whereas, the IAF tends to use *two* air-**

**craft for the same job.**

**Joe’s expression indicates he’snot sure he likes David’s tone.**

**JOE**

**(defensively)**

**We find that, using two aircraft fly-**

**ing one behind the other, with the**

**trailing aircraft lighting the target,**

**produces the best results.**

**It’s then that Hannah holds up a reflex digital camera and focuses on the threesome.**

**166 OPTICAL: DIGITAL CAMERA (REFLEX) IMAGE 166**

**HANNAH (V.O.)**

**Everyone look this way and smile.**

**Debra half turns to laugh into David’s face as the picture**

**is recorded on the camera’s memory board.**

**FREEZE FRAME PICTURE**

**(FOR A BEAT)**

**167 BACK TO SCENE 167**

**HANNAH**

**I’ll email each of you a copy.**

**168 EXT. MONTEFIORE QUARTER – EARLY EVENING 168**

**Above the Hinnon Canyon, the Quarter was rebuilt as an integrated whole, all of it clad in golden Jerusalem stone. It is now a series of expensive town-houses, a favorite of Israeli’s wealthy artist community.**

**169 INT. MONTEFIORE HOME – EARLY EVENING 169**

**The interior is lavishly modernized with tall cool rooms, mosaic bathrooms, a 50 inch LED HD television hanging on the**

**046**

**wall of the living room, den, and both bedrooms; together**

**with a spacious private terrace.**

**DAVID (V.O.)**

**I understand there was an explosion in**

**one of the underground hangar bays, this**

**morning? ...Killed a maintenance worker.**

**DEBRA (V.O.)**

**How did it happen? Did you know the**

**worker?**

**170 INT. TERRACE 170**

**David, Debra, Joe and Hannah are seated around a patio table, on the terrace.**

**JOE**

**Seen him around. One of those freak**

**accidents. Cleaning the concrete floor**

**in one of the hanger bays with a flamm-**

**able solvent. Spark set it off. Died**

**from burns, on the way to the hospital.**

**HANNAH**

**What a horrible way to go.**

**DAVID**

**He’s better off dead.**

**Hannah searches David’s face with curiosity, her expression transfixed.**

**DEBRA**

**That’s a callous thing to say!**

**JOE**

**I think what David means is, what kind**

**of life would he have, had he survived?**

**DAVID**

**Joe’s right, death isn’t the worst of**

**it. Death is natural, the logical con-**

**clusion of things. It’s the torn and**

**broken flesh that lives, which appalls**

**me. Death has a sort of dignity while**

**the maimed are obscene.**

**HANNAH**

**That’s cruel.**

**047**

**171 INT. BEDROOM – HANNAH’S APARTMENT – NIGHT 171**

**The lovers are lying in bed. Joe is on his back, staring at the ceiling, obviously in deep thought. Finally, he rolls onto his side facing Hannah.**

**JOE**

**You don’t like David, do you?**

**HANNAH**

**(taken aback)**

**What makes you think that?**

**JOE**

**Your eyes when David was describing**

**the plight of the maimed and disfigured.**

**I’ve seen that look before.**

**HANNAH**

**How do you expect me to react? Would**

**you consider leaving me, if I were dis-**

**figured?**

**JOE**

**Of course not.**

**HANNAH**

**That’s easy to say, until you’re put to**

**the test. ...But you’re right. There’s**

**somehing about David that disturbs me.**

**(beat)**

**I just don’t want you falling under his**

**spell... to be like him. He walked out**

**on Debra in Rome and I’m not convinced**

**that he wouldn’t do it again.**

**172 INT. MONTEFIORE BEDROOM – NIGHT 172**

**David and Debra are in bed.**

**DAVID**

**I suppose you think we will eventually**

**get married?**

**DEBRA**

**Marriage is something that should not be**

**taken lightly. And face it, you’re not**

**the finest marriage material in the world.**

**In Rome, all you wanted was to get laid.**

**(MORE)**

**048**

**DEBRA (Cont’d)**

**Didn’t matter who, long as she was at-**

**tractive. I thought you were conceited,**

**selfish, spoiled and arrogant.**

**DAVID**

**(feigned disbelief)**

**Conceited? Selfish? Spoiled? Arrogant!**

**DEBRA**

**(smiling)**

**We were of different mindsets. Yours was**

**that sex may lead to love, instead of love**

**leading to sex. Oh, you’ve changed some-**

**what. Mere fact you’re here, *proves* that.**

**DAVID**

**You don’t want to marry me?**

**David doesn’t know whether to be happy or disappointed.**

**DEBRA**

**Let’s make that decision when we’re both**

**comfortable enough with ourselves, so**

**that there’s no need to second guess each**

**other’s answer.**

**This is a little deep for David, who reverts to his basic instincts. He moves his hand to her breasts, kisses her on the neck, and works his way down.**

**DAVID**

**Sounds like a wise decision.**

**DEBRA**

**(her thoughts**

**elsewhere)**

**David?**

**Her tone causes him to stop and look her in the eye.**

**DEBRA**

**You really mean what you said this after-**

**noon? ...About death and the maimed?**

**DAVID**

**Of course. It’s a fact of life. Take**

**the sable antelope. Beautiful animal.**

**They run in herds. But when one of**

**(MORE)**

**049**

**DAVID (Cont’d)**

**them is hurt... wounded by a hunter or**

**mauled by a lion, the lead bulls turn**

**on it and drive it from the herd. Just**

**like our society, beauty is rewarded.**

**The maimed and ugly are outcasts.**

**Under the covers, Debra rolls her naked body on top of David’s and playfully plants several kisses about his neck and chest.**

**DEBRA**

**That’s a terrible attitude.**

**BEGIN: SERIES OF SCENES, CUT TO A MUSICAL THEME.**

**173 EXT. MONTEFIORE PLAZA – AFTERNOON 173**

**An AERIAL SHOT establishes the large open area in front of**

**the Montefiore carriage, next to the windmill. The large plaza is filled with well over one hundred guests whose eyes are focused on the wedding chuppah, a canopy with religious and fertility symbols printed in blue and gold.**

**174 ANGLE FROM GROUND LEVEL – WEDDING SITE 174**

**The Rabbi finishes the benediction and Hannah and Joe drink from the goblet of wine, the Walled City FRAMED in the BACKGROUND. Joe turns to Hannah, her face veiled, and he places the plain gold ring upon her right forefinger.**

***MUSIC SOFTENS***

**JOE**

**Behold, you are consecrated unto me**

**by this ring, according to the law of**

**Moses and Israel.**

**Joe breaks the glass under his heel and the SHARP CRUNCH is the signal for an outburst of music, song and gaiety.**

***MUSIC UP***

**175 EXT. SUNSET OVER JERUSALEM – EVENING / NIGHT 175**

***SERIES OF SHOTS* show the beauty of Jerusalem as the sun sets on familiar landmarks.**

**176 EXT. MONTEFIORE PLAZA – NIGHT 176**

**The chuppah has been removed and the wedding site is now one big dance floor, as young and old join in for a traditional**

**050**

**Israeli folk dance. David has little trouble picking up the step. Soon he is doing so well as to attract the attention**

**of numerous admirers … all female.**

**177 EXT. AIR-TO-AIR SEQUENCES – HELICOPTER – DAY 177**

**The Morgana Princess helicopter thumps its way over water.**

***SUPERIMPOSE: THE GULF OF AQABA***

***ENTERING THE RED SEA***

***END OF SERIES OF SCENES CUT TO A MUSICAL THEME.***

**178 INT. HELICOPTER – DAY 178**

**David is at the controls in the right seat, with Joe in the left seat.**

**DAVID**

**The ‘*boat’* is headed for Mumbai, India,**

**with ports of call at Port Victoria in**

**the Seychelles, and Malé in the Maldives**

**Islands. ...However, we’ll depart by heli-**

**copter before she enters the Gulf of Adin.**

**JOE**

**What’s in the Seychelles, the Maldives**

**Islands, and Bombay that could possible**

**interest your uncle?**

**DAVID**

**He owns some luxury resorts in the Sey-**

**chelles and Maldives. In Mumbai, he’s**

**having the ships’ electronics updated.**

**JOE**

**Does he own many luxury hotels?**

**DAVID**

**Probably the third or fourth largest lux-**

**ury resort and casino owner in the world.**

**179 INT. REAR SECTION OF MORGANA PRINCESS HELICOPTER – DAY 179**

**In the rear are Debra, Hannah, the “Brig” and Mrs. Mordecai.**

**DAVID (V.O.)**

**If you ask me, it’s a little unusual,**

**(MORE)**

**051**

**DAVID (V.O.)**

**having your parents aboard, during your**

**honeymoon.**

**JOE (V.O.)**

**Inviting them was the only way I could**

**get us, including you, a week’s leave!**

**180 EXT. MORGANA PRINCESS – DAY 180**

***SUPERIMPOSE: THE RED SEA***

**Entering the Red Sea, the huge yacht is holding a steady course as the helicopter settles onto the helipad.**

**181 INT. MAIN SALON OF YACHT – DAY 181**

**David leads the wedding party into the luxurious 30 foot by**

**45 foot salon.**

**The party is greeted by the same head Steward we met during the previous visit.**

**STEWARD**

**Mister Morgan! Welcome. Your uncle**

**has been asleep ever since we left Elat.**

**I’m afraid the flight from Los Angeles**

**and the time difference has taken its**

**toll.**

**(beat)**

**But he will meet you for dinner promptly**

**at 8:00 p.m.**

**182 INT. INSIDE PASSAGEWAY – DAY 182**

**David shows the General and Mrs. Mordecai their stateroom, handing each of them a key card to unlock their cabin door. The senior Mordecais enter the plush stateroom and close**

**the door behind them.**

**The stateroom directly opposite theirs is the one previously assigned to Hannah. David hands Joe the card key and Hannah enters. Joe hangs back to commiserate with David. But Han-**

**nah grabs the front of his shirt and jerks her new husband into the stateroom, firmly closing the door.**

**Alone, David and Debra move down the passageway to the next stateroom.**

**052**

**DAVID**

**(raising voice)**

**Now, Debra. This will be your room,**

**next to your parents. Mine will be the**

**one opposite yours.**

**Debra opens and closes the stateroom door, with enough**

**sound to be heard in her parents’ cabin. Then she opens**

**the door to the stateroom across the corridor. With sup-pressed laughter at their own wickedness, the two disappear inside.**

**183 INT. MAIN SALON – EVENING – NIGHT 183**

**Paul Morgan sits at the head of the main salon dining table. Under the watchful eye of the Steward, three Waiters are serving salads and pouring an expensive chardonnay wine.**

**PAUL**

**I’m going to update the Morgana’s tele-**

**communications system so that I can con-**

**duct more and more of my business on-**

**board.**

**BRIG**

**What kind of updates?**

**PAUL**

**The usual. For instance, a satellite**

**communication system based on the time**

**code, frequency hopping technology, cur-**

**rently used by the U.S. military, which**

**will allow me to conduct secure phone**

**and email transmissions with my world-**

**wide offices.**

**184 INT. BRIDGE OF MORGANA PRINCESS – NIGHT 184**

**The CAPTAIN and FIRST OFFICER are the only ones on the fully automated, high tech bridge. Suddenly two well tanned men dressed as cabin boys storm onto the bridge and point their MAC-10 machine pistols at the heads of the two crew members.**

**Then BASSAM ABU JIHAD and the younger MUNIR IBEN JIHAD enter. Abu Jihad barks a command to Munir.**

**ABU JIHAD**

**(in Arabic – subtitled)**

**Keep the same course.**

**(MORE)**

**053**

**AQBU JIHAD (Cont’d)**

**(to the others)**

**Come with me. And remember, Morgan**

**Group will pay plenty for the release**

**of Paul Morgan! ...But we must take**

**him alive.**

**The 1ST HIJACKER and 2ND HIJACKER follow Abu Jihad from**

**the bridge.**

**185 INT. GALLEY – MORGANA PRINCESS – NIGHT 185**

**Known to the crew as hired cabin boys, the three kidnappers enter the galley from the service entrance, pointing their MAC-10s at the heads of the three Waiters and two Cooks.**

**186 SALON 186**

**Having finished the appetizers and salads, Paul Morgan**

**pushes a button on the table that signals the galley.**

**187 GALLEY 187**

**As the BUZZER RINGS, the three hijackers, dressed in the waiter’s uniforms, plunge their knives into the throats of**

**the tied and gagged galley staff.**

**188 SALON 188**

**The Steward is pouring another expensive Chardonnay in anti-**

**cipation of the fish dish when three white-jacketed “waiters” enter, each carrying a large copper salver. Filling David’s glass, the Steward glances over at the approaching *waiters.* Instead of being half full, with room to breathe, David’s glass is filled to the brim ...and then some. David notices the puzzled expression on the Steward’s brow, as the *waiters* come closer to the table.**

**STEWARD**

**(to the waiters)**

**What’re *you* doing in here?!!**

**David transfers his look from the Steward to the waiters.**

**189 ANGLE ON ABU JIHAD 189**

**DAVID**

**(yelling)**

**Pilpel ! Pilpel !**

**David springs from his chair and lunges at Bassam Abu Jihad.**

**054**

**Recognizing the Hebrew vernacular for *afterburner,* Joe and**

**the Brig instinctively follow David into action. David**

**slams into Abu Jihad, throwing him off balance.**

**The First and Second Hijackers jerk the covers off their salvers and come up with the hidden MAC-10s and grenades, stopping the Brig and Joe in their tracks, a mere six feet from their goal.**

**Paul Morgan pushes the women under the table, out of the**

**line of fire.**

**190 ANGLE ON DAVID 190**

**The momentum of David’s body smashing into Abu Jihad has knocked the Salver from the kidnapper’s hands, the machine pistol and grenade falling to the deck, near the feet of**

**the Steward.**

**191 BACK TO SCENE 191**

**The Brig and Joe hold their positions, the barrels of the machine pistol pointed at their heads.**

**David and Abu Jihad are slugging it out on the deck.**

**Seizing the moment, the Steward quickly bends down, picks up the grenade dropped by Abu and pulls the pin. He holds it high over his head, his fist keeping the spring-loaded lever in place.**

