**Operation: Mossad Diaries**

**Episode #1: Outside the box**

**A “Vengeful Cross-up” spin-off**

***Inspired by an actual event***

**A 60-minute script, part of a 13-part miniseries,**

**not counting the 60-minute pilot episode, each**

**remaining episode, already written and running**

**2 hours in length**

**Story and Screenplay**

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**001**

**001 EXT. COASTAL HIGHWAY – ISRAEL – DAY 001**

**A Japanese built SUV is rolling along, headed southbound on the coastal highway nearing the city of Ashdod.**

***SUPERIMPOSE: 16 miles south of Tel Aviv***

**TITLE & CREDIT SEQUENCE**

**The ROAD SIGN reads: ASHDOD – EXIT 1.5 KILOMETERS**

**INTERCUT WITH:**

**002 INT/EXT. RACHEL’S SUV – DAY 002**

**Alone, behind the wheel, an older RACHEL MORDECHAI finally**

**exits the highway onto a farm road and heads inland.**

**As the CREDIT SEQUENCE continues, the SUV passes farm after farm.**

**Finally, Rachel finds the farm she’s looking for and pulls**

**into the driveway and parks in front of the farmhouse.**

**003 ANOTHER ANGLE 003**

**Climbing out of the SUV, Rachel is warmly greeted by the Hod family, rushing from the farmhouse to welcome her.**

**The greeters include: The father, ELIE HOD, and wife RUTH,**

**14-year-old son EZER, and 16-year-old-daughter GOLDA.**

**ELIE HOD**

**Rachel, so glad you are able to**

**join is for our Sabbat dinner.**

**RUTH**

**Come, you can help me prepared the**

**meal. Your gourmet cooking skills**

**will be much appreciated.**

**004 INT. DINING ROOM – FARMHOUSE – NIGHT 004**

**The family is seated at the dining table enjoying the fish**

**and roasted duck courses. Fresh, hot bread (with butter) and**

**a delicious soup are also available. Wine is being poured freely, even to the children.**

**Lit candles are everywhere; not a single light bulb is lit.**

**002**

**Elie stands to propose a toast.**

**ELIE HOD**

**We’re so happy to have Rachel**

**Mordechai as our guest, whom we’ve**

**known since her mother was brutally**

**murdered.**

**FLASHBACK TO:**

**PRODUCTION NOTE: Following footage is taken from the pilot episode: “Operation: Vengeful Cross-up.”**

**005 INT. BUS – DESERT ROAD – NEGEV – DAY 005**

**Two Arab gunman are holding the passengers at gunpoint.**

**LEAH MORDECHAI, holding her 10-month child, BABY RACHEL, finds herself staring at the scar on the cheek of one of the gunman. This does not please the man known as Scar. He turns on her.**

**SCAR**

**(broken English)**

**What’re you staring at?**

**Holding her 10-month-old tight.**

**LEA MORDECHAI**

**Nothing. Just wondering when**

**this ordeal might be over.**

**Scar puts the barrel of his weapon to Lea’s head.**

**SCAR**

**For you it’s over now.**

**Scar pulls the trigger of the weapon pointed at Leah’s head and blood is splattered against the bus’s window.**

**Blood splatter also covers Baby Rachel’s face and cloths.**

**Scar then turns and fires on the driver, killing him instantly.**

**Seated next to the late Leah, the YOUNGER RUTH HOD tries to remain calm, but fails in her attempt.**

**Suddenly, a VOICE from the radio in one of the gunman’s fanny pack:**

**003**

**006 TIGHTER ANGLE 006**

**RADIO TRANSMISSION**

***Israeli Special Forces heading***

***our way. ...Be at your position***

***in 10 or 15!***

**Waving his weapon wildly, Scar SHOUTS out:**

**SCAR**

**Abu Jihad sent us! And until**

**all Israelis are pushed into the**

**sea we will keep coming back.**

**ARAB ONE**

**Tell that to your *Special Forces*.**

**007 ANOTHER ANGLE 007**

**As the Arabs prepare to exit the bus, a military jeep arrives from behind, driven by ARAB THREE.**

**ARAB TWO**

**The jeep we hijacked has arrived.**

**...Time to go.**

**Exiting the bus, Scar grabs the hand of Ruth – dragging her**

**from the bus with him.**

**008 OUTSIDE BUS 008**

**Once outside the bus – whether feigning or for real – Ruth collapses. Scar drags her for a couple yards but then releases her and jumps into the jeep – which speeds off.**

**Ruth climbs to her feet and re-enters the bus.**

**009 INSIDE BUS 009**

**The first thing Ruth sees is Baby Rachel clinging to her dead mother’s neck, her face and clothing covered with blood splatter. She’s not crying – only trying to awaken her mother.**

**As Ruth moves closer, Baby Rachel turns and looks at her; her eyes pleading for an answer.**

**019 BACK TO SCENE – DINING ROOM – FARMHOUSE 019**

**LEAH HOD**

**It was the worst day of my life.**

**004**

**GOLDA**

**How’s your book coming?**

**ELIE HOD**

**Rachel, you’re writing a book?**

**I didn’t know. What’s it about?**

**RACHEL**

**About being a young girl and grow-**

**ing up in Israel.**

**GOLDA**

**Sounds great. When can we read**

**it?**

**RACHEL**

**It’s now in the hands of the**

**editors and due to be published**

**in about six weeks.**

**EZER**

**The book I wish she would write is**

**about her experiences with Mossad.**

**RACHEL**

**I do keep a record of my missions**

**in a diary; but only after they have**

**been declassified. So, naturally,**

**there are no written records of many**

**of my missions.**

**GOLDA**

**Except in your head.**

**RACHEL**

**(acquiescing)**

**Except in my head.**

**Suddenly, the SOUNDS of EXPLOSION, some near – some far away.**

**ELIE HOD**

**(explaining)**

**Hamas launching rockets from Gaza.**

**Alarmed, everyone rises from the table and rushes to the farm-house windows to get a look.**

**020 EXT. ASHOD COUNTRYSIDE – NIGHT 020**

**005**

**Rockets are exploding all around them.**

**Then a new SOUND and new sight; missiles from the Iron Dome defense begin intercepting the Gaza rockets.**

**021 BACK TO SCENE – DINING ROOM – FARMHOUSE 021**

**Suddenly, there is a LOUD EXPLOSION and the roof of the farm-house collapses.**

**As the dust settles, Elie Hod and daughter Golda are the only ones standing. The others appear severely injured. They sift through the rubble and are thankful to find Ezer live, albeit injured.**

**Rachel is also alive, but unconscious – suffering severe head injuries.**

**Then they find Ruth, also with severe head injuries. Elie immediately checks her pulse. Then he sadly looks up at Golda and shakes his head. Ruth is dead.**

**022 EXT. HADASSAH MEDICAL CENTER – JERUSALEM – DAY 022**

***SUPERIMPOSE: Hadassah Medical Center, Jerusalem***

**023 INT. WAITING ROOM - HADASSAH MEDICAL CENTER – DAY 023**

**In the waiting room, Rachel’s father, EHUD MORDECHAI, and Rachel’s younger, half sister, DEBRA, are greeted by DR.**

**SHLOMO DAVIDI.**

**DR. DAVIDI**

**(to Ehud)**

**You’re Rachel’s father.**

**Ehud nods cautiously.**

**DEBRA**

**I’m her sister. Tell me, how is**

**she?**

**DR. DAVIDI**

**She’s slipped into a coma. The**

**prognosis is not good.**

**Debra falls into her father’s arms, tears rolling down her cheeks.**

**006**

**024 EXT. SERIES OF SHOTS - SAN FRANCISCO – DAY 024**

**Beauty shots to establish the City-by-the Bay.**

**025 EXT. SAN FRANCISCO MARINA – DAY 025**

***Superimpose: San Francisco***

**026 EXT. PIER 026**

**Moored out on the very end of the pier is the 90-foot, twin mast yacht known as *“Sweet Charity*,” approximately 40 feet of which yacht is thus on each side of the pier, allowing boats moored inside to be able to get to the sea.**