**STEWARD**

**(shouting)**

**Drop your weapons!!**

**The First and Second Hijackers act in unison, swinging their pistols at the Steward. The CLATTERING THUNDER of AUTOMATIC FIRE is deafening.**

**A stream of bullets slash through the body of the Steward**

**and the grenade falls from his hand, hitting the deck with**

**a THUD!**

**Their attention diverted, the Brig and Joe slam their**

**bodies into the hijackers who are firing the weapons.**

**192 ANGLE ON DAVID 192**

**Struggling with Abu Jihad on the deck, their hands at each other’s throats, David senses what has happened. Quickly,**

**055**

**he rolls onto his side, putting the pirate between him and**

**the grenade. The grenade EXPLODES with a DEAFENING SOUND!**

**193 EXTREME CLOSE-UP: 193**

**Debra starts to turns her head away from the coming explosion.**

**194 EFFECT 194**

**The SCREEN BURSTS into a kaleidoscope of COLOR, with orange and red hues, lasting from 12 to 24 frames.**

**195 ANGLE ON DAVID 195**

**The back of Abu Jihad’s white jacket is blackened and torn**

**by the grenade fragments and his hands relax their grip on David’s throat. David climbs to his feet, uninjured. He shakes his head and yawns in an attempt to restore hearing.**

**196 ANGLE ON BRIG & JOE 196**

**Additional grenades hit the deck as the Brig and Joe strug-**

**gle over the machine pistol held by the hijackers. But**

**these grenades are safe, as their pins are still intact.**

**Joe is struggling to get the MAC-10 out of the fist of the Second Hijacker when pressure is inadvertently applied to**

**the trigger. Bullets spew wildly from the barrel.**

**197 ANGLE: SALON 197**

**David, who has just managed to get to his feet, immediately hits the deck as bullets rip wildly into the expensive wood-work and glassware of the luxurious salon. The SOUNDS of destruction are DEVASTATING!**

**Finally, the Brig wrestles the machine pistol from the First Hijacker and fires on the Second Hijacker. Bullets slam**

**into the Second Hijacker and he is literally *dead* on his**

**feet! As the dead man sinks to the deck, with comic sim-plicity, Joe takes possession of his MAC-10.**

**The Brig’s concentration diverted, the First Morgana Hi-**

**jacker dives for the nearby grenade on the deck and pulls**

**the pin. An alert Paul Morgan leaps for the hand holding**

**the grenade and despite his wounds manages to close both of his hands over the hijacker’s right fist, holding the**

**spring-loaded lever in place.**

**056**

**Joe and the Brig come to the aid of Paul. Brig puts an**

**arm lock on the man while Joe grabs the pin from the fore-finger of the hijacker’s left hand and forces it back into place on the grenade.**

**198 ANGLE ON DAVID 198**

**David is on his feet. He moves to scoop up the pistols dropped by Joe and the Brig in their desperate attempt to**

**Re-pin the grenade. Just as he gets his hands on one of**

**the MAC-10s, Munir Iben Jihad bursts into the salon, his**

**own machine pistol ready to fire!**

**Spotting Munir, David rolls across the deck, trying at the same time to bring the MAC-10 to bear. Seeing David as the only immediate threat, Munir Iben Jihad opens fire.**

**The expensive teakwood deck erupts around David as it is ripped apart by bullets being hurtled from the machine**

**pistol.**

**Rushing his shots, Munir is aiming blindly at David, his finger pressed against the trigger in a frenzy of terror a**

**nd anger. Then, sensing possible danger, he turns sideways**

**in an attempt to present a smaller target.**

**Although off balance, David finally gets his finger inside the trigger guard.**

**The target is small, but not small enough. Hot lead rips**

**open the young kidnapper’s stomach entering from the right side, but missing the spine.**

**Munir Iben Jihad drops his MAC-10 and clutches his stomach with both hands in an attempt to keep his guts from falling**

**to the deck. He drops to his knees, then hits the deck face first, obviously in great pain.**

**At the same time, Bassam Abu Jihad manages to crawl over to where his MAC-10 is resting on the deck, next to where the grenade exploded. He manages to wrap his finger around the trigger just as David swings his weapon towards him.**

**199 ANGLE ON DAVID AND BASSAM 199**

**Still flat on his back, Abu Jihad starts to bring his MAC-10 to bear when he thinks better of it. The barrel of the wea-**

**pon in David’s hands is pointed squarely at his forehead.**

**Resigned to defeat, Abu lets his pistol fall to the deck.**

**057**

**The young hijacker finally relaxes the grip on his stomach, eventually to assume room temperature.**

**ABU JIHAD**

**(to David)**

**You have killed my only son!**

**Suddenly, from off stage, Joe’s VOICE is HEARD crying out.**

**201 ANGLE ON JOE 201**

**JOE**

**Oh, my God! ...No! ...No!!**

**Joe stands like a colossus, with his thick powerful legs astride, his head thrown back and his face turned to the ceiling; but his eyes are tight-closed and his mouth forming**

**a silent cry of agony. He holds Hannah’s torn and ravaged body in his arms.**

**202 BACK TO SCENE 202**

**Angrily, David raises the MAC-10 and prepares to follow Abu Jihad’s advice when the Brig wraps his fist around the barrel.**

**BRIG**

**No, David!**

**David finally relaxes and lowers the weapon, surrendering it to the General, who also takes possession of Bassam’s MAC-10.**

**203 ANGLE ON PAUL MORGAN 203**

**Mrs. Mordecai, uninjured, is helped to her feet by Paul Morgan. She rushes into her husband’s arms.**

**204 ANGLE ON DAVID 204**

**With the General’s attention divided between his wife and**

**Abu Jihad, David seeks out Debra.**

**He finds her under the table. Her head is turned away. She seems unhurt. He drops to his knees beside her. Then he notices the blood congealing on the temple and back of her head. He timidly touches her shoulder.**

**DAVID**

**Debra. ...Are you alright?**

**She turns to face David’s VOICE. But her eyes fail to focus**

**058**

**on her lover.**

**DEBRA**

**I can’t see!**

**(groping for him)**

**Oh, David! ...I’m blind!!**

**205 INT. BRIDGE: MORGANA PRINCESS – NIGHT 205**

**Paul Morgan enters to find that the Captain and First Offi-**

**cer have been shot in the back. He takes control of the**

**yacht and after checking the global positioning satellite (GPS) indicator, gets on the radio.**

**206 EXT. HELIPORT: MORGANA PRINCESS – NIGHT 206**

**The Morgana Princess helicopter lifts off.**

**207 EXT. HADASSAH HOSPITAL – DAY 207**

***SUPERIMPOSE: HADASSAH HOSPITAL***

***JERUSALEM, ISRAEL***

**208 INT. DR. EDELMAN’S OFFICE – HADASSAH – DAY 208**

**DR. EDELMAN is showing the “Brig” a series of back-lit X-rays.**

**DR. EDELMAN**

**The eyes were untouched and there is**

**no damage to her facial features, how-**

**ever, the trauma is here---**

**He touches a hard, frosty outline in the smoky gray swirls**

**of the X-ray plate.**

**BRIG**

**Look, Dr. Edelman! ...The bottom line!**

**...Is it permanent?**

**The surgeon switches off the scanner and pulls out a pad**

**and pencil and boldly begins sketching an optical chart.**

**DR. EDELMAN**

**I’m afraid so.**

**209 EXTREME CLOSE-UP 209**

**Edelman has drawn: eyeballs, brain and optical nerves, as seen from above.**

**059**

**DR. EDELMAN (O.S.)**

**The optical nerves, one from each eye**

**run back into this narrow tunnel of**

**bone where they fuse, and then branch**

**again to the opposite lobes of the brain.**

**It’s here the grenade fragment is lodged.**

**He slashes the point of his pencil through the point where**

**the nerves fuse.**

**210 BACK TO SCENE 210**

**BRIG**

**Both eyes?**

**DR. EDELMAN**

**She has no recognition of shape or color,**

**light or darkness. All indications are**

**that the nerve is severed. There is no**

**technique known to medical science which**

**will restore that.**

**BRIG**

**Have you told her?**

**DR. EDELMAN**

**I was rather hoping you would.**

**211 INT. RECOVERING ROOM – HADASSAH – DAY 211**

**In her hospital bed, Debra’s hand spasms convulsively, like**

**a wounded animal. But then the Brig circles the small**

**tense hand in his big bony fist.**

**DEBRA**

**Permanently?**

**BRIG**

**Afraid so.**

**DEBRA**

**Where’s David?**

**BRIG**

**Helping Joe with the funeral arrange-**

**ments for Hannah. ...Should be here**

**shortly.**

**DEBRA**

**I need to leave here now!**

**060**

**212 EXT. HADASSAH HOSPITAL – LATE AFTERNOON 212**

**To establish the time of day.**

**213 INT. HADASSAH HOSPITAL 213**

**The RECEPTIONIST at the desk is brusque and preoccupied.**

**RECEPTIONIST**

**Miss Mordecai has been discharged.**

**David shoots Joe a puzzled look.**

**JOE**

**Must’ve taken her home.**

**214 INT. BRIG’S STUDY – EARLY EVENING 214**

**The General is behind his desk. Joe stands beside David.**

**BRIG**

**She’s not here.**

**DAVID**

***Where*, then?**

**BRIG**

**I promised I wouldn’t tell you.**

**David is stunned. He looks to Joe, but Joe is equally shocked.**

**DAVID**

**I don’t understand?**

**BRIG**

**She doesn’t want your pity or sympathy.**

**She feels that in a week, a month, may-**

**be a year, you’ll start to feel trapped.**

**Tied to a blind woma. ...She wants it to**

**end now … swiftly...mercifully.**

**DAVID**

**I’ll find her.**

**BRIG**

**She asked me to make you promise not to.**

**(beat)**

**If you refused, I was to tell you this.**

**(MORE)**

**061**

**BRIG (Cont’d)**

**...’There is a beautiful animal called**

**the sable antelope, and sometimes one**

**of them is wounded by a hunter or maul-**

**ed by a lion – ‘**

**The words are as painful as the cut of a whiplash.**

**215 EXT. AIR-TO-AIR SEQUENCES – DAY 215**

**High above the Negev, two F-16 Falcons are in a tight echelon, with David flying Joe’s wing.**

**216 INT. COCKPIT: JOE’S F-16 216**

**Joe keys his UHF transmitter,**

**JOE**

**I hereby proclaim you as proficient**

**in the F-16, as I am. As of now,**

**you’re an honorary member of Squadron**

**Twelve of the Israeli Air Force.**

**217 INT. COCKPIT: DAVID’S F-16 217**

**A jubilant David keys his UHF transmitter.**

**DAVID**

**It’s an honor.**

**218 INT. AIRBASE OFFICE – DAY 218**

**Colonel WEIZMAN enters General Mordecai’s Office.**

**WEIZMAN**

**I hear our exchange intel officer quail-**

**fied in the F-16 with a top score. Too**

**bad he’s not one of ours.**

**(beat)**

**By the way, when is his current assign-**

**ment up?**

**BRIG**

**He returns to the States in a couple**

**weeks.**

**WEIZMAN**

**Shame...he’s turning out to be a fine**

**intelligence officer.**

**062**

**BRIG**

**Speaking of intelligence, our drones**

**spotted several Pantsir-S1 air defense**

**systems being trucked towards the Syrian**

**towns of Palymyra and Masyaf.**

**WEIZMAN**

**Masyaf? ...Isn’t that where Syria’s ad-**

**vanced ballistic missiles are stored?**

**BRIG**

**It is.**

**WEIZMAN**

**Those missiles are meant for Israel.**

**...Retaliation for our recent airstrikes**

**against the Assad’s regime.**

**BRIG**

**We should’ve taken out that target a**

**long time ago.**

**219 EXT. CAESAREA RUINS – DAY 219**

**David pulls in and parks behind Ella’s Place, next to the converted boathouse.**

**220 EXT. ELLA’S PLACE – VERANDA – DAY 220**

**Ella sits before her easel, her vast overalls covering her like a circus tent.**

**ELLA**

**Been expecting you. ...Wondered when**

**you’d get around to paying me a visit.**

**DAVID**

**I want to know where she is. I want**

**to talk to her.**

**ELLA**

**She won’t agree to that.**

**DAVID**

**Why?**

**ELLA**

**She isn’t strong enough. If you came**

**near her, she would cave. She believes**

**that would only result in misery.**

**063**

**DAVID**

**I had nothing before I met her, and I**

**have nothing now.**

**ELLA**

**That will change. Young emotions heal**

**swiftly as young flesh. She wants only**

**happiness for you. ...She loves you so**

**much that her gift to you is - freedom.**

**Stunned, David is very near to admitting defeat.**

**DAVID**

**At least give her a message from me?**

**ELLA**

**I don’t think –**

**DAVID**

**Please, Ella. Just one message. You**

**don’t know how hard this is for me. I’m**

**not an emotional person. ...I need your**

**help! ...Please?!**

**Slowly, she nods.**

**DAVID**

**Tell her that my love is big enough to**

**rise above this thing. ...Tell her that**

**I want a chance to try. ...We deserve**

**that chance.**

**Ella is surprised. She stifles a tear.**

**ELLA**

**All right.**

**DAVID**

**And you’ll give me her answer?**

**ELLA**

**How do I reach you?**

**He pulls out a pen and note pad, and writes a number.**

**DAVID**

**This is my cell number.**

**221 EXT. ELLA’S PLACE 221**

**064**

**David fires up the convertible and heads for home.**

**222 ANGLE ON JETTY 222**

**As the SOUND of the convertible recedes, Ella walks down the steps and circles around towards the boathouse, located in back.**

**223 INT. BOATHOUSE – DAY 223**

**The boathouse interior has been stripped and repainted white. The furniture is simple and functional. The rugs on the stone floor are for warmth. A large bed is built into a curtained alcove beside the fireplace.**

**The scar on Debra’s temple is a glazed pinkish white against the deeply tanned skin and no bigger than a snowflake.**

**DEBRA**

**Now, you can tell me what has you fidg-**

**eting around in your seat, and drumming**

**your fingers on the arm of the chair.**

**ELLA**

**He came. He came to see me. I didn’t**

**tell him where you were.**

**Debra shuts off the tape-recorder used to dictate her book.**

**DEBRA**

**(fighting emotions)**

**What did he want? ...What did he say?**

**ELLA**

**He had a message for you.**

**224 EXT. IAF UNDERGROUND HANGAR – DAY 224**

**David and Joe, in full flight gear, are overseeing the armament of their aircraft.**

**Belts of 20MM ammunition are being loaded behind the multi-barrel cannons. Both aircraft carry two Mark-83, 1,000 pound, general purpose bombs configured with Paveway III laser guid-ance kits. They also carry a jamming pod. Both aircraft have replaced the Shafir IR wingtip heat seekers with Ehud ACMI pods.**

**DAVID**

**20mm cannons; two 1,000 pound bombs--**

**065**

**JOE**

**--laser guidance kits; laser design-**

**nators and jamming pods? The only thing**

**missing are the Shrikes and of course**

**the heat-seekers, which have been re-**

**placed by the Ehud pods.**

**(beat)**

**Isn’t all this armament a little unusu-**

**al for a training exercise?**

**JOE**

**Exercise or not, rarely does the IAF**

**launch an aircraft without a full compli-**

**ment of weaponry. We cannot afford to**

**be caught...how do you say...flatfooted.**

**DAVID**

**Couldn’t your father get his head handed**

**to him for letting me participate??**

**David’s cell phone RINGS. He fumbles in one of his zippered flight suite pockets and finally comes up with it.**

**DAVID**

**(into cell phone)**

**Morgan.**

**INTERCUT WITH:**

**225 INT. ELLA’S PLACE – VERANDA 225**

**Ella is on her cell phone.**

**ELLA**

**I gave her your message.**

**DAVID**

**What did she say?**

**ELLA**

**She didn’t say anything.**

**DAVID**

**She must have said something!**

**ELLA**

**She said...and these are her exact**

**words, ...’The dead cannot speak with**

**the living. ...For David, I died along-**

**side Hannah.’**

**066**

**Suddenly, the KLAXON SOUNDS, and Joe shouts out!**

**JOE (O.S.)**

**Come on, Davey. ...It’s *show time!!***

**DAVID**

**(into cell phone)**

**I have to go. ...Thanks for trying.**

**ELLA**

**Goodbye, David.**

**226 EXT. GROUND-TO-AIR SEQUENCES – F-16 FLIGHT – DAY 226**

**Heading out to sea, two F-16 Falcons, flying in a combat spread, SCREAM over Israel’s ancient Khan al-Undam site, in the old city of Acre, located on the northern extremity of Haifa Bay.**

***SUPERIMPOSE: OFF THE NORTHERN***

***COAST OF ISRAEL***

**227 INT. COCKPIT: JOE’S F-16 – DAY 227**

**Joe keys his UHF transmitter.**

**JOE (UHF)**

**Mustang Two...lead. Go covered.**

**INTERCUT WITH:**

**228 INT. COCKPIT: DAVID’S F-16 228**

**David punches button for the IAF’s version of the Frequency Hoping Channel.**

**DAVID FHC)**

**Go ahead Mustang Lead.**

**JOE (FHC)**

**Just received a datalink. Photos from one**

**of our drones over Syria indicates that**

**two advanced ballistic missiles, capable**

**of hitting any part of Israel, are being**

**fueled. ...That usually means an immediate**

**launch. ...You’re to return to base and**

**I’m to proceed to the target.**

**DAVID (FHC)**

**By yourself?**

**067**

**JOE (FHC)**

**Strike is sending backup.**

**DAVID (FHC)**

**I’m still following you to the target.**

**JOE (FHC)**

**Not without specific authorization by**

**the Prime Minister and the President of**

**the United States.**

**DAVID (FHC)**

**Damit! ...We’re both fueled, properly**

**Armed...and wasting time!**

**JOE (FHC)**

**Well...Since you put it that way…**

**229 INT. AIR TRAFFIC CONTROL CENTER – DAY 229**

**The Brig has been listening to David and Joe’s secured frequency hopping radio traffic on one of the Control ATC speakers.**

**BRIG**

**(furious)**

**Damnit! ...Son or no son. I’m going**

**to court martial him!**

**230 EXT. GROUND-TO-AIR SEQUENCES – DAY 230**

**With the EHUD pods attached, two IAF *Strike* Falcons SCREAM across Israel’s northern border and disappear into the storm clouds ahead.**

**231 EXT. TOWN OF MASYAF, SYRIA – DAY 231**

**SIRENS wind up to speed as technicians and soldiers race to their assigned launch positions.**

***SUPERIMPOSE: SYRIAN LAUNCH SITE***

**The two missiles preparing for launch are surrounded by the Russian built S-300 and the Pantsir-S1 air defense systems.**

**The tall missiles are launched from the ground, off the back of the 22 wheeler, 40 ton semi trailers built specifically**

**to transport and launch the deadly, long range missiles.**

**232 SERIES OF SHOTS – PANTSIR-S1/S-300 AIR DEFENSE SYSYEMS 232**

**068**

**Carefully embedded among civilian homes, the deadly air defense rockets are located throughout the town.**

**233 COCKPIT: DAVID’S POV – DAY 233**

**David keys his Frequency Hopping Channel.**

**DAVID (FHC)**

**How do we know these missiles are aimed**

**for Israel?**

**JOE (FHC) (V.O.)**

**Can’t take a chance they’re not. What-**

**ever their target, it can’t be good for**

**the American collation.**

**Suddenly, David’s threat receivers start BEEPING their**

**alarm. Despite the daylight hour, due to the overcast,**

**tracer rounds are visible on the horizon.**

**234 EXT. GROUND-TO-AIR SEQUENCES – DAY 234**

**With two separate, THUNDEROUS CLAPS, the Falcons approach**

**low on the southern horizon. In a single line, overhead**

**they PASS the CAMERA, three miles apart, as they close on**

**the target.**

**235 COCKPIT: DAVID’S F-16 235**

**The “death dot” on the HUD changes constantly according to**

**the aircraft’s speed, height, and angle-of-attack.**

**Suddenly the TONE of the THREAT RECEIVERS changes pitch.**

**DAVID (FHC)**

**Pantsirs are *radiating!***

**JOE (FHC) (V.O.)**

**We’ll light the missile targets for each**

**other. ...Since I’m in the lead, you’ll**

**light the first target and then we’ll**

**circle and switch places for the second**

**attack.**

**David flips a switch, adjusts the laser, then keys his radio transmitter.**

**DAVID (FHC)**

**First target is lit.**

**069**

**236 AIR-TO-AIR: JOE’S F-16 236**

**The aircraft jumps slightly as, from the underbelly; two laser guided Mark-83 bombs are released in quick succession.**

**237 EXT. ANGLE ON 1ST MISSILE LAUNCH SITE 237**

**As Joe’s Falcon passes overhead, his laser guided bombs slam into the 1st missile site and EXPLODE. Then we hear Joe’s VOICE.**

**JOE (FHC)(V.O.)**

**Scratch one missile...now for the**

**second.**

**238 EXT. AIR-TO-AIR – JOE & DAVID’S F-16s – DAY 238**

**Both Falcons are in a tight circle, but with the two F-16s changing places. Now it’s David in the lead and Joe’s turn**

**to light the 2nd missile site.**

**We continuing watching as the two Falcons pull out of the**

**turn and line up on the second target.**

**JOE (FHC) (V.O.)**

**Lighting second target...now!**

**239 COCKPIT: DAVID’S F-16 239**

**David switches the master arm selector to his two laser-guided Mark-83s and depresses the bomb *pickle* on his control stick.**

**240 AIR-TO-AIR: ANGLE ON F-16 UNDERCARRIAGE 240**

**The aircraft jumps slightly as the two Mark-83s kick away.**

**241 EXT. ANGLE ON 2ND MISSILE LAUNCH SITE 241**

**Secondary explosions indicate a direct hit!**

**242-245 OMITTED 242-245**

**246 INT. COCKPIT: DAVID’S F-16 246**

**Suddenly the threat alarms SOUND.**

**DAVID (FHC)**

**Threat receivers indicate Pantsir**

**missile launches. ...Looks like we’ve**

**(MORE)**

**070**

**DAVID (Cont’d)**

**been found out and now we’re going to**

**pay the price. ...Starting counter-**

**measurers.**

**David keys the ECM (Electronic Countermeasures) button on**

**his control stick.**

**247 EXT. PANTSIR-S1 MISSILE DEFENSE RING – DAY 247**

**SERIES OF SHOTS. SAM missiles lift off from several sites.**

**248 AIR-TO-AIR: DAVID’S F-16 248**

**Little streams of tin foil and IR flares are dispensed from one of the Falcon’s ECM pods. The chaff merely floats to**

**the ground. But tiny chutes allow the ejected flares to ignite in a bright red glow and hang in the air.**

**249 ANGLE ON CHAFF 249**

**An SA-22 Greyhound missile seeks out David’s Falcon but instead detonates on one of the IR flares, in a spectacular explosion.**

**250-257 OMITTED. 250-257**

**258 EXT. SECOND PANTSIR-S1 MISSILE DEFENSE RING – DAY 258**

**Two more SA-22 Greyhounds are launched.**

**259 AIR-TO-AIR: DAVID’S F-16 259**

**As the aircraft climbs to altitude, chaff and flares are**

**again dispensed from the underbelly pod.**

**260 EXT. SERIES OF SHOTS: CHAFF/IR FLARES/GREYHOUNDS & F-16 260**

**Both Greyhounds lock onto David’s F-16, but one detonates on the chaff dispersals – and the other on one of the IR flares. Both contacts produce tremendous EXPLOSIONS!**

**261 AIR-TO-AIR: DAVID & JOE’S F-16s 261**

**Joe’s F-16 joins on David’s as both Falcons dispense IR**

**flares and chaff as they try to gain height – and away from harm’s way.**

**262 ANGLE ON IR FLARE 262**

**071**

**Another SA-22 missile seeks out and detonates on one of the infrared flares.**

**263 EXT. AIR-TO-AIR: ABOVE THE OVERCAST – DAY 263**

**Refraction from the sun’s rays, skipping off the bellowing carpet, adds to the cathedral like atmosphere. Suddenly, the two F-16 Falcons emerge from the “carpet” and climb, side by side, into the clear sky. The two warriors level off at 35,000 feet, well above any threats from below.**

**JOE (FHC) (V.O.)**

**Clean sweep, Davey! Mighty fine job.**

**DAVID (FHC) (V.O.)**

**Good teamwork. But the job’s only half**

**finished. We’ve got to take out the**

**Pantsir control center so that our backup**

**can take out that storage facility, with-**

**out getting blown out of the sky.**

**JOE (FHC) (V.O.)**

**Concur. ...If they ever get here.**

**Both aircraft break into a one-hundred-eighty degree turn.**

**264 INT. COCKPIT: DAVID’S F-16 264**

**Completing the one-eighty.**

**DAVID (FHC)**

**I spotted the control center, near the**

**middle of the village, its tracers**

**radiating a distinct signature.**

**265 INT. COCKPIT: JOE’S F-16 265**

**JOE (FHC)**

**Problem is, our heat-seekers have been**

**replaced by these damn ACMI pods.**

**266 ANGLES ON ONE OF JOE’S F-16 WINGTIP, EHUD PODS 266**

**On the wingtips where the heat seeking missiles are usually carried are the ACMI pods used to track the aircraft’s movements during practice exercises.**

**267 BACK TO SCENE – COCKPIT: JOE’S F-16 267**

**072**

**JOE (FHC)**

**We’ve only guns left. We’re going to**

**have to launch a coordinated effort.**

**268 INT. COCKPIT: DAVID’S F-16 268**

**DAVID (FHC)**

**I’m handling this myself. ...You jam**

**their frequency and maintain a CAP**

**over the target in case the Russians**

**or Syrian Air Force decides to stick**

**their noses in.**

**269 EXT. AIR-TO-AIR: ABOVE THE OVERCAST – MUSTANG FLIGHT 269**

**David breaks in a split “S” and drops toward the cloud**

**layer below. As he disappears beneath the cloud carpet,**

**Joe takes up his combat air patrol over the target area.**

**270 EXT. PANTSIR-SI CONTROL CENTER – DAY 270**

**Tracers interspersed among the F-16’s 20mm cannon shells, pound into the mobile SA-22 Greyhound control center.**

**271 DAVID’S POV – CONTROL CENTER 271**

**With the ground looming up at an alarming rate, the tracers seem to rocket from beneath the Falcon’s undercarriage slamming into the control center. Suddenly, the tracers become a two-way street. David becomes the target of in-**

**tense triple-A ground fire.**

**272 AIR-TO-AIR: DAVID’S F-16 272**

**At the last second, before plowing into the ground, David’s**

**F-16 breaks off its 20mm, dive attack, kicks in his after-burner and attempts to climb.**

**273 TIGHTER ANGLE: DAVID’S F-16 273**

**As the Falcon begins its ascent, the fuselage takes a series of triple-A hits.**

**274 WIDER ANGLE: DAVID’S F-16 274**

**The Falcon climbs towards the overcast.**

**INTERCUT WITH:**

**275 COCKPIT: DAVID’S F-16 275**

**073**

**Feeling the artillery impacts, and with Threat Receivers BEEPING, David attempts to pop flares and chaff by punching the ECM button located on the control stick. ...Nothing.**