**027 EXT. FANTAIL LOUNGE – SWEET CHARITY – DAY 027**

**Enjoying adult beverages and hors d’oeuvres served by the En-glish butler, JASON BURRELL, ex-marine officers and sometime mercenaries HARRY FLETCHER and JONATHAN MOORE are huddled together.**

**Fletcher, in his late 30s to early 40s – who usually goes by**

**the name *Robin Templar* when on a covert mission, is arguing**

**with Jonathan, his business partner and owner of *Sweet Charity*.**

**MOORE**

**I think we should go together.**

**FLETCHER**

**We’ve got several important deals**

**coming up next week. I’m counting**

**on you to stay here and make sure**

**they go down smoothly.**

**(beat)**

**Debra says she’s in a coma. If she**

**doesn’t make it, I’ll send for you.**

**We’ll attend the funeral together.**

**MOORE**

**(acquiescing)**

**You’ll keep me informed?**

**028 EXT. RUNWAY – BEN GURION INTERNATIONAL AIRPORT – DAY 028**

**The El Al 747 touches down and rolls out.**

**029 INT. TERMINAL – BEN GURION – DAY 029**

**007**

**Fletcher is greeted warmly by Debra. After the traditional**

**hug, Debra explains:**

**DEBRA**

**Hope you won’t mind, but I cancel-**

**led your reservation at the King**

**David. I want you to stay with me**

**at Rachel’s Caesarea beach house.**

**FLETCHER**

**Be delighted to. ...I remember the**

**beach house well. Delightful place.**

**DEBRA**

**Before we visit Hadassah, my father**

**wanted us to stop by the Montefiore**

**townhouse. He thought you’d be in-**

**terested in witnessing the final**

**day of the Hod family Shiva.**

**FLETCHER**

**Shiva?**

**A seven-day period of mourning.**

**130 INT/EXT. DEBRA’s VEHICLE – ROAD TO JERUSALEM – DAY 130**

**As they drive towards Jerusalem, Debra is explaining:**

**DEBRA**

**Since their farmhouse was completely**

**destroyed, Elie Hod and his children**

**have been participating in the Shiva**

**rituals at Montefiore. To make room,**

**I’ve been staying at the beach house.**

**FLETCHER**

**Tell me more about this seven-day**

**ritual.**

**DEBRA**

***Shiva* consists of seven days of for-**

**malized mourning by the immediate**

**family...in this case for Elie Hod’s**

**wife, Ruth.**

**INTERCUT WITH:**

**131 EXT. MONTEFIORE QUARTER – DAY 131**

**008**

**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 townhouses, a favorite of**

**Israeli’s wealthy artist community.**

**CONTINUE INTERCUTTING:**

**132 INT. EHUD MORDECHAI’S MONTEFIORE TOWNHOUSE – DAY 132**

**The CAMERA shows the VISUALS, as being DESCRIBED by Debra.**

**DEBRA (V.O.)**

**You won’t recognize the townhouse.**

**The ritual calls for mirrors to be**

**Covered. ...Instead of chairs,**

**everyone is seated on stools or**

**pillows. The light source, of**

**course, is candles.**

**133 EXT. STAIRCASE – MONTEFIORE – DAY 133**

**Debra and Fletcher are descending the staircase from the street level to the townhouse entrance. They pass the iconic Monte-fiore windmill on their right. At the bottom of the stairway, they turn left to the luxurious townhouses; of which the Mordechai family owns one of the five two-story units.**

**END INTERCUTTING:**

**134 INT. EHUD MORDECHAI’S MONTEFIORE TOWNHOUSE – DAY 134**

**There is a KNOCK at the DOOR. Without waiting, Debra opens**

**the door and with Fletcher right behind her, enters the town-house.**

**Fletcher is warmly greeted by EHUD MORTECHAI and his second wife, Debra’s mother, HANNAH.**

**EHUD MORTECHAI**

**Harry Fletcher. So good to see you**

**again.**

**(indicating Hannah)**

**You remember my lovely wide, Hannah?**

**HANNAH**

**Harry, you will always be welcome in**

**my home. ...How is Jonathan and the**

**young man, *Duke* something or other;**

**who made quite an impression on Debra.**

**009**

**FLETCHER**

**They are both just fine.**

**EHUD MORTECHAI**

**(indicating Elie Hod)**

**This is the Hod family, very close**

**Friends.**

**(indicating Elie)**

**Elie.**

**The two shake hands.**

**EHUD MORTECHAI**

**(continuing)**

**This is his daughter, Golda.**

**(beat)**

**And his son Ezer.**

**EZER**

**(speaking up)**

**Are you the Fletcher in Rachel’s**

**diary?**

**FLETCHER**

**Diary??**

**EZER**

**The one she let me read when I**

**spent the weekend at her beach**

**house.**

**(beat)**

**That was really something when**

**Rachel *whacked* that guy, Scar, and**

**you were trying to escape the Tunis**

**police.**

**FLASH CUT TO:**

***FOLLOWING SCENES ARE FROM “OPERATION: VENGEFUL CROSS-UP”***

**135 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 135**

***SUPERIMPOSE: TUNIS, TUNISIA***

**A black van is chasing a sedan through the streets of Tunis.**

**Gunshots are fired from both vehicles.**

**In the background, SIRENS are HEARD. Finally, Fletcher is able to get a shot off that blows the left front tire and causes the**

**010**

**sedan to crash into a building. According to the sounds of**

**the sirens, the police are closing in.**

**Fletcher pulls the van up – next to the sedan – where Rachel**

**can get a clean shot.**

**136 TIGHTER ANGLE 136**

**With the passenger side window rolled down, Rachel takes aim with her Glock 9mm and fires two shots.**

**Both shots hit their mark. Scar is dead.**

**As the police approach, Fletcher peels out and now another**

**chase is on. Only this time it’s between the van and several police units. SIRENS are SCREAMING!!**

**137 INT/EXT. VAN – STREETS OF TUNIS – NIGHT 137**

**This time we see the chase entirely through the point-of-view**

**of those in the van.**

**By skillfully maneuvering, Fletcher manages to put a little distance between the van and police units.**

**FLETCHER**

**Up ahead I’m going to make a right**

**turn in front of a hotel and come**

**to an abrupt stop. You will, of**

**course, flee the van and enter the**

**hotel. ...Be careful not to flash**

**your weapons.**

**Fletcher makes the turn and pulls to a stop in front of an inexpensive hotel.**

**Everyone but Fletcher flees the van and heads for the hotel lobby.**

**Fletcher then puts the pedal-to-the metal and roars down the street with the police units close behind.**

**138 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 138**

**This chase is pretty much a repeat of the previous one; sharp turns, driving on sidewalks, numerous near misses with both pedestrians and other vehicles.**

**139 INT/EXT VAN – STREETS OF TUNIS – NIGHT 139**

**011**

**One of the police units with two officers inside manages to**

**come alongside of the van.**

**Still moving at high speed, one of the officers points a gun through the passenger side window and fires at Fletcher.**

**Through his open window Fletcher returns fire – but aiming at the patrol unit’s tires,**

**The left front tire explodes – resulting in the patrol unit losing control and crashing into a parked vehicle – barely missing the van.**

**As the chase continues, the second patrol unit pursuing the van pulls next to it. Shots are exchanged between the patrol unit and the van.**

**While shots fired from the patrol are aimed at the van’s driver, and the back window explodes, those fired from the van are aimed at the pursuer’s tires.**

**The right front tire of the second patrol unit explodes and the unit crashes into a concrete wall.**

**At this point, three patrol units coming from the opposite direction appear in front of the van.**

**Fletcher has no alternative but to pull up and surrender.**

**140 BACK TO SCENE – MONTEFIORE TOWNHOUSE 140**

**Everyone gathered, except for Fletcher, is completely absorbed in the story the 14-year-old has just related.**

**EZER**

**(continuing)**

**Pretty exciting stuff, especially**

**considering it really happened.**

**141 EXT. HADASSAH MEDICAL CENTER – DAY 141**

**Establish.**

**142 INT. RACHEL’S ROOM – HADASSAH – DAY 142**

**Rachel is unresponsive as Fletcher and Debra confer with Dr. Davidi.**

**012**

**DR. DAVIDI**

**Operations pose risk. We are hope-**

**ful that she will come out of her**

**coma on her own.**

**FLETCHER**

**And if she doesn’t?**

**DR. DAVIDI**

**Then an operation would be an**

**option.**

**DEBRA**

**Aren’t there any other options?**

**The doctor doesn’t have an answer.**

**143 EXT. HIWAY 20 – CAESAREA – DAY 143**

**Debra’s vehicle exits the northbound highway 20 at Caesarea**

**and heads west towards the beach.**

***SUPERIMPOSE: Caesarea – A 55 km drive north***

***of Tel Aviv, on highway 20***

**144 EXT. SERIES OF SHOTS - RACHEL’S BEACH HOUSE – DAY 144**

**The two story house itself is much larger than your average beach house; then there is the swimming pool and dock – where**

**a 60-foot, twin mast yacht is moored. *NOTE: LOCATION EXISTS*.**

**145 INT. DINING ROOM – BEACH HOUSE – NIGHT 145**

**Debra and Fletcher are seated at the eight-place table as the husband-wife cook-housekeepers serve a gourmet meal, washed**

**down by a *first-growth* wine.**

**FLETCHER**

**Did you ever cut that raw diamond**

**that “Duke” Osgard gave you?**

**DEBRA**

**I’ve cut a lot of diamonds since**

**then, but not that particular one.**

**FLETCHER**

**Why not? ...I’m told that if prop-**

**erly cut, the stone could be worth**

**millions.**

**013**

**DEBRA**

**And if improperly cut?**

**FLETCHER**

**Worth *zilch*.**

**DEBRA**

**I’m just not there yet.**

**FLETCHER**

**I think you are – but because of**

**sentimental reasons you lack the**

**confidence.**

**DEBRA**

**(smiling)**

**You may be right. I’ve cut it many**

**times in my mind.**

**FLETCHER**

**Then do it for real.**

**146 INT. DEN – BEACH HOUSE – NIGHT 146**

**In the den, sitting in stuffed chairs before the fireplace, Debra and Fletcher are sipping wine and talking.**

**FLETCHER**

**Do you know where Rachel keeps her**

**diaries? I’d kind of like to read**

**what she said about me.**

**DEBRA**

**I could probably find them.**

**(beat)**

**If what Ezra described is anywhere**

**near the truth, it must’ve been**

**one hell of an adventure.**

**(beat)**

**For instance, if you were arrested**

**by the Tunis police, I’d like to**

**hear how you managed to get your-**

**self released?**

**FLASH CUT TO:**

***FOLLOWING SCENES ARE FROM “OPERATION: VENGEFUL CROSS-UP”***

**147 OMITTED. 147**

**014**

**148 OMITTED. 148**

**149 INT. SINBAD LOUNGE – EVENING 149**

**The upscale lounge caters to Europeans and the price of the beer, wine, and cocktails is reasonable. An apparently ine-**

**briated Marwan takes a swing at the SECURITY GUARD, knocking**

**him to the floor.**

**As the floored Guard climbs to his feet he reaches for his cell phone and presses a button that automatically dials the Tunis Police Department.**

**SECURITY GUARD**

**That was very stupid.**

**Coming from the cell phone, we HEAR:**

**TUNIS POLICE**

**Tunis Police Department. How may**

**I direct your call?**

**150 INT. PRISONER CELLBLOCK – TUNIS POLICE STATION – NIGHT 150**

**A handcuffed Marwan is led into the cellblock. The handcuffs are removed and he is tossed into a cell next to that of Fletcher. Marwan’s cell contains two other prisoners and Fletcher’s cell three extra prisoners.**

**Recognizing Marwan, Fletcher (wearing an orange jump suit) gravitates to their mutual cell bars – where Marwan (in his street clothes) is waiting for him.**

**151 TIGHTER ANGLE 151**

**MARWAN**

**I’m here to get you out. Of the**

**other prisoners in your cell, do**

**any speak English?**

**FLETCHER**

**They all do.**

**MARWAN**

**Good. Tell them that if they keep**

**quiet while I unlock the cell doors,**

**they might have a chance to escape.**

**FLETCHER**

**You can do that?**

**015**

**MARWAN**

**That’s why I was hired, wasn’t it?**

**FLETCHER**

**So you unlock the cell doors, we’re**

**still in a police station with**

**patrolmen wondering the corridors?**

**MARWAN**

**That’s the *piece de resistance*.**

**...Only to access it, I’ll need a**

**moment on the toilet.**

**Fletcher’s eyebrows rise.**

**152 OMITTED. 152**

**153 INT. PRISONER CELLBLOCK – TUNIS POLICE STATION – NIGHT 153**

**Marwan is at the sink, washing a small canister, approximately**

**4-inches in length. Again he approaches Fletcher at their mutual cell bars.**

**154 TIGHTER ANGLE 154**

**Through the bars, Marwan hands the canister to Fletcher.**

**MARWAN**

**Hang onto this.**

**FLETCHER**

**Is this important for our escape?**

**MARWAN**

**Very. ...The *piece de resistance,***

**so to speak.**

**With that, Marwan removes his shoes and clicking back the heels, on one shoe, removes a small aerosol spray nozzle. He hands**

**the nozzle to Fletcher.**

**FLETCHER**

**Might I ask if the contents of**

**this canister are lethal?**

**MARWAN**

**It is not.**

**(explaining)**

**It’s an old Russian based formula**

**(MORE)**

**016**

**that I cooked up which immediately**

**knocks out the victim from 15 to**

**20 minutes.**

**Marwan then opens the heel of his remaining shoe and extracts what looks like a lock pick kit.**

**MARWAN**

**(continuing)**

**Now, let’s get the hell out of**

**here.**

**155 ANGLE ON JAIL’S CELL DOOR LOCK 155**

**Marwan is seen working on the lock.**

**156 INT. HALLWAY – TUNIS POLICE STATION – NIGHT 156**

**Marwan, in his street clothes, drawing minimum attention,**

**makes his way down the deserted hallway leading from the**

**cells. In his hand he holds the aerosol canister.**

**Following at a safe distance is Fletcher, in the orange jump suit.**

**Following along behind Fletcher are the remaining prisoners.**

**Suddenly, a JAILHOUSE OFFICER appears in the hallway.**

**JAILHOUSE OFFICER**

**Sorry, sir. But I’ll need to**

**see some identification.**

**With the aerosol canister held behind his back, Marwan ap-proaches the officer – his free hand pretending to reach for**

**his wallet.**

**Finally, standing in front of the officer, Marwan whips the cannister from behind his back and sprays the contents in the**

**the officer’s face.**

**The officer’s legs buckle and he slowly drops to the floor.**

**157 EXT. STREET IN FRONT OF TUNIS POLICE STATION – NIGHT 157**

**Marwan (in street clothes) and Fletcher (in orange jump suit) rush out of the police station just as Rachel pulls up in front. The escapees climb into the black van and Rachel puts the pedal-to-the metal.**