**He pushes the ECM button once again. ...Still nothing.**

**DAVID (FHC)**

**Took some hits. ECM gear inoperative.**

**...Threat receivers indicate a possible**

**SA-22 launch.**

**As if to punctuate his words, another series of triple-A shells smash into the cockpit, barely missing David but**

**doing serious damage to the aircraft’s instrument panel. Suddenly the THREAT RECEIVERS are SILENT.**

**DAVID**

**(to himself)**

**Come on. Climb!! Don’t let me down**

**now!**

**276 EXT. AIR-TO-AIR: JOE’S F-16 276**

**Joe is circling over the target area at 20,000 feet, well within range of the SA-22, with its 32,000 plus ceiling.**

**277 INT. COCKPIT: JOE’S F-16 277**

**JOE (FHC)**

**Davey. Your status. I show a launch.**

**278 INT. COCKPIT: DAVID’S F-16 278**

**Now, into the overcast, David is practically on his back as the Falcon continues climbing.**

**DAVID (FHC)**

**ECM still inoperative. ...Should be**

**through the overcast in a few seconds.**

**279 EXT. AIR-TO-AIR: DAVID’S F-16 279**

**David’s Falcon shoots upward, through the “carpet” layer.**

**DAVID (FHC) (V.O.)**

**Eight thousand and climbing. Engine**

**rough. ...Temp rising.**

**JOE (FHC) (V.O.)**

**Davie. You still need an additional**

**eighteen Thousand.**

**074**

**280 EXT. AIR-TO-AIR: ABOVE THE CLOUD *CARPET.* 280**

**Suddenly, an SA-22 Greyhound missile pops through the over-cast, locked onto David’s superheated tailpipe.**

**JOE (FHC) (V.O.)**

**I see it. Davy! ...You’re not going**

**to make it!**

**DAVID’S VOICE (FHC) (V.O.)**

**Killing burner. Putting my nose to the**

**ground.**

**JOE (FHC)**

**Negative! Hold what you have!**

**281 EXT. AIR-TO-AIR: JOE’S F-16 081**

**Suddenly, Joe’s Falcon does a split “S” and enters the**

***danger zone.***

**282 COCKPIT: JOE’S POV 282**

**The nose of Joe’s F-16 appears headed directly for David’s Falcon. But this illusion doesn’t account for the fact that David is still climbing.**

**283 AIR-TO-AIR: DAVID & JOE’S F-16 AIRCRAFT 283**

**Passing beneath David’s white hot tailpipe, Joe’s ECM gear lays down a series of IR flares, which ignite seconds after being dispensed.**

**284 COCKPIT: DAVID’S F-16 284**

**The Falcon engine is running erratically as David finally reaches a safe altitude and levels off.**

**285 EFFECT – AIR-TO-AIR – SA-22 Greyhound MISSILE 285**

**Passing up a nearby flare, the SA-22 is not fooled. It**

**finds itself free of the pattern laid down by Joe’s flare dispenser.**

**286 AIR-TO-AIR: JOE’S F-16 – EFFECT 286**

**As Joe’s F-16 fights for a safe altitude, the SA-22 missile climbs up the tailpipe and EXPLODES. Joe’s fighter dies in a ball of flame!**

**075**

**287 COCKPIT: DAVID’S POV 287**

**DAVID (FHC)**

**Joe! No, Joe!! Oh, God, no! You**

**shouldn’t have done it! It should**

**have been me!**

**288 INT. AIR TRAFFIC CONTROL CENTER – DAY 288**

**David’s VOICE is unusually calm as it comes over the SPEAKER.**

**DAVID (V.O.)**

**(filtered)**

**Mustang Two! Low on fuel. Compressor**

**feels out of balance. Don’t know how**

**long it will hold together. Lead’s been**

**hit. Did not see a chute.**

**As a stunned General Mordecai looks on, COL Weizman picks up the microphone and keys the secure, Frequency Hopping (FHC) Channel.**

**WEIZMAN (FHC)**

**Mustang Two...Control. ...Backup flight**

**sent to do the job you just completed**

**should be arriving any moment. They will**

**escort you to Ramat David.**

**DAVID (FHC)**

**Roger. ...See them approaching.**

**289 EXT. AIR-TO-AIR: DAVID’S F-16 289**

**Smoke spews from the crippled fighter.**

**290 COCKPIT: DAVID’S F-16 290**

**Red warning lights are flashing and a FEMALE VOICE is repeat-ing the manufacturers programmed CAUTIONS. Suddenly sparks begin spewing all over the cockpit.**

**291 DAVID’S POV 291**

**The backup flight of two IAF Falcons arrives, turn, and fall in; one on each side of David’s F-16; ready to escort the**

**Davie home.**

**292 EFFECT: ELECTRICAL SPARKS 292**

**Sparks thrown off from the various electrical shorts FILL**

**076**

**the SCREEN.**

**293 OMITTED. 293**

**294 WHITE SCREEN – THE SOUND OF VOICES 294**

**NURSE FINGOLD (V.O.)**

**(Echo filter)**

**Third degree over the entire area.**

**FADE-IN: FROM WHITE SCREEN**

**295 INT. OPERATING THEATER – HADESSAH – (SURREALISTIC) 295**

**Scene is a washed-out, black & white shot of NURSE FINGOOD**

**and DR. GOLDSTONE, wearing surgical gloves, gowns and masks, looking down into the CAMERA.**

**DR. GOLDSTONE**

**(echo filter)**

**Don’t clean or touch it, until stabi-**

**lized. Spray with Epigard...and go to**

**intramuscular Tetracycline, four hourly,**

**against infection. ...Fifteen milligrams**

**of morphine, six-hourly. We’re going to**

**have a lot of pain with this one! ...Be**

**weeks before we dare touch it.**

**296 INT. COCKPIT: DAVID’S F-16 – DAY 296**

**The sparks die down, but the red emergency lights continue flashing and the FEMALE VOICE repeats her CAUTION messages. Suddenly, there is a loud WHOOMPH! Something has given way, deep inside the engine.**

**DAVID (FHC)**

**Mustang Lead...Desert Flower. Lost a**

**Blade.**

**WEIZMAN (FHC) (V.O.)**

**Beseder. Show you crossing the border.**

**297 INT. OPERATION THEATER (BLACK & WHITE) – DAY 297**

**The same two masked faces are staring down into the CAMERA. Again, the VOICES are enhanced by an ECHO FILTER.**

**DR. GOLDSTONE**

**Doesn’t look good. What’re we growing?**

**077**

**NURSE FINEGOOD**

**Afraid it’s strep.**

**DR. GOLDSTONE**

**See if we get a better response with**

**Cloxacillin.**

**298 EXT. AIR-TO-AIR: DAVID’S F-16 298**

**The SOUND of the COMPRESSOR indicates major trouble.**

**299 INT. AIR TRAFFIC CONTROLO CENTER – DAY 299**

**WEIZMAN (FHC)**

**(keying microphone)**

**Get out! That’s an order.**

**300 INT. OPERATING THEATER (BLACK & WHITE) – DAY 300**

**The same surrealistic faces, looking down into the CAMERA.**

**DR. GOLDSTONE**

**(echo filter)**

**Our hero’s looking a lot healthier. Time**

**to go for an abdominal pedicel. Schedule**

**the theater for Thursday.**

**301 EXT. AIR-TO-AIR: DAVID’S F-16 301**

**The gear comes down, as David “dirties” the crippled fighter.**

**WEIZMAN (FHC)**

**(filtered)**

**You’re on friendly turf. ...Punch out!**

**302 INT. OPERATING THEATER (BLACK & WHITE) 302**

**Again, the masked faces MOVE INTO FRAME looking into the**

**CAMERA. The ECHO FILTER continues distorting the VOICES.**

**DR. GOLDSTONE**

**Saved the eye! With careful grafting,**

**a transplant of the eyebrows and lashes**

**should take.**

**NURSE FINGOOD**

**Must’ve had the presence of mind to suck**

**in his lips. ...They seem fine.**

**303 INT. COCKPIT: DAVID’S F-16 303**

**078**

**Electrical sparks continue showering the cockpit. With his left hand, David unsnaps the left latch of his oxygen mask, letting it dangle.**

**DAVID (FHC)**

**Shutting off the oxygen. Got a visual on**

**the field...and more than enough altitude.**

**David sniffs the air, smelling raw JP-4. With his right, gloved hand on the pressure sensitive control stick, he uses his left to shut off various switches.**

**DAVID (FHC)**

**Strong fuel smell! Electrical equipment**

**arcing like a fireworks display. Closing**

**all fuel cocks. All switches off! Oxygen**

**off!**

**304 EXT. GROUND-TO-AIR: DAVID’S F-16 304**

**With the RUNWAY FRAMED in FOREGROUND, the crippled Falcon is seen approaching in the distance, gear down; trailing the aircraft is the ubiquitous black smoke.**

**305 DAVID’S POV 305**

**The runway of Israel’s northern air force base approaches.**

**306 EXT. LANDING STRIP: RAMAT DAVID AIR BASE – DAY 306**

**With a dead stick, David drives the fighter onto the runway.**

**307 COCKPIT: DAVID’S F-16 307**

**During the rollout, the fuel finally reaches its flash point and the cockpit ERUPTS in FLAMES.**

**308 LANDING STRIP 308**

**The F-16 rolls to a stop, the emergency equipment alongside, pouring fire retardant onto the closed cockpit.**

**309 COCKPIT: DAVID’S F-16 309**

**Flames engulf David as he covers the left side of his face with his gloved hand. He uses his free hand to blow the canopy, then pull the eject lever.**

**310 LANDING STRIP 310**

**079**

**The ejection seat rockets David high into the air. The**

**seat separates, the chute pops open, and David floats to**

**the ground with smoke spewing from his scorched, fire retardant flight suit.**

**311 INT. SPECIAL BURNS UNIT – DAY 311**

**David looks up to see Dr. Goldstone and Nurse Finegood peer-**

**ing down at him. The faces are friendly and cheerful, proud of their achievement in saving him from death and re-fleshing his ravaged face.**

**312 ANOTHER ANGLE 312**

***THE GREATEST DAMAGE IS TO THE RIGHT SIDE OF DAVID’S FACE. UNLESS OTHERWISE SPECIFICALLY INDICATED, CAMERA ANGLES ARE FROM HIS LEFT SIDE, FROM BEHIND, OR HIS POINT OF VIEW (POV).***

**DR. GOLDSTONE**

**(to nurse)**

**You can inform the receptionist he’s**

**now allowed visitors.**

**As the doctor and nurse start to leave, David calls out**

**from his hospital bed.**

**DAVID**

**I want a mirror!!**

**DR. GOLDSTONE**

**(hesitantly)**

**We’ll find you one, though we don’t have**

**much use for them, around here.**

**Goldstone nods to Finegood, and the nurse leaves.**

**DR. GOLDSTONE**

**How you look now is not how you will**

**always look. All I have been able to**

**do is heal the left side of your face.**

**Fortunately it only sustained first and**

**second degree burns.**

**DAVID**

**And the right side??**

**DR. GOLDSTONE**

**The right side I’ve only been able to**

**stabilize. But there’s a good chance**

**(MORE)**

**080**

**DR. GOLDSTONE (Cont’d)**

**that it can be reconstructed.**

**(beat)**

**The Grossman Burn Center, in Los Angeles,**

**has had some success with artificial skin**

**growth.**

**David turns to his bedside locker, extracting his wallet,**

**from which he withdraws a photograph, handing it to the surgeon.**

**313 INSERT 313**

**The picture is the one Hannah took so long ago of Debra laugh-ing into David’s beautiful face at the ancient Roman aqueduct.**

**DR. GOLDSTONE (O.S.)**

**This is what you looked like? I never**

**knew.**

**314 BACK TO SCENE 314**

**DAVID**

**Can anybody make me look like that,**

**again?**

**DR. GOLDSTONE**

**I couldn’t even come close. We don’t do**

**that kind of work here.**

**The nurse enters with the mirror, handing it to the doctor.**

**DR. GOLDSTONE**

**That doesn’t mean that a great deal can’t**

**be done. You’re lucky...lips, nose and**

**eyelids are most sensitive to burns, but**

**yours are nearly restored.**

**With trepidation, the doctor hands the mirror over to his patient. Drawn by the anticipation of horror, David slowly brings the mirror within reflection range.**

**315 ANGLE ON MIRROR REFLECTION 315**

**We become aware of the added lines and weathered, cobweb texture of the left side of David’s face. Slowly, he turns his head and we see the ghostly mask that is his right side. The damage is limited to a small area, but that area is a nightmare.**

**081**

**316 BACK TO SCENE 316**

**DAVID**

**(mirthfully)**

**Yeah! But you should’ve seen the other**

**guy! ...Not a scratch on him.**

**317 EXT. MONTEFIORE HOME – DAY 317**

**The door swings open before David can fit his key to the lock.**

**DAVID**

**(calling out)**

**Who’s there?**

**318 INT. MONTEFIORE HOME – DAY 318**

**Puzzled and alarmed, David steps into the living room. There is a familiar bellow from behind the closed bathroom door.**

**ELLA (O.S.)**

**Welcome home! Didn’t expect you so**

**soon. ...Caught me with my skirt up**

**and my panties down.**

**There is a SCUFFLING SOUND and the TOILET FLUSHES. The**

**door is flung open and Ella Kadesh appears, her arms wide**

**in a gesture of welcome and her face split in a huge grin**

**of anticipation.**

**319 TIGHTER ANGLE 319**

**As she comes toward him, the grin persists long after the horror has dawned in her eyes. Her steps slow.**

**ELLA**

**Oh, God. What have they done to my**

**beautiful young warrior. My ‘Mars.’**

**DAVID**

**If you start blubbering, I’m going to**

**throw you on the floor and have my way**

**with you!**

**She makes an effort to control her tears as she enfolds him**

**in her arms.**

**ELLA**

**There’s a case of beer in the refrig-**

**erator and I’ve made a pot of curry.   
 (MORE)**

**082**

**ELLA (Cont’d)**

**You’ll love my curry, it’s effect on**

**certain male blood vessels is truly**

**euphoric.**

**320 KITCHEN 320**

**David eats with an enormous appetite.**

**ELLA**

**They wouldn’t let me visit, but I tele-**

**phoned every week. Your doctor told me**

**you were coming home early, so I decided**

**to make sure you had a welcome.**

**DAVID**

**If they had their way, I’d remain under**

**their knives, for the next three years.**

**ELLA**

**The doctor *did* mention a new procedure,**

**performed by a clinic in Los Angeles. I**

**understand it’s expensive, but perhaps**

**your uncle –**

**DAVID**

**Why should I make myself the guinea pig**

**for every sadistic quack out to make a**

**name for himself.**

**ELLA**

**(bewildered)**

**But, if there’s a chance – ?**

**(beat)**

**If there were a chance for Debra, I’m sure**

**she would take it.**

**DAVID**

**Why should I get off scot-free –**

**ELLA**

**(interrupting)**

**So that’s it! You’re blaming yourself**

**for Joe? You’ve got to put that behind**

**you.**

**DAVID**

**Couldn’t face the Brig. Not after all**

**that’s happened. But forget about me,**

**tell me all about Debra.**

**083**

**ELLA**

**(enlightened)**

**Why do I have the feeling you’re also**

**holding yourself responsible for her**

**condition, as well?**

**DAVID**

**Happened on my uncle’s yacht? ...If it**

**wasn’t for me...**

**David cannot finish the sentence, the pain is too great.**

**ELLA**

**(shaking her head)**

**Don’t carry the weight of the world on**

**your shoulders. Everything’s *bashert!***

**David stares her in the eye, his patience growing short. Ella senses his mood, and adjusts.**

**ELLA**

**She’s fine. Her book was published.**

**It’s doing quite well. Number fourteen**

**on Amazon dot com, and rising.**

**DAVID**

**Every day I was in the hospital, I hoped**

**to hear from her. A call...card...some**

**word.**

**ELLA**

**She didn’t know.**

**DAVID**

**Didn’t know?!**

**ELLA**

**The true extent of your injuries wasn’t**

**divulged to the press, and the brig**

**wanted to spare her any more pain. You**

**were due to return to the states in a**

**week.**

**321 EXT. ELLA’S PLACE (CAESAREA RUINS) – DAY 321**

**CAMERA PANS to the converted BOATHOUSE.**

**ELLA (V.O.)**

**At the time, I’m sure he felt it was**

**(MORE)**

**084**

**ELLA (Cont’d)**

**the kindest thing to do. But I’m now**

**convinced he was wrong.**

**322 INT. BOATHOUSE – DAY 322**

**DEBRA**

**What gave you the right?**

**ELLA**

**You were adjusting so nicely, working**

**on your book. I decided to cooperate**

**with your father, and not tell you.**

**DEBRA**

**So why tell me now?**

**ELLA**

**Yesterday, David was discharged from**

**Hadassah!**

**DEBRA**

**(puzzled)**

**You don’t mean he’s been in the hospital**

**for nine months! That’s impossible!**

**ELLA**

**It’s true.**

**DEBRA**

**Papa said he was slightly injured. But**

**nine months? He must have been terribly**

**hurt! How is he? What happened??**

**Ella is silent. Debra takes a pace towards her.**

**DEBRA**

**Well?**

**ELLA**

**It’s not widely known, but David’s face**

**was badly burned. He’s recovered com-**

**pletely, now. That is, his burns have**

**healed. But –**

**Ella hesitates. Debra gropes for her hand, and finds it.**

**DEBRA**

**Go on, Ella! But – ??**

**085**

**ELLA**

**David is no longer the most beautiful**

**man I have ever seen.**

**Debra’s eyes mist.**

**ELLA**

**He’s conscious of the way he looks,**

**searching for some place to hide.**

**(pause)**

**But there is one person who will never**

**see that damage. Someone who remembers**

**only the way he was.**

**323 EXT. BEACH – CAESAREA RUINS – DAY 323**

**A towel and beach jacket are spread upon the beach. An IPad with Wi-Fi is playing ITunes over the speakers.**

**TILT-UP to REVEAL:**

**Looking fabulous, Debra comes out of the water. She adjusts her bikini top. Suddenly the SOUND of GRAVEL being CRUNCHED underfoot. Instantly, the lovely head turns toward the sound and freezes in the attitude of listening.**

**DEBRA**

**David?**

**DAVID (O.S.)**

**Hello, Debra.**

**She RUNS TO CAMERA, arms reaching out and face lighting with joy.**

**324 INT. BOATHOUSE – AFTERNOON 324**

**In bed, she runs her hands over his face, feeling the new contours and unexpected planes and angles of the right side.**

**DEBRA**

**My fingers tell me that you are still**

**beautiful –**

**DAVID**

**You have lying fingers.**

**DEBRA**

**I’m getting another, very powerful**

**(MORE)**

**086**

**DEBRA (Cont’d)**

**message from further south.**

**We can almost feel the moment when he enters.**

**Their love-making is a MONTAGE of pastels, synchronized to**

**the film’s MUSICAL love theme.**

**325 EXT. ALADDIN RESTAURANT – PORT OF JAFFA – SUNDOWN 325**

**David and Debra are enjoying an adult beverage on the patio**

**of the artist colony’s waterfront restaurant, watching the**

**sun set over the Mediterranean.**

**DAVID**

**If your father hadn’t stepped in, I**

**could have been court-martialed and**

**possibly dishonorably discharged.**

**As a result, I was allowed to merely**

**resign.**

**David is suddenly conscious of the stares he his receiving.**

**DAVID**

**Come on, let’s get out of here.**

**326 OMIT 326**

**327 INT. BOATHOUSE – NIGHT 327**

**With Debra beside him, David is lying on his back, his arms**

**at his sides with fists clenched; Debra stroking his hair.**

**DAVID**

**I want to go away...far away from**

**people.**

**DEBRA**

**Leave Israel??**

**DAVID**

**In the Big Sky Country of Montana,**

**there is a place I call Shangri-la.**

**328 SERIES OF SHOTS – ILLUSTRATING DAVID’S DESCRIPTION 328**

**DAVID (V.O.)**

**It’s in the middle of the most beautiful**

**landscape in the world. I was thirteen**

**(MORE)**

**087**

**DAVID (Cont’d)**

**when my dad bought it as a vacation**

**home and game reserve. Over ten thou-**

**sand acres with a nine thousand square**

**foot ranch house.**

**(beat)**

**Nearest neighbor is nine miles away.**

**Came with its own airfield, hangar and**

**single engine Cessna. Taught myself to**

**fly in that old crate. ..We could go**

**there.**

**DEBRA (V.O.)**

**Shangri-la. Paradise on Earth. Yes, I**

**will go there with you. It will be a**

**place where no one can touch us.**

**329 BACK TO SCENE 329**

**She plants a kiss on his chest.**

**DAVID**

**I better go face your father. Tell him**

**I’m spiriting his daughter to the wilds**

**of Montana.**

**330 INT. BRIG’S STUDY – MORDECAI HOME – LATE AFERNOON 330**

**The Brig is on the phone, when Mrs. Mordecai ushers David**

**into the den.**

**BRIG**

**(hanging up phone)**

**David! Thank God you’re alright. I’ve**

**called everywhere looking for you.**

**DAVID**

**What’s the matter?!!**

**BRIG**

**A week ago, Bassam Abu Jihad escaped**

**from an Egyptian prison.**

**DAVID**

**The bastard that tried to kidnap Uncle**

**Paul?**

**BRIG**

**Intelligence reports that he crossed**

**(MORE)**

**088**

**BRIG (Cont’d)**

**the border to Gaza and entered Israel**

**through a tunnel. Since he’s Somali,**

**and not Palestinian, you have to wonder**

**why?**

**DAVID**

**Revenge.**

**BRIG**

**Soon as I heard, I sent two men to Monte-**

**iore. They reported your townhouse had**

**been broken into and that you were no-**

**where to be found. ...Where’s Debra?**

**David gets on his iPhone. While waiting for an answer, he responds to the Brig’s question.**

**DAVID**

**We are supposed to meet at Montefiore**

**this evening.**

**David gives up on the cell phone call.**

**DAVID**

**She’s not answering.**

**331 EXT. MONTEFIORE – NEAR SUNDOWN 331**

**David’s convertible screeches to a halt in front of the Montefiore Quarter. David and the Brig leap from the car**

**and clamber down the stone steps. They make a left turn at the second row of townhouses and are greeted by a Montefiore RESIDENT, an elderly woman who greets David warmly.**

**RESIDENT**

**Mister Morgan, did your friend find**

**you?**

**Exchanging looks, David and the Brig rush towards David’s townhouse.**

**332 INT. LIVING ROOM – MONTEFIORE HOME – NEAR SUNDOWN 332**

**David and the Brig have no sooner entered the house and**

**closed the door behind them, when the barrels of two UZI machine guns are slammed against the backs of their necks.**

**They wisely raise their hands. A soldier to the end, the**

**089**

**Brig slowly turns to face the threat. The 1ST. PARATROOPER and 2ND PARATROOPER lower their weapons.**

**333 ANOTHER ANGLE 333**

**1ST PARATROOPER**

**Sorry, General. We were told not to**

**take any chances.**

**Everyone relaxes. Then the Brig turns to David.**

**BRIG**

**Try again to raise either Ella or**

**Debra.**

**David is ahead of the General. He is already dialing.**

**334 INT. ELLA’S PLACE – NIGHT 334**

**Bassam Abu Jihad is behind Ella, his left hand wrapped**

**around her throat and his right holding the blade of a scimitar against one of her kidneys.**

**ABU JIHAD**

**I’m only going to ask you once more.**

**Where is David Morgan? You answer**

**and I will only tie you up. You**

**don’t, and I’ll do what I must!**

**The PHONE RINGS!**

**335 INT. LIVING ROOM – MONTEFIORE HOME 335**

**David finally clicks off the iPhone and turns to the Brig.**

**DAVID**

**No answer. ...Let’s get up there!**

**The Brig pulls out his own iPhone and dials a number.**

**BRIG**

**I’ll call the Caesarea police. Have**

**them send a car to check the place out.**

**We’ll pick up a jet ‘copter. Be there**

**in less than an hour.**

**336 INT. ELLA’S PLACE – NIGHT 336**

**Abu Jihad has Ella tied up and is ransacking the studio.**

**090**

**Suddenly, there is a KNOCK at the door. Without waiting**

**for an answer, Debra enters.**

**DEBRA**

**(calling out)**

**Ella? ...I’ve packed my things and my**

**driver is taking me to Montefiore. Just**

**wanted to say goodbye before I left.**

**ELLA**

**(shouting out)**

**Run, Debra. Run. Run *for your life!***

**Debra turns and flees as Abu Jihad uncorks a fist that**

**smashes into Ella’s jaw, rendering her unconscious.**

**337 INT. JET HELICOPTER – NIGHT 337**

**The Brig is at the controls, with David beside him in the**

**left seat.**

**DAVID**

**There’s a flat spot atop the ruins,**

**about one hundred-fifty yards from**

**Ella’s place. Hopefully, the surf**

**will drown out our rotor noise.**

**David gets a nod of approval from the Brig.**

**338 EXT. THE RUINS – NIGHT 338**

**Reclaimed and restored walls of the ruins form weird shapes**

**in the moonlight; shapes Debra cannot see. The tourist**

**shops are closed and Debra is alone as she makes her way**

**into the ruins, tripping several times and barking her shins.**

**Running blindly, she finally stumbles into one of the shallow holes. She tries to control her gulping, sobbing breath, and to listen. She HEARS him coming, POUNDING FOOTSTEPS that seem to be moving directly towards her. She presses her face into**

**her arms to muffle her breathing.**

**Abu Jihad’s footsteps pass her closely, and run on. Then abruptly, the FOOTSTEPS CEASE, so close Debra can HEAR him PANTING. Seconds pass. For Debra it seems an eternity – broken at last by his VOICE.**

**ABU JIHAD**

**Ah! ...There you are.**

**091**

**She jerks with shock, and then bites down on her knuckle fighting the urge to get up and run. She remains quailed**

**in the hole, concentrating all her attention to remaining absolutely still and silent.**

**Seconds pass in silence. Finally, Abu Jihad speaks again.**

**ABU JIHAD**

**Alright! I’m going back to fetch a**

**pocket lamp. We’ll see how far you**

**get then.**

**339 INT. ELLA’S PLACE – NIGHT 339**

**Abu Jihad is jerking open drawers and kicking in locked cupboards. Finally he finds a sealed-cell electric lantern, in other words a flashlight. He eagerly thumbs the switch. The beam is bright white.**

**340 EXT. ELLAS PLACE – NIGHT 340**

**Abu Jihad darts from the house just as a patrol car, driven**

**by a CAESAREA POLICEMAN, pulls up and parks. He steps into the shadows … waiting.**

**341 INT. JET HELICOPTER – NIGHT 341**

**BRIG**

**He’ll be ready for us. Not finding**

**you at Ella’s, he’ll soon realize his**

**mistake...letting that nice, little ole**

**neighbor of yours live.**

**David nods his agreement then searches the ground below.**

**342 DAVID’S POV 342**

**They pass over the golf course, next to the Dan Hotel.**

**DAVID (O.S.)**

**There’s the Dan Hotel. Ruins are two**

**miles ahead. ...I think we should risk**

**putting the helo down without lights.**

**BRIG (O.S.)**

**I concur.**

**343 EXT. THE RUINS – NIGHT 343**

**In the lantern beam, Debra’s footsteps show clearly in the**

**092**

**soft earth. Suddenly, the beam falls upon the prone figure.**

**Then Abu Jihad HEARS the CHOPPER. He switches off the lantern and looks in the direction of the approaching SOUND.**

**ABU JIHAD**

**Ah, Morgan. ...You are here at last!**

**344 ANGLE ON JET HELICOPTER 344**

**The chopper lands in the flat area, adjacent to the digs.**

**345 INT. JET HELICOPTER 345**

**The Brig shuts down the engine.**

**DAVID**

**Flashlight and a couple Uzis would**

**come in handy.**

**The General reaches behind him and grabs the chopper’s flare**

**gun. Next, he retrieves a handful of flare cartridges from the storage locker.**

**BRIG**

**Afraid this is all we’ve got.**

**346 ANGLE ON ABU JIHAD 346**

**Lying in the shadows, Abu Jihad has his left hand clasped tightly over Debra’s mouth. His right hand holds the scimitar, pointed at her throat.**