**017**

**158 BACK TO SCENE – DEN – BEACH HOUSE – CAESAREA – NIGHT 158**

**Debra drops five diaries into Fletcher’s lap.**

**DEBRA**

**Here are the diaries of her Mossad**

**missions. She only wrote about the**

**ones that have been declassified.**

**FLETCHER**

**Five declassified missions.**

**He studies the diary titles.**

**159 ECU – DIARY TITLE 159**

**The title reads: “Operation: Father of Jihad.”**

**160 BACK TO SCENE – DEN 160**

**Fletcher opens the diary.**

**FLETCHER**

**Operation Father of Jihad; appar-**

**ently, this is the mission in which**

**I was involved.**

**He browses through another diary.**

**161 ECU – DIARY TITLE 161**

**The title reads: “Operation: Outside the Box” (2007)**

**162 BACK TO SCENE 162**

**Fletcher is thumbing through the diary.**

**FLETCHER**

**This sounds interesting. About**

**her role in the 1977 bombing of**

**that Korean built nuclear facility**

**at the Al Ki bar site in the Deir**

**ez-Zor region of Syria.**

**DEBRA**

**Since it looks like you’ve found**

**your nighttime reading material,**

**I’ll excuse myself and go to bed.**

**018**

**FLETCHER**

**(distracted)**

**Yea, sure. I’ll see you in the**

**morning.**

**Fletcher is completely absorbed by what he is reading.**

**163 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 163**

***SUPERIMPOSE: Mossad headquarters***

***Tel Aviv–Yafo, Israel***

**164 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 164**

**A much younger looking Rachel enters the office and is warmly greeted by MEIR DAGAN, director of Mossad. Seated in the corner is DANNY YAHOM, head of the elite commando unit Sayeret Matkal.**

**MEIR DAGAN**

**Rachel. Always good to see you.**

**RACHEL**

**Always good to see you as well,**

**Meir.**

**MEIR DAGAN**

**Thank you for coming.**

**(indicating Yahom)**

**Say hello to Danny Yahom, head of**

**Sayeret Matkal.**

**Rachel nods to Yahom, acknowledging his presence.**

**RACHEL**

**Hello, sir.**

**Yahom returns the nod, saying nothing.**

**MEIR DAGAN**

**Rachel, I’m temporarily turning**

**you over to Sayeret Matkal for a**

**special mission, the details of**

**which Danny will explain.**

**165 EXT. RUNWAY – HEATHROW AIRPORT – LONDON – DAY 165**

**The Syrian Air 747 settles onto the runway and rolls out.**

**166 EXT. STREET – IN FRONT OF HEATHROW TERMINALS – DAY 166**

**019**

**Rachel and an agent known by the code name, KINGFISHER, are sitting in a car parked at the curb within 30 yards of the terminal exit.**

**167 INT/EXT. CAR PARKED NEAR TERMINAL EXIT – DAY 167**

**Rachel is seated behind the wheel of the right hand drive vehicle. Kingfisher has a pair of 12X binoculars to his eyes, studying those exiting the terminal. Occasionally, he puts**

**down the binoculars to check the 8X10 photo in his lap.**

**168 ECU: Photo is a headshot of a man in his 50s, Ibrahim Othman.**

**169 BACK TO SCENE – KINGFISHER 169**

**Suddenly, a likely candidate emerges from the terminal.**

**KINGFISHER**

**We might have a *hit*.**

**Kingfisher hands the binoculars to Rachel who puts the glass**

**to her eyes.**

**KINGFISHER**

**(pointing out)**

**The gray flannel suit with the por-**

**ter *schlepping* the luggage...ap-**

**proaching the taxi.**

**Rachel studies the figure through the binoculars.**

**RACHEL**

**You’re right, that’s him.**

**KINGFISHER**

**Now all we’ve got to do is find out**

**what the head of the Atomic Energy**

**Commission of Syria, is doing in**

**London.**

**The porter loads the luggage into the trunk of the taxi and the taxi pulls away from the curb with IBRAHIM OTHMAN inside.**

**Rachel also pulls away from the curb, following the taxi.**

**165 EXT. SERIES OF SHOTS – LONDON – DAY 165**

**Over beauty shots of London:**

***SUPERIMPOSE: LONDON. DECEMBER 2006***

**020**

**166 EXT. KENSINGTON HOTEL – LONDON – DAY 166**

**Ibrahim’s taxi pulls up in front of the Kensington and is greeted by porters – who extract the luggage from the trunk**

**and followed by Ibrahim, schlep it into the hotel.**

**167 ANOTHER ANGLE 167**

**Rachel and Kingfisher’s vehicle finds a nearby parking slot.**

**168 INT. LOBBY – KENSINGTON HOTEL – DAY 168**

**Entering the hotel, Ibrahim heads for the check-in counter.**

**Rachel and Kingfisher also enter and follow Ibrahim to the check-in counter.**

**169 ANGLE ON CHECK-IN COUNTER 169**

**Standing behind Ibrahim, Rachel and Kingfisher are close**

**enough to hear the conversation between the KENSINGTON CLERK**

**and Ibrahim.**

**CLERK**

**Mr. Othman, for a three night stay,**

**I can give you the 7th floor suite**

**...that’s suite 700.**

**Paperwork is exchanged and a keycard handed over before Ibrahim joins his porter and heads for the elevators.**

**Rachel and Kingfisher step up to the counter.**

**KINGFISHER**

**(to Clerk)**

**Wife and I would like a room for**

**three nights?**

**RACHEL**

**Preferably on the 7th or 11th**

**floor.**

**KINGFISHER**

**(explaining)**

**My wife is superstitious.**

**RACHEL**

**I’m originally from Las Vegas.**

**021**

**CLERK**

**That would explain it. Yes, I**

**have several rooms on the 7h floor.**

**RACHEL**

**One closest to the elevators would**

**be best.**

**CLERK**

**What about 7-11?**

**RACHEL**

**We’ll take it.**

**170 ANOTHER ANGLE 170**

**On the way to the elevators, Kingfisher lifts a forefinger in**

**the direction of a KENSINGTON PORTER. The porter steps over.**

**Kingfisher huddles with the porter. We cannot hear the conver-sation but see Kingfisher hand the keys to his rental over to the porter.**

**The couple then continues on to the elevators.**

**171 INT. ROOM 711 – KENSINGTON HOTEL – DAY 171**

**Kingfisher is helping himself to the contents of the mini-bar.**

**RACHEL**

**We’ll have to set up a surveil-**

**lance schedule.**

**(beat)**

**We will take turns sitting in the**

**lobby, waiting for Othman to leave**

**the hotel. I suggest four-hour**

**shifts...with the non-surveillance**

**party catching up on much needed**

**sleep.**

**KINGFISHER**

**Does that mean we won’t be consum-**

**mating the marriage?**

**Smiling, Rachel grabs a pillow from one of the two queen-size beds and hurdles it at the Kingfisher.**

**KINGFISHER**

**I take that as an affirmative.**

**022**

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

**Being the closest, Kingfisher takes the few steps and opens**

**the door.**

**172 ANOTHER ANGLE 172**

**The door is opened to reveal the Porter with the luggage piled onto the transporter carriage.**

**Kingfisher motion for him to come in. The Porter does so and places the luggage in its proper place.**

**RACHEL**

**(to Porter)**

**I know there’s a restaurant here**

**in the hotel, but in your honest**

**opinion are not there better res-**

**taurants in the neighborhood?**

**PORTER**

**In my opinion, Aubrey’s is one of**

**the finest restaurants in all of**

**London.**

**RACHEL**

**And Aubrey’s is the restaurant**

**here in the hotel?**

**PORTER**

**Yes, Ma’am.**

**Kingfisher peals of some bills from his money clip and hands then to the porter.**

**KINGFISHER**

**Regarding Aubrey’s, I take that as**

**a recommend.**

**173 INT. LOBBY – KENSINGTON HOTEL – DAY 173**

**Among others, Rachel (reading a book) is seated in one of the many stuffed chairs in the Kensington Hotel lobby.**

**INTERCUT WITH:**

**174 ANGLE ON ELEVATORS 174**

**Suddenly, the elevator door opens and Ibrahim Othman exits.**

**023**

**Spotting Ibrahim, Rachel dials a number on her iPhone.**

**175 EXT. STREET – IN FRONT OF THE KENSINGTON – DAY 175**

**We HEAR the special CHIMES of a CELL PHONE.**

**176 INT/EXT. NONDESCRIPT AUTO RENTAL – DAY 176**

**The man and woman inside the vehicle are sporting 12X binoculars similar to the one used earlier by Rachel and Kingfisher. The attractive, young woman goes by the code name EMMALINE.**