**ABU JIHAD**

**(whispering)**

**One sound and you are dead.**

**347 ANGLE ON HELICOPTER 347**

**The two warriors exit the chopper, heading in the direction**

**of Ella’s place.**

**348 EXT. ELLA’S PLACE – NIGHT 348**

**From different sides, David and the Brig approach the patrol car, with its Caesarea decals on the doors. The Brig looks inside.**

**349 BRIG’S POV 349**

**093**

**As expected, the patrol car is empty.**

**DAVID (O.S.)**

**(calling out)**

**Over here!**

**350 ANGLE ON DAVID 350**

**The Brig joins David and looks down at the corpse of the Caesarea Policeman. David searches the body for a weapon.**

**DAVID**

**Throat slit! Gun and handcuffs gone.**

**Car keys still in his pocket!**

**BRIG**

**See if one of his keys fits the trunk.**

**These police cars sometimes carry riot**

**weapons.**

**David comes up with the keys and moves to the rear of the automobile. He opens the trunk and grabs the sole weapon, a shotgun. He checks to make sure that it’s fully loaded.**

**Then, with the Brig carrying the flare gun they approach Ella’s Place.**

**351 EXT. THE RUINS – NIGHT 251**

**As Abu Jihad pulls Debra to her feet, she turns on him with**

**a strength and ferocity he has not anticipated. She drives blindly at him with the wild terror of a hunted animal. He falls backwards, with her on top of him. He drops the scimitar in an attempt to protect his eyes, as she tears at him with her long nails.**

**Finally, he grabs a tangle of hair, holding her off with**

**his left hand. Then, he smashes his right first into her temple, knocking the fight out of her. He comes to his**

**knees, clubbing her mercilessly.**

**352 IN SLOW MOTION 352**

**Blows crack unrelenting against her skull until she is still.**

**353 BACK TO SCENE 353**

**He finally lets her drop and climbs to his feet.**

**354 INT. ELLA’S PLACE 354**

**094**

**With the Brig close behind him, David cautiously rounds a corner and finds the tightly bound Ella.**

**ELLA**

**(nodding towards**

**the back door)**

**Hurry, David! Debra’s in danger!**

**David turns and heads for the door, as the Brig begins**

**untying Ella.**

**355 THE RUINS 355**

**Debra is secured against one of the ruin’s walls, her wrists tied to a restored, medieval ring high above her head. With the policeman’s handgun tucked in his belt and the scimitar**

**in hand, Abu Jihad adjusts the sealed lamp on the ground so that the beam floods Debra with its bright light.**

**ABU JIHAD**

**Forgive me. You are very beautiful,**

**but I must revenge the death of my son.**

**Suddenly, he hooks an iron-hard finger into the front of**

**her blouse. With a single jerk, he rips it open. Her**

**flat belly glistens in the light from the lantern. But he makes no move to remove the flimsy, black bra which barely covers her supple breasts.**

**356 TIGHT ON DEBRA 356**

**He slowly draws the razor sharp scimitar across the semi-conscious woman’s belly, drawing a solid line of crimson.**

**He repeats the motion, a few inches lower, both cuts in the same general area as the fatal wounds to his son.**

**ABU JIHAD**

**To mark the wounds of my son.**

**357 EXT. ENTRANCE TO THE RUINS – NIGHT 357**

**Cautiously making his way toward the Ruins, David stops to listen. He strains to pickup a telltale noise. Hearing nothing, he moves on.**

**358 ANGLE ON DEBRA 358**

**Blood oozing from the parallel wounds, Debra’s unseeing eyes open as she slowly regains full consciousness. A handker-**

**095**

**chief has been stuffed in her mouth with a larger scarf securing the gag. Abu Jihad is nowhere in sight.**

**359 ANGLE ON DAVID 359**

**Approaching the ruin, David suddenly stops short as he spots Debra. Carefully, he studies the surrounding area.**

**360 DAVID’S POV 360**

**David studies the area to the right of Debra, then to the left. There is no sign of Abu Jihad.**

**361 BACK TO SCENE 361**

**David makes a decision. He cautiously moves forward, shot-**

**gun ready. He approaches Debra, unties the gag, and then removes the handkerchief from her mouth. Suddenly, from**

**atop the wall, a figure drops...landing behind David.**

**Abu Jihad has the Caesarea Policeman’s handgun pressed against the back of David’s head.**

**ABU JIHAD**

**I’ll take that.**

**He relieves David of the six shot, pump action shotgun.**

**ABU JIHAD**

**Hands behind your head!!**

**His back to Abu Jihad, David has no choice but to do as instructed.**

**DAVID**

**I’m the one who killed your son. You**

**have no grievance against the woman.**

**Let her go. We can work something out.**

**ABU JIHAD**

**No further harm will come to her.**

**Abu Jihad snaps the Caesarea Policeman’s handcuffs on David’s wrists.**

**ABU JIHAD**

**Now, we will move out of the light and**

**wait for the General...whom I was cer-**

**tain would accompany you.**

**096**

**Abu Jihad prods David’s back with the shotgun.**

**ABU JIHAD**

**Turn around!!**

**David turns to the right, the bright sealed lantern slowly illuminating his face. Abu Jihad gasps. It’s an apparition from Hell. Suddenly, from out of the darkness the Brig’s VOICE CALLS OUT.**

**BRIG (O.S.)**

**Pilpel!!**

**David drops and rolls. Instinctively, Abu Jihad jerks the shotgun in the direction of the VOICE and fires.**

**362 ANOTHER ANGLE 362**

**Then, a bright, orange-red fireball arcs through the night.**

**363 BACK TO SCENE 363**

**Abu Jihad fires the shotgun blindly towards the approaching**

**fireball. The fireball slams into the ancient wall, missing Abu Jihad’s head by a mere foot.**

**364 ANGLE ON THE BRIG 364**

**The General yanks open the flare gun’s breech, ejects the spent cartridge, loads a fresh one, adjusts his aim, and fires.**

**365 BACK TO SCENE 365**

**The second fireball draws additional fire from the shotgun. Only this time the fireball finds its mark. Abu Jihad’s stomach lights up like a miniature rocket.**

**366 ANGLE ON DAVID 366**

**David jumps to his feet and rushes to Debra. He attempts to calm her as he unties the ropes securing her wrists.**

**DAVID**

**Forgive me. I never should have left**

**you.**

**367 ANOTHER ANGLE 367**

**David stares into her deep, brown unseeing eyes. The bulk**

**Of the phosphorus, having bounced off of Abu Jihad’s stomach, is now burning brightly on the ground, near Debra. It casts**

**a pulsating hue, which is reflected in Debra’s eyes.**

**INTERCUT WITH:**

**368 EXTREME CLOSE-UP: DEBRA’S EYES 368**

**As the shadow from David’s body alternately blocks out the light from the burning flare, the PUPILS of Debra’s eyes**

**OPEN. He tests this phenomenon by moving his head back and forth, letting the flickering light reach Debra’s eyes, then blocking it. The pupil of each eye responds accordingly.**

**369 ANGLE ON ABU JIHAD 369**

**The Brig” turns his attention to the prone kidnapper, whose hands are hopelessly burned from having frantically brushed the flare from his cauterized stomach.**