**The Mossad agent simply known on this mission as ARIAL, an-**

**swers his cell.**

**ARIAL**

**(into cell phone)**

**Arial.**

**INTERCUT WITH:**

**177 INT. LOBBY – KENSINGTON HOTEL – DAY 177**

**Rachel speaks into her iPhone.**

**RACHEL**

**Out target is exiting the hotel.**

**ARIAL**

**We’re on it.**

**The agents in the nondescript rental watch as Ibrahim Othman exits the Kensington and hails a taxi.**

**As the taxi pulls away from the curb, the nondescript vehicle follows.**

**178 INT. ROOM 711 – KENSINGTON HOTEL – DAY 178**

**Rachel enters the room to find Kingfisher lying on one of the two queen-size beds, watching television.**

**RACHEL**

**On your feet. Time to go to work.**

**179 INT. HALLWAY – 7TH FLOOR – KENSINGTON – DAY 179**

**Huddled at the door to Suite 700, Kingfisher goes to work on**

**the keycard locking mechanism, while Rachel stands watch.**

**024**

**From his fanny pack, Kingfisher extracts a generic key card but this one has several small wires extending from one end. He inserts the card into the locking device, the tiny wires hang-ing free. Then, from the fanny pack, he extracts a tool about the size of a packet of cigarettes – hooking the wires from the card to the device after which he presses a button and waits patiently for the door’s lock indicator to go from red to green.**

**Finally, the indicator turns green and they are in.**

**180 INT. SUITE 700 – KENINGSTON – DAY 180**

**A search of the suite produces a laptop. Rachel then goes to work. She inserts a thumb drive into a USB slot.**

**RACHEL**

**(explaining)**

**I’m planting malware that will**

**allow us to download everything on**

**his drive and read all incoming**

**and outgoing email.**

**(beat)**

**And do it from a remote location.**

**KINGFISHER**

**I see from the toolbar that he has**

**Norton. Won’t that alert him that**

**his laptop had been compromised?**

**RACHEL**

**Norton has yet to defeat this par-**

**ticular malware, But even so, he’d**

**have to open the Norton file in order**

**to see that the drive has been com-**

**promised.**

**KINGFISHER**

**And not everyone does that. ...I**

**see. Still, if he were to do that,**

**then the first thing he would do is**

**wipe the hard drive.**

**RACHEL**

**Or remove the batteries.**

**(beat)**

**That’s why we need to get back to**

**our own room and begin downloading**

**his drive onto our own laptop.**

**025**

**181 INT. SUITE 711 – KENSINGTON – DAY 181**

**Rachel and Kingfisher enter their room and Rachel goes directly to her luggage – where she extracts her own laptop, which she places on the desk.**

**182 TIGHTER ANGLE 182**

**Rachel fires up the laptop, presses several keys, and begins downloading the information on Ibrahim Othman’s laptop.**

**RACHEL**

**(to Kingfisher)**

**Download could take an hour or more.**

**Better find out where Ibrahim is.**

**KINGFISHER**

**Right.**

**With that Kingfisher whips out his iPhone and dials.**

**INTERCUT WITH:**

**183 INT/EXT. NONDESCRIPT AUTO RENTAL – DAY 183**

**ARIAL**

**(into cell phone)**

**Arial.**

**KINGFISHER**

**Kingfisher. Where’s our subject?**

**ARIAL**

**Inside the Syrian Embassy.**

**KINGFISHER**

**Let me know the moment he leaves.**

**ARIAL**

**Beseder.**

**184 BACK TO SCENE - ROOM 711 – KENSINGTON 184**

**Kingfisher snaps off his cell and turns to Rachel.**

**KINGFISHER**

**He’s inside the Syrian Embassy.**

**026**

**RACHEL**

**That’s interesting.**

**KINGFISHER**

**Very interesting.**

**RACHEL**

**(indicating computer)**

**Download’s going smoothly. I don’t**

**know when I’ve eaten last. What**

**say we check out Aubrey’s?**

**185 INT. AUBREY’S RESTAURANT – KENSINGTON – LONDON – DAY 185**

**Seated at a booth, Rachel and Kingfisher are giving their late lunch order to the AUBREY’S WAITER.**

**RACHEL**

**First, I’ll have a Gentleman Jack**

**Manhattan. As an entree I’ll have**

**the breast of duck.**

**KINGFISHER**

**I’ll start with a Glenfiddich Rob**

**Roy. For the entrée, I’ll have the**

**Alaskan King Salmon.**

**RACHEL**

**(adding)**

**We’ll wash it down with a bottle**

**of Louis Jadot Montrachet.**

**WAITER**

**Excellent choices. I’ll have your**

**drinks in a moment.**

**186 ANOTHER ANGLE 186**

**As the Waiter moves away, Kingfisher asks the obvious question.**

**KINGFISHER**

**How do you intend on getting the in-**

**formation being stored on your lap-**

**top to Mossad Headquarters?**

**RACHEL**

**We can either forward it as an**

**email attachment or wrap the lap-**

**top in a protective covering and**

**027**

**RACHEL (Cont’d)**

**Fed-Ex it to Mossad.**

**KINGFISHER**

**I vote for the latter. The Inter-**

**net has too many listeners.**

**RACHEL**

**Then Fed-Ex it is.**

**KINGFISHER**

**Soon as we ship it, sadly our mis-**

**sion is over.**

**RACHEL**

**Why do you say *sadly*?**

**KINGFISHER**

**While these missions always con-**

**tain a certain amount of danger,**

**in my opinion, the expense account**

**that allows us to enjoy terrific**

**meals such as this, more than**

**makes up for it.**

**RACHEL**

**(smiling)**

**My sentiments, precisely.**

**187 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 187**

**Establish.**

**188 INT. COMPUTER ROOM – MOSSAD HEADQUARTERS – DAY 188**

**Directors of Mossad, Meir Dagan, and Sayeret Matkal, Danny Yahom, are viewing the data from Rachel’s laptop on the 50-inch HD flat screen TVs.**

**MEIR DAGAN**

**What we’re seeing from laptop of**

**the head of the Atomic Energy Com-**

**mission of Syria is definitely**

**troubling.**

**DANNY YAHOM**

**From the blueprints and photograph**

**of Ibrahim Othman with the North**

**(MORE)**

**028**

**DANNY YAHOM (Cont’d)**

**Korean nuclear official Chon Chibu,**

**it would appear North Korea is help-**

**ing Syria build a nuclear facility**

**in Syria.**

**(beat)**

**From the blueprints, it looks like**

**the construction site at Kibar might**

**just be that facility.**

**MEIR DAGAN**

**I’ll send a team to check it out.**

**189 EXT. HIWAY 20 – CAESAREA to TEL AVIV– DAY 189**

**Debra’s vehicle is southbound on the coast highway.**

**190 INT/EXT DEBRA’S VEHICLE – DAY 190**

**Debra is driving with Fletcher in the passenger seat.**

**DEBRA**

**How did your reading go? ...Find**

**anything interesting in the diaries?**

**FLETCHER**

**‘Fraid I was exhausted. And after**

**all that food, I fell asleep after**

**only a few pages. But what I read**

**was fascinating.**

**191 EXT. HADASSAH MEDICAL CENTER – JERUSALEM – DAY 191**

***SUPERIMPOSE: Hadassah, Ein Kerem Campus***

**192 INT. WAITING ROOM - HADASSAH MEDICAL CENTER – DAY 192**

**Debra and Fletcher are consulting with Dr. Shlomo Davidi.**

**DR. DAVIDI**

**According to her nurse, Rachel is**

**keeping her eyes open for longer**

**periods.**

**FLETCHER**

**Is that a good sign?**

**DR. DAVIDI**

**Very good.**

**(MORE)**

**029**

**DR. DAVIDI (Cont’d)**

**Signs of coming out of a coma in-**

**clude being able to keep one’s eyes**

**open for longer and longer periods**

**and being awakened from “sleep”**

**easier—at first by pain – a pinch,**

**then by touch (like gently shaking**

**of their shoulder), and finally by**

**sound, like calling their name.**

**DEBRA**

**On average, how long does a coma**

**last?**

**DR. DAVIDI**

**Rarely lasts more than 4 weeks.**

**Some patients move from coma to the**

**vegetative state but others may move**

**from coma to a period of partial**

**consciousness.**

**(beat)**

**Some will make a full recovery and be completely unaffected by the**

**coma. Others will have disabil-**

**ities caused by the damage to the**

**brain. They may need physiotherapy,**

**occupational therapy and psycholog-**

**ical assessment and support during**

**a period of rehabilitation.**

**DEBRA**

**Meaning, she may need care for the**

**rest of her life.**

**FLETCHER**

**While we’re with her is there any-**

**thing we can do to hasten her re-**

**covery?**

**DR. DAVIDI**

**Reading from books, recalling sto-**

**ries of past events and generally**

**just talking helps.**

**193 INT. RACHEL’S ROOM – HADASSAH – DAY 193**

**Even though Fletcher is talking to her as though she were listening, Rachel remains unresponsive.**

**030**

**FLETCHER**

**(to Rachel)**

**I’ll never forget sailing your fa-**

**ther’s 60-foot, twin mast yacht to**

**Tunisia and what Captain Claude**

**told us.**

**FLASHBACK TO:**

***Footage from “Operation: Vengeful Cross-up.”***

**194 EXT. MEDITERRANEAN – DAY 036**

**The yacht “Rachel” is at sea – in full sail. Rachel herself**

**is manning the large, wooden steering wheel.**

**195 EXT. FANTAIL – YACHT “RACHEL” – DAY 195**

**On a deck lounge located aft of the wheel, Captain Claude is giving everyone aboard their marching orders.**

**CAPT. CLAUDE**

**(French accent)**

**Since we’ll be traveling at full**

**sail day and night, and the cabins**

**are few, half of you will be crew-**

**ing during the day and the other**

**half at night. Sleeping arrange-**

**ments will be what submariners call**

***hot racking*.**

**(beat)**

**Jonathan and I will share the main**

**cabin while the rest of you will**

**choose your hot rack partner.**

**...Only Miss Mordechai will have**

**her own cabin, which cabin will be**

**the basis for further operational**

**planning.**

**(beat)**

**The galley is fully stocked and**

**Fletcher, who I understand is a**

**gourmet cook in his own right,**

**will be in charge.**

**(beat)**

**Now for the lecture. ...To keep a**

**yacht of this size at full speed**

**takes a lot of *tacking* and *tacking***

**takes skill. ...Skills Mr. Moore**

**and I are going to be teaching you.**

**(MORE)**

**031**

**CAPT. CLAIDE (Cont’d)**

**(beat)**

**Thanks to the skills of Jonathan**

**and Rachel, we managed to get**

**launched. When we get to Tunisia,**

**you’ll all be equally skilled.**

**196 EXT. SERIES OF SHOTS – TWIN MAST YACHT – AT SEA – DAY 196**

**A number of beauty shots show the yacht *Rachel* at full sail, racing through the calm waters of the Med.**

**197 BACK TO SCENE – RACHEL’S ROOM – HADASSAH 197**

**Suddenly, Rachel’s eyes open.**

**FLETCHER**

**(whispering to Debra)**

**Get Dr. Davidi.**

**Debra slips out of the room as Fletcher turns his attention**

**back to Rachel. He continues talking to her.**

**FLETCHER**

**(continuing)**

**I thought your refusing to assassin-**

**nate the terrorist calling himself**

**Abu Jihad was the right decision –**

**at least for you.**

**(beat)**

**I never told you this before, but I**

**was proud of you. ...And so was ISSA.**

**FLASHBACK TO:**

***Footage from “Operation: Vengeful Cross-up.”***

**198 INT. ABU JIHAD’S HOUSE – TUNIS – NIGHT 198**

**Rachel, Issa, Fatima, and Kamram Shah rush upstairs, toward**

**Abu Jihad and his wife’s bedroom.**

**199 INT. UPSTAIRS BEDROOM– ABU JIHAD HOME – NIGHT 199**

**Abu Jihad isn’t sleeping. Instead, he’s at his desk writing a letter. A faint noise outside startles him. Jihad picks up his special silver-handled pistol – and turns toward the door.**

**Opening the door, Abu Jihad finds himself standing before**

**032**

**Rachel, Issa, Fatima, and Kamran Shah, their weapons drawn. Jihad’s wife, Umm Jihad, is standing in the background.**

**200 TIGHTER ANGLE 200**

**Abu Jihad raises his pistol and prepares to fire. But Issa jerks the weapon out of his hand.**

**201 BACK TO SCENE 201**

**Umm jumps forward and throws her arms around her husband.**

**The 16-year-old daughter Hanan, awakened by the disturbance, bursts into the room. The two-year-old baby, Nidal, wakes up and bursts into tears.**

**Issa, Kamran Shah, and Fatima await, ritual like, while Rachel approaches Abu Jihad, weapon in hand. She puts the gun to Abu Jihad’s head and prepares to fire.**

**There is a long pause; then she lowers the gun and lets it fall to the floor. “Enough,” she cries out – then rushes from the room, fleeing downstairs and outside the house.**

**Only Issa allows himself a slight smile.**

**SHAH**

**What the hell do we do with**

**him??!**

**ISSA**

**Nothing.**

**202 INT. STAIRCASE & DOWNSTAIRS – ABU JIHAD’S HOME – NIGHT 202**

**Without harming Abu Jihad, his wife, daughter or two-year-old baby, the team quickly descends the stairs and rush outside.**

**203 BASEMENT 203**

**Marwan and Adnan are ripping a small safe out of the wall and taking most of the documents therein with them.**

**204 OUTSIDE 204**

**RACHEL**

**(shouting)**

**Allez! Allez!**

**Knowing it’s only a matter of minutes before the alarm is**

**033**

**sounded, Rachel, Issa, Adnan and Marwan climb into the van**

**and with Jonathan behind the wheel – speed away.**

**205 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 205**

**Police are seen setting up roadblocks. An announcement is**

**made, closing the airport.**

**AIRPORT OFFICIAL (V.O.)**

**Attention: Flights out of Tunis-**

**Carthage International Airport are**

**delayed until further notice.**

**Ground forces and helicopters are scrambled.**

**Meanwhile the van, heading toward the secluded cove where the yacht is anchored, is playing hide and seek with oncoming headlights in the fear such headlights might belong to a police patrol unit.**