**He cradles Bassam’s head in his lap. Three feet away, the remains of the flare continue to burn.**

**BRIG**

**Perhaps revenge should be left to**

**Allah.**

**Bassam Abu Jihad’s voice is strained and halting, reflecting his pain.**

**ABU JIHAD**

**(haltingly)**

**Perhaps. ...But there’s a storm on the**

**horizon, and the wind pushing it is not**

**revenge... or territorial disputes. No,**

**this storm dates back to Abraham - Hagar**

**and Ishmael. ...Back to the teachings of Mohammed...and the decadence of the West.**

**...A storm that will not be stopped. A**

**Cultural revolution that will make...your**

**war On...ISIS and Al-Qaeda...seem like--**

**Abu Jihad’s body relaxes. He is dead.**

**370 EXT. HADASSAH HOSPITAL – DAY 370**

**Establish.**

**371 INT. HOSPITAL ROOM – HADASSAH – DAY 371**

**098**

**From opposite sides of her bed, Mrs. Mordecai and Ella clasp Debra’s hands.**

**DEBRA**

**Is David here?**

**ELLA**

**He and your father will be along**

**shortly.**

**372 INT. DR. EDELMAN’S OFFICE – DAY 372**

**David and the Brig rise from their seats, as DR. STARK**

**enters. Unlike Edelman, the overly efficient Stark looks**

**like he’s fresh out of medical school.**

**STARK**

**I’m Dr. Stark...filling in for Dr.**

**Edelman.**

**Without shaking hands, Stark takes a seat behind the desk.**

**STARK**

**If your observation of light sensitivity**

**is correct, then there is at least occa-**

**sionally a partial function of the optic**

**nerve. This presupposes that the nerve**

**was not completely divided.**

**(beat)**

**But, frankly, I’ve studied Edelman’s**

**plates and they seem unequivocal. And**

**she’s shown no evidence of light-sensi-**

**tivity since she’s been here.**

**(pause)**

**Of course, we could shoot new plates.**

**But she should be seen by Edelman. He’s**

**the expert...and she is his patient.**

**DAVID**

**So, where is Edelman?**

**STARK**

**Teaching at the U.C.L.A. Medical Center,**

**in Los Angeles.**

**DAVID**

**I don’t want to give her false hope. I**

**can get her to the States, we were going**

**there anyway. But how do I get her to**

**see Edelman without telling her why?**

**099**

**BRIG**

**Leave that to me. Edelman is a suppor-**

**ter of *Friends of the IDF.* I have a**

**standing invitation to speak at their**

**annual fundraiser in Beverly Hills, which**

**takes place next month. ...This year I’ll**

**accept. You and Debra will join me.**

**(beat)**

**Los Angeles is the movie capital of the**

**world. It’s about time she got a movie**

**deal for her book. ...Along with Dr. Edel-**

**man, several top Hollywood agents will**

**be at that fundraiser.**

**373 EXT. HOLLYWOOD – DAY 373**

**The *Hollywood Sign* establishes Los Angeles.**

**374 EXT. THE BEVERLY HILLS HOTEL – DAY 374**

***SUPERIMPOSE: BEVERLY HILLS, CALIFORNIA***

**375 INT. MORDECAI SUITE – LATE AFTERNOON 375**

**There’s a KNOCK, and the Brig moves to open the DOOR. David enters.**

**BRIG**

**Where’s Debra?**

**DAVID**

**Taking a shower and getting ready.**

**The Brig pours two whiskeys and hands one to David.**

**BRIG**

**Edelman will arrange to run into Debra**

**at the fund raiser. It’ll give him an**

**opportunity to persuade her to undergo**

**a follow-up exam.**

**DAVID**

**No false promises, no hopes raised about**

**regaining her sight. If Edelman determines**

**surgery is necessary, it must be for some**

**reason other than to restore her sight –**

**100**

**BRIG**

**(angrily)**

**That’s not possible! She must be told.**

**It would not be fair –**

**DAVID**

**(snapping back)**

**Let me determine what’s fair. I know**

**her...know what she feels and what she’s**

**thinking. If you offer her a chance of**

**sight, she’ll be faced with the same**

**dilemma I’m stuck with!**

**“BRIG”**

**I don’t understand?**

**DAVID**

**Look at me !!**

**The Brig glares at him ferociously, expecting more. When nothing further comes, his expression eases and he does**

**look. His eyes drop and he turns to replenish his whisky.**

**DAVID**

**Given a choice, I believe she loves**

**me enough to turn down sight. I don’t**

**want her tortured by that decision.**

**BRIG**

**Your surgeon told me about the work of**

**the Grossman Burn Center, right here in**

**Sherman Oaks. He thought your refusal**

**to undergo autograph surgery was be-**

**cause you didn’t want to ask your uncle**

**for the money.**

**(turning to David)**

**We both know that’s a *crock.* You could**

**pay for the operation out of pocket**

**change! That’s the advantage you have**

**the less fortunate.**

**DAVID**

**I went through nine months of pain that**

**felt like one continuous root canal...**

**Far as I’m concerned those witch doctors**

**can place their genetically engineered**

**proteins between their hemorrhoids and**

**squeeze!**

**101**

**BRIG**

**(angrily)**

**I don’t buy it! Whatever is troubling**

**you has nothing to do with pain!**

**(softening)**

**At least not the *physical* kind.**

**376 INT. EDELMAN’S U.C.L.A. OFFICE – DAY 376**

**THE “X”- ray SCREEN is BLACK. SOUND of a SWITCH. A series**

**of X-ray plates are back-lit. We HEAR the VOICE of Dr. Edel-man. Then a *pointer* moves into FRAME.**

**DR. EDELMAN (O.S.)**

**We have a problem! Notice how the**

**fragment is incrusted? That’s ex-**

**pected. But here, in the channel of**

**the chiasm, we find something that**

**leaves itself to a number of inter-**

**pretations.**

**Using the pointer.**

**DR. EDELMAN (O.S.)**

**It could be scarring, or some type of**

**growth.**

**INTERCUT WITH:**

**377 ANGLE FAVORING EDELMAN, DAVID & THE “BRIG” 377**

**Edelman arranges another set of plates on the backlit scanner.**

**DR. EDELMAN**

**Finally, these are the tomography**

**plates to establish the contours of**

**the excrescence. ...It seems to con-**

**form to the shape of the bony channel**

**of the chiasms, except here--**

**Pointing to a small, half-round notch, cut into the upper edge of the growth.**

**DR. EDELMAN**

**This little spot runs through the main**

**axis of the skull, but is bent upwards**

**in the shape of an inverted “U.” It’s**

**just possible this may be the most sig-**

**nificant discovery of our whole exami-**

**nation.**

**102**

**378 ANOTHER ANGLE 378**

**Edelman switches off the scanner and returns to his desk.**

**BRIG**

**I don’t understand any of this.**

**DR. EDELMAN**

**You recall the notch in the outline of**

**the chiasm? ...Well, I believe that’s**

**the nerve itself, twisted out of position;**

**kinked and pinched like a garden hose, so**

**that it is no longer capable of carrying**

**impulses to the brain.**

**BRIG**

**The eyes...they are healthy?**

**DR. EDELMAN**

**Perfectly.**

**“BRIG”**

**I suppose the only way to find out if**

**you’re right, is to operate?**

**Edelman nods.**

**DAVID**

**Open Debra’s skull? No! I won’t let**

**you experiment on her...cut her unneces-**

**sarily.**

**DR. EDELMAN**

**We’ll go in behind the hairline. There**

**will be no disfigurement.**

**DAVID**

**She’s suffered enough pain.**

**BRIG**

**(angrily)**

**We’re talking about her sight. A**

**little pain is a small price to pay.**

**DAVID**

**What’re the chances?**

**DR. EDELMAN**

**There is a possibility , not a proba-**

**(MORE)**

**103**

**DR. EDELMAN (Cont’d)**

**bility, that she may regain a useful**

**part of her sight. There is a remote**

**possibility that she may regain full**

**vision, or almost full vision.**

**David jumps out of his chair and crosses to the window.**

**379 DAVID’S POV 379**

**Campus life below shows attractive students rushing to and from classes.**

**380 BACK TO SCENE 380**

**Finally, he surrenders, turning back to face the doctor.**

**DAVID**

**Alright! But on condition she not be told**

**there is a chance of regaining her sight--**

**DR. EDELMAN**

**How will you get her to undergo the opera-**

**tion?**

**DAVID**

**She’s been having headaches. We’ll tell**

**her there is a growth...that it has to be**

**removed. That’s true, isn’t it?**

**DR. EDELMAN**

**(shaking his head)**

**I can’t deceive her. It’s unethical.**

**DAVID**

**I’ll tell her after the operation, when**

**we know the results. Good or bad, I’ll**

**be the one who tells her. Understood?**

**After a moment, the other two nod their acquiescence.**

**381 EXT. LEO CARRILLO STATE BEACH – DAY 381**

**In a remote cove on the beach, David and Debra sit on a rock drinking French champagne and eating from a picnic basket.**

**DEBRA**

**I’m going to write a new novel. It**

**will be about you and me, but mostly**

**you. I’ll call it ‘Eagle in the Sky.’**

**104**

**DAVID**

**(quoting)**

**‘Three things are too wonderful for me,**

**four I do not understand. The way of an**

**eagle in the sky...The way of a serpent**

**on a rock...The way of a ship on the high**

**seas...And the way of a man with a maiden.’ ...Proverbs 30, 18 to 29.**

**DEBRA**

**I’m impressed.**

**DAVID**

**If you could, would you change anything?**

**...Besides making me less egotistical.**

**DEBRA**

**You’re not egotistical...well, maybe when**

**we first met in Italy. But you’ve changed**

**since then. No, I might change some small**

**things but not the one big thing...you and**

**me.**

**(long pause)**

**It’s bad, isn’t it?**

**DAVID**

**(taken aback)**

**Why do you say that?**

**DEBRA**

**Because you brought me here...to tell me,**

**and because you’re afraid...afraid for me.**

**DAVID**

**Little worried, that’s all.**

**DEBRA**

**Tell me. Let’s worry together.**

**DAVID**

**There’s a small growth...not dangerous.**

**But they feel something should be done**

**about it.**

**DEBRA**

**It’s necessary? Absolutely necessary?**

**David hesitates, then answers.**

**105**

**DAVID**

**Yes.**

**DEBRA**

**Don’t worry. It’ll be all right. We**

**live in Shangri-la, where they can’t**

**touch us.**

**Now, it is she who is striving to comfort him.**

**382 INT. STUDENT’S OBSERVATION ROOM – DAY 382**

**David and the Brig watch the operation on a closed-circuit television that relays the close-up details. Edelman’s**

**VOICE comes from the TV SPEAKER.**

**DR. EDELMAN (O.S.)**

**Can we get a better view here??**

**The TV camera zooms closer and the focus realigns.**

**DR. EDELMAN (O.S.)**

**Look at this. The nerve has been forced**

**upwards, and flattened by pressure. The**

**constriction is quite obvious. It has**

**been pinched off. But it seems intact.**

**383 INT HOSPITAL CORRIDOR – DAY 383**

**The elevator doors open and two nurses trundle Debra down**

**the corridor towards her room. David follows alongside.**

**Debra is deadly pale, with dark bruised-looking eyes and**

**lips, her head swathed in a turban of white bandages.**

**384 INT. EDELMANS – U.C.L.A. – MEDICAL CENTER OFFICE – DAY 384**

**Edelman greets David and the Brig with a big smile.**

**DR. EDELMAN**

**Something like this makes you feel that**

**if you never do another thing in your**

**career, your life was still worthwhile.**

**DAVID**

**She’ll be able to see...soon as she**

**comes around from the anesthetic?**

**106**

**DR. EDELMAN**

**Lord no! That nerve has been pinched off**

**for over a year. It’s going to take time**

**to recover.**

**DAVID**

**How long?**

**DR. EDELMAN**

**When she wakes, the nerve is going to**

**start going crazy, sending all sorts of**

**wild messages to the brain. She’s going**

**to see colors and shapes as though she’s**

**on a drug binge, and it’s going to take**

**time to settle down.**

**DAVID**

**How long?**

**DR. EDELMAN**

**Two weeks, I would guess.**

**BRIG**

**You’ll tell her the good news, of course.**

**There is no response from David. He just stares ahead, his mind spinning.**

**385 EFFECT 385**

**Out of the darkness, a tiny light glows from far off. It splits like breeding amoeba and becomes two; each of these split and split again until they fill the SCREEN in a great**

**shimmering field of stars. Then it turns to the blue sunlight on a tropical ocean; to the forest greens and desert gold; an endless cavalcade of colors, changing, blending, fading, flaring in splendor.**

**DEBRA (O.S.)**

**(crying out)**

**David!!**

**DAVID (O.S.)**

**Easy. You must rest.**

**386 INT. DEBRA’S ROOM – U.C.L.A Medical Center – DAY 386**

**DEBRA**

**What’s happening to me? Colors.**

**filling my head.**

**107**

**DAVID**

**The result of the operation. It shows**

**that it was a success. They removed the**

**growth.**

**David sits on the bed and slips his arm around her.**

**DEBRA**

**It’s beautiful. I’m not frightened any**

**more, not with you holding me.**

**387 EXT. STREET – WESTWOOD VILLAGE – DAWN 387**

**David has picked early morning for his walk, because of the fewer people he will have to encounter. Once they see the right side of his face, those he does encounter either shoot him a curious glance, stare, or gasp out loud.**

**388 INT. DEBRA’S ROOM – MEDICAL CENTER – DAY 388**

**DEBRA**

**When are they going to let me out?**

**They’ve had me locked up here ten days,**

**now. ...I’m not used to convent life,**

**and to be honest, I’m climbing the wall –**

**DAVID**

**We could lock the door?**

**DEBRA**

**You’re a genius. ...Please hurry?**

**389 INT. MORGAN SUITE – THE BEVERLY HILLS HOTEL – DAY 389**

**Edelman and the Brig come swiftly to the reason for their visit with David.**

**BRIG**

**(to David)**

**You’ve already left it too long. She**

**should have been told, days ago.**

**DR. EDELMAN**

**He’s right, David. ...She could regain**

**sight much sooner than expected and she**

**needs time to come to terms –**

**DAVID**

**(angrily)**

**I’ll tell her when I think she’s ready.**

**108**

**BRIG**

**You’ve got until noon tomorrow. You**

**haven’t told her by then, I’m going to.**

**390 EXT. LOS ANGELES – DAWN 390**

**Beauty shot of the city to establish the next day.**

**391 INT. MORGAN SUITE – MORNING 391**

**David steps out of the shower and pauses to look at himself in the mirror. He speaks to his reflection.**

**DAVID**

**Try as I may, I still don’t feel com-**

**fortable with you. Let’s hope somebody**

**loves you more than I do.**

**392 INT. HOSPITAL CORRIDOR – MORNING 392**

**The elevator door opens. David emerges and walks slowly towards Debra’s room; his FOOTSTEPS ECHOING along the empty corridor.**

**393 INT. DEBRA’S ROOM 390**

**David finds Debra sitting in a deep chair with her legs curled sideways under her and her face side-lit by the reflected sunlight from the window. The turban of white bandages is fresh; the dark bruises below her eyes cleared.**

**He moves to her right side and with infinite tenderness leans forward and lays his open hand against her cheek. She stirs drowsily. Her eyes open. They are beautiful, and vague, misty and sightless.**

**394 EFFECT 394**

**Darkness gives way to soft golden clouds. Then, suddenly,**

**the clouds roll open.**

**395 BACK TO SCENE 395**

**David sees the eyes change, the look of them becomes sharp and aware. Her gaze focuses, and steadies. She is looking at him, and seeing him.**

**396 DEBRA’S POV – VISUAL EFFECT 396**

**As the clouds roll open, she looks beyond to the monster’s**

**109**

**face that swims toward her; a colossal disembodied face that surely must arise from hell itself; a face with livid lines set with the bestial, crudely worked features of one of the dark hosts. She cringes away from the terror of it.**

**397 BACK TO SCENE 397**

**She lifts her hands to her face and SCREAMS! David turns**

**and runs.**

**398 HOSPITAL CORRIDOR 398**

**David’s feet POUND down the corridor. Before he reaches**

**the elevator, the door opens and the Brig steps out. Seeing David’s agitated state, the Brig reaches out to stop him,**

**his body blocking the elevator door.**

**BRIG**

**David?!**

**David veers off to the stairwell opens the door and is gone. Brig starts after him but then HEARS the hysterical SOBS.**

**399 DEBRA’S ROOM 399**

**As Brig enters the room, Debra looks up from her cupped hands and wonder dawns through the terror in her eyes.**

**DEBRA**

**I can see you. I can see!**

**He quickly moves to her and takes her in the protective circle of his arms.**

**BRIG**

**It’s all right. It’s going to be all**

**right.**

**She clings to him, stifling the last of her sobs.**

**DEBRA**

**I had a dream ... a terrible dream.**

**She shudders against him. Then, suddenly, she pulls away.**

**DEBRA**

**David! Where’s David? I must see him.**

**Brig stiffens, realizing she had not recognized reality.**

**110**

**BRIG**

**You have already seen him.**

**At first, she doesn’t understand, and then it slowly comes**

**to her.**

**DEBRA**

**David? That was David?**

**“Brig” nods, watching her face for the revulsion and horror.**

**DEBRA**

**Oh, dear God. What have I done?**

**BRIG**

**You want to see him again?**

**DEBRA**

**(blazing at him)**

**How can you say that? More than any-**

**thing on this earth. You must know**

**that!**

**BRIG**

**Even the way he is now?**

**DEBRA**

**If you think that would make any dif-**

**ference, you don’t know me very well.**

**(suddenly concerned)**

**Find him. Quickly, before he has a**

**chance to do something stupid.**

**400 EXT. AIR-TO-AIR SEQUENCES – CESSNA – DAY 400**

**A Cessna 172 is clipping along over the Pacific Ocean, at**

**full throttle.**

**401 INT. CESSNA – DAY 401**

**David takes note of the fuel gauge.**

**402 INSERT 402**

**The gauge is hovering around the halfway mark.**

**403 INT. AIR ROUTE TRAFFIC CONTROL CENTER – PALMDALE – DAY 403**

**Seated at a terminal, the ATCC SUPERVISOR studies the com-**

**111**

**puter screen then picks up the phone’s handset and punches**

**in a number.**

**INTERCUT WITH:**

**404 INT / EXT THE BRIG’S SUV RENTAL – DAY 404**

***SUPERIMPOSE: CALIFORNIA HIGHWAY 14***

***NEAR PALMDALE***

**The Brig’s iPhone RINGS. He puts it to his ear.**

**BRIG**

**Mordecai !**

**ATCC SUPERVISOR**

**General. This is the Air Route Traffic**

**Control Center in Palmdale. I think I’ve**

**found what you’re looking for. A David**

**Morgan rented a Cessna 172 at the Santa**

**Monica airport and was assigned a trans-**

**ponder frequency.**

**BRIG**

**My daughter said he would take to the sky.**

**(beat)**

**According to my GPS, I’m about 20 minutes**

**from you. I’m going to need to talk to him.**

**405 EXT. AIR-TO-AIR: CESSNA – DAY 405**

**The Cessna bores for height, climbing steadily. Then it levels off.**

**406 INT. CESSNA 406**

***FROM THIS POINT, WE SEE THE DAMAGED SIDE OF DAVID’S FACE, WHEN-EVER APPROPRIATE.***

**The instrument panel shows that the transponder is *“squawk-ing,”* and the fuel gauge now reads significantly below the halfway mark.**

**407 EXT. AIR ROUTE TRAFFIC CONTROL CENTER – PALMDALE – DAY 407**

**Establish.**

**408 INT. CONTROL ROOM – AIR TRAFFIC CONTROL CENTER – DAY 408**

**The ATCC Supervisor escorts the Brig into the flight con-**

**112**

**trol room and introduces him to an AIR TRAFFIC CONTROLLER.**

**ATCC SUPERVISOR**

**This is General Joshua Mordecai, of the**

**Israeli Air Force.**

**CONTROLLER**

**Yes, General. Glad to meet you. An**

**E-2 Hawkeye from a Navy aircraft carrier**

**undergoing CarQuals has your boy about**

**three hundred miles off shore. Now that**

**you’re here, I’ll try to raise him.**

**409 EXT. AIR-TO-AIR: CESSNA 409**

**The RADIO CRACKLES as the Palmdale Center Controller con-tinually tries to raise the Cessna.**

**410 INT. CESSNA 410**

**David reaches for the switch to kill the radio. But the**

**next VOICE stays his hand.**

**BRIG (VHF)**

**David, this is Mordecai! Have just**

**spoken to Debra. She wants you...wants**

**you desperately.**

**Again, David reaches for the switch to kill the set.**

**BRIG (VHF)**

**For her sake, don’t do anything stupid.**

**David blinks, tears scalding his eyes once more. His deter-mination wavers.**

**411 INT. CONTROL ROOM – AIR TRAFFIC CONTROL CENTER 411**

**All ears are turned to the SPEAKER. Suddenly, there is the SOUND of an OPEN CARRIER lasting approximately four seconds before going dead.**