**206 EXT. HARBOR – CARTHAGE – TUNISIA – NIGHT 206**

**The van arrives at the harbor and the dirt read to the cove.**

**207 EXT. DIRT ROAD TO COVE – NIGHT 207**

**We follow the headlights of the van as it nears the end of the**

**dirt road.**

**208 EXT. END OF DIRT ROAD – NIGHT 208**

**Reaching the end of the dirt road, Jonathan parks the black van next to the blue van and Marwan, Adnan, Rachel and Issa climb out. While Jonathan places the keys on top of the left front tire, Rachel whips out her burn phone and dials Fletcher.**

**RACHEL**

**(into cell)**

**We’re at land’s end. Be there**

**shortly.**

**Everyone starts walking towards the cove.**

**209 EXT. THE YACHT – ANCHORED OFFSHORE – NIGHT 209**

**The engines of the Zodiac are fired up and Fletcher steers towards the shore.**

**210 EXT. PATH TO COVE – NIGHT 210**

**034**

**The pace of the team seems a bit faster than usual as they**

**want to get out-of-*Dodge* quickly as possible.**

**211 EXT. THE COVE – NIGHT 211**

**The team reaches the cove and is greeted by Fletcher and the Zodiac. They climb aboard and the twin engines are fired up. The yacht is mere minutes away.**

**212 ANGLE ON YACHT 212**

**The sun is just starting to rise as the Zodiac approaches.**

**Captain Claude prepares to take the Zodiac aboard.**

**213 BACK TO SCENE – RACHEL’S ROOM – HADASSAH 213**

**At this point, Debra and Dr. Davidi enter.**

**As Dr. Davidi moves towards the bed, Rachel’s eyes close – and do not reopen.**

**DR. DAVIDI**

**(to Fletcher)**

**How long were her eyes open?**

**FLETCHER**

**A long time. I’d say ten to fif-**

**teen minutes or so.**

**DR. DAVIDI**

**That’s good...very good. We’ll**

**monitor her throughout the night.**

**Check back this time tomorrow.**

**214 INT. DEN – BEACH HOUSE – CAESAREA – NIGHT 214**

**In the den, sitting in stuffed chairs before the fireplace, Debra and Fletcher are sipping wine. From the end table, Fletcher picks up the diary labeled “Operation: Outside the Box” and opens it to where he left off the night before.**

**DEBRA**

**Think you’ll finish it tonight?**

**FLETCHER**

**Not with all the great food that**

**husband and wife team keeps serv-**

**ing.**

**(MORE)**

**035**

**FLETCHER**

**(beat)**

**And these premium wines don’t help.**

**(indicating class)**

**What is it we’re drinking? Lafite?**

**DEBRA**

**Château de La Tour.**

**(beat)**

**Well, I better get some sleep. Let**

**you do your reading.**

**FLETCHER**

**See you in the morning.**

**Fletcher begins reading.**

***FLASHBACK TO DIARY*:**

**215 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 215**

**Establish.**

**216 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 215**

**The much younger Rachel enters the office and is warmly greeted by the director, Meir Dagan.**

**Seated in the corner is the man known as Kingfisher.**

**RACHEL**

**(to Kingfisher)**

**Shalom, Yonaton.**

**KINGFISHER**

**Please...the name is Kingfisher.**

**RACHEL**

**Forgive me, Yoni Kodosh. I’ll**

**try and remember.**

**Yonaton breaks into laughter and the two greet each other warmly.**

**RACHEL**

**Good to see you.**

**KINGFISHER**

**Right back at you.**

**036**

**MEIR DAGAN**

**I’m glad you two get along so well,**

**because I’ve got another assignment**

**for you.**

**Rachel and Kingfisher are all ears.**

**MEIR DAGAN**

**(continuing)**

**I want the two of you to go to the**

**Al-Kibar facility in Syria, gather**

**soil and air samples so that we can**

**test for the presence of nuclear**

**materials.**

**217 EXT. AIR-TO-AIR – IAF GULFSTREAM G550 – DAY 217**

**Establish.**

**218 INT. CABIN - Israeli Air Force G550 – DAY 218**

**Rachel and the Kingfisher are enjoying the luxury of the G550.**

**KINGFISHER**

**Upon our landing in Arida, Lebanon,**

**we will take a Land Rover loaded**

**with the proper equipment across**

**the border into Syria and follow**

**the El-Kibar River to the facility**

**in question.**

**(beat)**

**There we gather our samples and**

**make a hasty retreat back to Arida,**

**board the G550 and--**

**RACHEL**

**(interrupting)**

**--Make it home in time for the Fri-**

**day night Shabbat dinner.**

**219 EXT. RUNWAY – ARIDA AIRPORT – LEBANON-SYRIAN BORDER – DAY 219**

**The IAF G550 touches down and rolls out on the short runway.**

**220 EXT. TWO LANE BLACKTOP (RIVER ROAD) – SOUTHERN SYRIA – DAY 220**

**The Jaguar Land Rover SUV Defender is traveling northbound.**

**221 ECU: The Land Rover is sporting Syrian license plates.**

**037**

**222 INT/EXT. JAGUAR LAND ROVER – RIVER ROAD – SUNDOWN 222**

***SUPERIMPOSE: AUGUST 2007***

**Kingfisher is behind the wheel and Rachel in the passenger seat, reading the manuals on how to use the sophisticated equipment**

**in the back of the Defender.**

**KINGFISHER**

**Have you learned enough to effec-**

**tively use the equipment?**

**RACHEL**

**Hardly. But I’ll have it nailed**

**by the time we get to the site.**

**KINGFISHER**

**Which should be about 12 a.m.**

**223 EXT. HILLSIDE OVERLOOKING THE EL-KIBAR SITE – NIGHT 223**

**The landscape is mostly brush with a few trees. Rachel and Kingfisher are next to each other, prone on their stomachs, studying the site through night scopes. Both are dressed**

**in the uniforms of Syrian military officers.**

**224 ANGLE THROUGH NIGHT SCOPES – THE BUILDING 224**

**Armed military personnel guard the facility.**

**KINGFISHER**

**Here’s where we earn our money.**

**(beat)**

**Ready?**

**RACHEL**

**Ready.**

**225 EXT. EL-KIBAR SITE – SOUTHERN SYRIA – NIGHT 225**

**The Land Rover approaches the soldiers guarding the site.**

**226 TIGHTER ANGLE 226**

**The Rover stops in front of the guard who appears to be in charge.**

**Rachel and Kingfisher climb out of the Rover and approach the GUARD-IN-CHARGE, flashing their fake IDs.**

**038**

**Unlike Rachel, Kingfisher speaks Arabic without an accent.**

**KINGFISHER**

**(in Arabic – subtitled))**

**We’re from the Atomic Energy Com-**

**mission here to get some soil sam-**

**ples to make sure we’re not get-**

**ting leaks into the ground water,**

**which could be very hazardous to**

**your health.**

**GUARD-IN-CHARGE**

**(in Arabic – subtitled)**

**At night??!!**

**KINGFISHER**

**(in Arabic – subtitled)**

**Satellite surveillance. Our gear**

**is easily identified.**

**(beat)**

**I could use some help unloading**

**the equipment.**

**The Guard-in-Charge turns to his number two.**

**GUARD-IN-CHARGE**

**(in Arabic – subtitled)**

**Get a couple men and help them**

**with their equipment.**

**2ND GUARD-IN-CHARGE (in Arabic – subtitled)**

**Yes, sir.**

**The Second-in-Charge waves over two men who, under Kingfisher’s direction, begin unloading the equipment.**

**227 EXT. SERIES OF SHOTS - EL-KIBAR NUCLEAR SITE – NIGHT 227**

**Rachel immediately goes to work. Using the sophisticated equip-ment, with Kingfisher’s help, she takes numerous soil and air samples and records the results in her notebook.**