**BRIG**

**(frustrated)**

**I know he hears me. If only I could**

**get through to him...get him to respond.**

**Then a calm comes over the general as he again keys the radio transmitter.**

**113**

**412 INT. CESSNA 412**

**BRIG (VHF)**

**(the old warrior)**

**Mustang Two, this is the Brig. ...You**

**mistakenly blame yourself for Debra;**

**for Joe for Hannah. But your biggest**

**mistake is worrying how Debra will re-**

**act to your disfigurement. Well, my**

**daughter is no sable antelope!**

**(a direct order)**

**Now, return to base, *immediately !!***

**After several seconds, David slowly lifts the microphone and thumbs the transmit button.**

**DAVID**

**(hesitantly)**

**Bandit! ...This is Mustang Two.**

**(long pause)**

***Beseder !***

**413 AIR-TO-AIR: CESSNA 413**

**The Cessna swings around in a 180 degree turn.**

**414 INT. CONTROL ROOM – AIR TRAFFIC CONTROL CENTER – DAY 414**

**Loud CHEERS erupt from the Control Room. Suddenly the**

**SPEAKER CRACKLES.**

**DAVID (VHF)**

**Sorry, General. ...My fuel state is**

**not going to hack it!**

**The Brig picks up and keys the hand microphone.**

**BRIG**

**Give me the bottom line?**

**DAVID (VHF)**

**If I nurse it, I’ll be about 75 miles**

**short of land when I become a glider.**

**BRIG**

**Standby, Mustang.**

**(to Supervisor)**

**That aircraft carrier you mentioned.**

**Can we determine its position?**

**114**

**ATCC SUPERVISOR**

**I could declare an emergency and con-**

**tact the Navy. But standard procedure**

**is to scramble a Coast Guard helo, which**

**I can do right now.**

**BRIG**

**A Cessna ’72 doesn’t have a retractable**

**gear. He tries ditching and she’ll cart-**

**wheel. His chances of getting out would**

**be extremely slim.**

**ATCC SUPERVISOR**

**Granted, but he’s got to put ‘er down**

**somewhere! Can’t very well do it on the**

**carrier!**

**BRIG**

**Oh, but he *can!* He’s a carrier qualified**

**naval aviator...with over five hundred**

***traps.***

**ATCC SUPERVISOR**

**Navy would never allow it. Risk to assets**

**is too great! Besides, without a tailhook,**

**how’s he going to stop in less than seven**

**hundred feet.**

**415 EXT. AIRCRAFT CARRIER AT SEA – DAY 415**

**As is often the case during the initial stages of carrier qualifications (CARQUALS), only the Alert 5 (a Hornet fighter capable of launching in under 5 minutes), the COD, and a few other aircraft are spotted on the flight deck.**

**416 INT. BRIDGE 416**

**The Executive Officer, Andrew “Sergei” Bonime hands a dispatch**

**to the ship’s captain. CAPT Robert K. “Killer” Miller whips off his ubiquitous aviator sunglasses, glances at the dispatch and explodes.**

**KILLER MILLER**

**I don’t care what some FAA controller says,**

**this is no civilian landing strip! Their**

**boy will have to ditch at sea. Our plane**

**guard helo can pick him up!**

**SERGEI**

**But, sir...you’re gonna love this.**

**115**

**KILLER MILLER**

**What do you mean?**

**SERGEI**

**Wait until you see who the pilot is?**

**The Commander points to the appropriate section of the mes-sage. Killer Miller’s eyebrows rise as he reads the rest of the dispatch.**

**KILLER MILLER**

**David Morgan!**

**(Looking up at the XO)**

**Think it’s the same Morgan?**

**SERGEI**

**Who else would have the gonads to make**

**such a request?**

**Killer clears the decks for action.**

**KILLER MILLER**

**How long before we start receiving our**

**next CARQUAL aircraft?**

**SEQUEI**

**Eight Hornets from Lemoore are due in a**

**little over two hours.**

**KILLER MILLER**

**Good! That’ll give us plenty of time**

**should we develop a fouled deck.**

**(beat)**

**Meanwhile, get all the aircraft currently**

**spotted on the deck, below in the hangar**

**bay. And launch the Alert Five. I want**

**an escort for that *gunslinger !!***

**SERGEI**

**What about the barricade?**

**KILLER MILLER**

**With 30 knots down the deck, if he’s still**

**the Topgun pilot we trained, he won’t need**

**it. Just make sure the Alert Five has his**

**VHF frequency.**

**Miller notices that the XO seems to have something else on his mind.**

**116**

**KILLER MILLER**

**What is it, Sergei? Spit it out!**

**SERGEI**

**Sir, you may be bringing aboard a former**

**Navy aviator, and the key word is former,**

**but he’s flying a civilian aircraft.**

**Navy regulations say --**

**KILLER MILLER**

**(interrupting)**

**I know what naval regulations says --**

**SERGEI**

**Could mean a court martial...especially**

**if anything goes wrong.**

**417 INT. CESSNA 417**

**David suddenly becomes aware of the FA-18 Hornet falling in alongside.**

**418 EXT. AIR-TO-AIR: HORNET & CESSNA – DAY 418**

**The single seat Hornet, with “111” painted on its nose, is *“dirty,”* its gear and flaps down. The pilot, LT Mary Ann “Sticks” Olson (her name painted on the rails) dials up the civilian VHF guard frequency.**

**STICKS (VHF)**

**Mustang Lead...this is sticks. Good**

**afternoon, Lieutenant Morgan. Cap’n**

**Robert Miller sends his respects and**

**wishes for you to dine with him tonight,**

**...aboard his nearby carrier!**

**DAVID (VHF)**

**Olson? ...That you?**

**STICKS (VHF)**

**Affirmative, Davey.**

**DAVID (VHF)**

**Tell the Captain, *‘I accept!’***

**419 SERIES OF SHOTS: CESSNA RECOVERY – DAY 419**

***SERIES OF SHOTS: INTERCUT LIKE A MUSICAL VIDEO.***

**A. SUPER CARRIER: RECOVERY MODE**

**117**

**The plane guard helicopter lifts off.**

**B. BRIDGE**

**Captain Miller is on the 1-MC microphone giving orders.**

**C. PRI-FLY**

**The Air Boss barks an order into his 5-MC microphone.**

1. **VULTURE’S TOW**

**Sailors scramble onto the catwalk, to watch the recovery.**

1. **COMBAT DIRECTIONAL CENTER**

**Radar operators monitor the flight path of the inbound Cessna.**

1. **FLIGHT DECK**

**Instead of working the *ball,* the LSO is using flags to communicate with David.**

**G. DAVID’S POV**

**David forces his Cessna to respond to the corrections indicated by the LSO’s two flags.**

**H. VULTURE’S ROW**

**All eyes are focused on the approaching Cessna.**

1. **BRIDGE**

**Having done all he can, CAPT Miller surveys the flight deck, anxiously.**

**K. VULTURE’S ROW**

**Sailors’ eyes follow the Cessna as it settles to the deck.**

**L. CESSNA LANDING GEAR**

**The wheels hit the deck and stick; a perfect landing by a skilled naval aviator.**

**M. COCKPIT OF CESSNA**

**David kills all switches and presses his feet hard against**

**the top of the rudders, practically locking up the brakes.**

**118**

1. **BRIDGE**

**Killer Miller lets loose with a broad grin and with a tight fist pumps his right arm in triumph.**

1. **FLIGHT DECK**

**The LSO shoots the Cessna a “thumbs up.”**

1. **VULTURE’S ROW**

**High up on the catwalks, sailors clasp their hands over their heads and CHEER.**

1. **FLIGHT DECK**

**David’s landing has used a little over seventy-five percent of the 750 foot angled flight deck.**

**420 EXT. TERRACE OF PAUL MORGAN’S ESTATE – NEAR SUNDOWN 420**

***SUPERIMPOSE: THREE YEARS LATER***

***PAUL MORGAN ESTATE***

***PALOS VERDES, CALIFORNIA***

**The multimillion dollar home is located on the ocean side of Rocky Point Road, the western most cape in the Palos Verdes Estates. The estates’ backyard, on a cliff overlooking the Pacific, has been outfitted to handle the catered, luxurious wedding. The same Rabbi who presided over the funeral of David’s parents is conducting. Paul Morgan is the best man. The bride and groom have their backs to the CAMERA. The groom is wearing a tuxedo and the bride a stunning, off-white gown.**

**421 ANGLE ON THE BRIG & ADMIRAL MILLER 421**

**Newly promoted Admiral Robert K. “Killer” Miller (in dress whites) and General Joshua Mordecai are seated together. The general leans towards the admiral.**

**BRIG**

**Montana must be a magical place. Just**

**Imagine. Thirty-five operations. The**

**pain must have been incredible! Commut-**

**ing to Sherman Oaks. ...Frankly, I’m**

**somewhat surprised he went through it.**

**KILLER MILLER**

**But look at the results.**

**119**

**422 BACK TO SCENE 422**

**The bride and groom turn to face each other.**

**423 ANGLE ON DEBRA (OVER DAVID’S LEFT SHOULDER) 423**

**At this point, we see only the left side of David’s face.**

**DEBRA**

**(whisper)**

**You’re absolutely the finest marriage**

**material in the world. Of course, you**

**realize I’m only marrying you for your**

**money?**

**David slips the ring onto Debra’s finger.**

**DAVID**

**Wise decision!**

**424 TWO SHOT – AUDIENCE POV 424**

**Their kiss is indeed a new beginning; emotional, filled with passion.**

**INTERCUT WITH:**

**425 ANGLE ON PHOTOGRAPHER 425**

**As the SOUNDTRACK reprises the film’s MUSICAL THEME; the PHOTOGRAPHER moves in for the ubiquitous photo.**

**After the kiss, David smashes the cloth covered wine goblet under his heel, and then he and Debra turn to face the guests.**

**Smiling at the couple are numerous officers from David’s old IAF and Navy squadrons, including newly promoted: LCDR Mary Ann “Sticks” Olson; CDR Frank Stevens, and CAPT Andrew “Sergei” Bonime.**

**426 ANGLE ON DAVID & DEBRA – IN SLOW MOTION 426**

**His left side to CAMERA, David slowly turns, exposing the**

**much dreaded right side of his face to the guests.**

**The Photographer triggers his Hassalblad camera’s shutter. The flash goes off. For a fraction of a second, the SCREEN**

**IS WASHED WHITE by the Strobe of the camera. Then, like a speeded up version of an old fashion Polaroid picture, the color slowly returns.**

**120**

**FREEZE FRAME**

**427 PHOTOGRAPHER’S TWO-SHOT PORTRAIT 427**

**The CAMERA slowly MOVES-IN on the photograph, focusing on a tight headshot of the newlyweds.**

**David may not be the Adonis he once was, but the money, pain and commuting have paid off. Far from quackery, the Grossman Burn Center has done a miraculous job. The added lines and weathered, cobweb texture of David’s right profile, while aging him somewhat, provide even a more virile quality.**

**428 EXT. ANGLE OVERLOOKING OCEAN – SUNDOWN 428**

**From the terrace, overlooking the ocean, the CAMERA’S LONG LENS greatly exaggerates the size of the setting sun’s giant orange sphere over the Pacific, filling the SCREEN. An eagle, enlarged to approximately half the size of the setting sun**

**is seen flying into the center of the orange sphere. We FREEZE FRAME on this image.**

**NOTE: All the aerial sequences are original with the screenwriter Dennis F. Stevens and thus could be used in other adaptations.**

**PRODUCTION NOTES:**

**Note #1: Whereas “Eagle in the Sky” once had the cooperation and assistance of both the DoD/Navy & IDF/IAF for cooperation & assistance, due to the time lapse, the project will have to be resubmitted. The film, however, can be made without the IDF/IAF’s assistance, but not the DoD/Navy’s.**

**Note #2: With DoD/Navy cooperation and assistance, the producers will have access to Naval Air Stations (NAS), aircraft and carriers. Producers are expected to reimburse the DoD for the use and fuel costs for flying the aircraft and for Navy personal whose time is exclusively devoted to the production.**

**Note #3: Much of the filming is expected to take place in Israel, where generous cash back incentives are in play for production or post production taking place within the country.**

**Note #4: With DoD/Navy cooperation and assistance, and with a steller cast, the 2017 estimated budget for this feature film is estimated to be between $22 and $27 million.**

**Note #5: In the year 2000, the following actors and director were attached to the project – subject to play or pay provisions of the attachment agree-ments; which money had not as yet been paid:**

**Gene Hackman The “Brig”**

**Keanu Reeves David**

**Rachel Weisz Debra**

**Ioan Gruffudd Joe**

**Kathy Bates Ella**

**Ravit Rozen**

**AKA *Tinkerbell* Hannah**

**Director John Milius**

**Note #6: Largely financed by Jacob Shapiro, in September of 2000 (with IDF/IAF cooperation and addistance, second unit aerials together with principal photography scenes featuring Rachel Weisz, Ioan Gruffudd and Ravit Rosen were being filmed in Israel when former Prime Minister Aerial Sharon decided to take a walk on the Temple Mount. As a result, all hell broke loose and Israel cancelled its war insurance; without which all foreign production was forced to shut down.**

**Shapiro had intended to use the spectacular footage to showcase as a three minute pro-motional film to attract additional investors. However, once war insurance was cancelled the project was cancelled – never to be revived.**

**END**