**Finally, with the help of the two soldiers, the equipment is packed up and reloaded into the back of the Rover.**

**228 ANOTHER ANGLE 228**

**While Rachel climbs into the Rover’s passenger seat, Kingfisher**

**039**

**steps up in front of the Guard-in Charge.**

**KINGFISHER**

**(in Arabic – subtitled))**

**I thank you for your help. Your**

**superiors will be made aware of**

**your cooperation .**

**After a smart salute between the two, Kingfisher climbs into**

**the Rover, fires up the engine and peels out.**

**229 EXT. JAGUAR LAND ROVER – RIVER ROAD – NIGHT 229**

**The Land Rover is racing back to Arida, Lebanon and the G550 that will take them home.**

**230 INT/EXT. LAND ROVER – RIVER ROAD – NIGHT 230**

**RACHEL**

**While I was doing my thing, were**

**you able to get the GPS coordi-**

**nates.**

**KINGFISHER**

**What do you think?**

**Rachel smiles and nods approval.**

**231 EXT. EL-KIBAR NUCLEAR SITE – NIGHT 227**

**The Guard-in-charge and 2ND Guard-in-Charge are having words.**

**GUARD-IN-CHARGE**

**(in Arabic – subtitled)**

**Seems strange we weren’t notified.**

**2ND GUARD-IN-CHARGE**

**(in Arabic – subtitled)**

**We’ve always been notified of this**

**sort of thing in the past.**

**(beat)**

**Why don’t you give the Commission**

**a call, find out why we weren’t**

**notified.**

**The Guard-in-Charge pulls out his cell phone and dials a number.**

**232 INT/EXT. LAND ROVER – RIVER ROAD – DAWN 232**

**040**

**KINGFISHER**

**Sun’s starting to come up.**

**RACHEL**

**Never thought it would go that**

**smoothly.**

**KINGFISHER**

**We’re not home yet.**

**RACHEL**

**What could possibly happen now?**

**233 EXT. GROUND TO SKY – MILITARY HELICOPTER – DAWN 233**

**As if an answer to her question, a Syrian military helicopter appears in the sky, overhead. Noticeable is the Gatling gun, mounted underneath the chopper.**

**234 BACK TO SCENE 234**

**Both Kingfisher and Rachel pull out their 9mm Glock side arms.**

**KINGFISHER**

**There’s a Nr. 6 sniper rifle hidden**

**somewhere in the back. Time to dig**

**it out.**

**RACHEL**

**Think I know where it is.**

**With that, Rachel maneuvers herself into the back of the Rover and searches for the rifle. She immediately comes up with it; together with a box of shells.**

**235 ANOTHER ANGLE 235**

**The helicopter settles onto the road, some 120 yards ahead, and two soldiers holding AK-47s climb out – leaving only the pilot inside. The soldiers aim their weapon at the approaching Land Rover.**

**The soldiers watch as the Rover approaches – slows – and then stops about 50 yards away.**

**236 EXT. SOLDIER’S POV – DAWN 236**

**The driver’s side door opens and Kingfisher climbs out with**

**his hands raised, his 9mm Glock in the holster on his hip.**

**041**

**Then the passenger door opens. Rachel slowly climbs out, her right hand raised, the sniper rifle hidden in her left hand.**

**As she climbs to her feet, suddenly the rifle in her left hand moves to her right shoulder and two rounds are quickly fired.**

**237 RACHEL’S POV 237**

**Rachel’s aim is true as the two soldiers *bite the dust*. Next, she takes air at the pilot. But the chopper wastes no time in taking to the air.**

**238 ANGLE ON LAND ROVER 238**

**Kingfisher and Rachel scramble back into the Land Rover and Kingfisher puts the pedal-to-the metal.**

**239 INT/EXT LAND ROVER – RIVER ROAD – DAY 239**

**The Land Rover is racing southbound on the River Road.**

**240 EFFECTS – ROVER’S REAR VIEW MIRRORS 240**

**The approaching helicopter is spotted through the Rover’s**

**large rear view mirrors.**

**241 BACK TO SCENE 241**

**KINGFISHER**

**Trouble approaching from the rear.**

**242 KINGFISHER’S POV: LANDSCAPE AHEAD 242**

**Up ahead, about 40 yards to the right of the road, Kingfisher spots what looks like a small, cave or deep indentation in**

**the rocky landscape.**

**243 BACK TO SCENE 243**

**Drawing alongside the small cave, Kingfisher pulls the Rover**

**off to the side of the road and comes to an abrupt stop.**

**244 EXT. LANDSCAPE NEXT TO PARKED LAND ROVER – DAY 244**

**Rachel and Kingfisher flee the Rover and run for the small cave, Rachel carrying the Nr. 6 sniper rifle.**

**245 EXT. SMALL CAVE – NEXT TO THE RIVER ROAD – DAY 245**

**042**

**Both reach the cave about the same time and scramble as far inside as possible – which isn’t very far.**

**Rachel jams another six round clip into the breech and cham-**

**bers a round.**

**INTERCUT WITH:**

**246 ANGLE ON AIRBORNE HELICOPTER 246**

**The chopper flies over the Land Rover, make a wide turn and**

**then bores in, it’s single M-61 Gatling gun spitting out 20mm rounds.**

**The Rover is hit by at least 6 rounds.**

**The chopper then rises up, makes a turn and prepares to perform the same task on the cave.**

**Rachel aims the rifle at the approaching helicopter and fires.**

**Chambering another round she fires again.**

**Then the chopper’s Gatling gun starts spitting out 20mm rounds of lead.**

**Chambering a third round, as the lead is kicking up dust all around her; Rachel calmly takes aim and fires.**

**Passing overhead the Gatling gun is HEARD continuing to spit**

**out rounds.**

**Then, the SOUND of a CRASH followed by an EXPLOSION.**

**Rachel and Kingfisher cautiously exit the small cave, stand up and look around.**

**247 ANOTHER ANGLE 247**

**In a distance, to the south, the helicopter is burning.**

**248 ANGLE ON LAND ROVER 248**

**Rachel, still packing the rifle, and Kingfisher approach the Rover and access the damage.**

**KINGFISHER**

**Tires appear okay; as does the gas**

**tank.**

**043**

**RACHEL**

**Interior is badly shot up.**

**Noting the hole in the engine hood, Kingfisher cautions.**

**KINGFISHER**

**Engine took a hit.**

**Kingfisher raises the hood and takes a look.**

**249 ANGLE ON ROVER ENGINE 249**

**The only sign of damage is where the 20mm slug penetrated the firewall.**

**Kingfisher close the hood and approaches Rachel, who is now behind the wheel.**

**KINGFISHER**

**Nothing to lose. Might as well**

**give it a try.**

**250 ECU: IGINITION 250**

**Rachel’s forefinger touches the ignition button and then presses.**

**251 INT/EXT. LAND ROVER – DAY 251**

**The engine ROARS to LIFE.**

**A quick check indicates any obvious malfunctions. odometer.**

**Kingfisher climbs in and settles in the passenger seat**

**RACHEL**

**Only possible malfunction is to the**

**air condition and odometer; both of**

**which took direct hits.**

**KINGFISHER**

**You’re forgetting the transmission.**

**RACHEL**

**Might as well see what happens.**

**With that, Rachel puts the transmission in to gear and presses the gas pedal. There is obvious forward movement.**

**044**

**252 EXT. RIVER ROAD – SOUTHERN SYRIA – DAY 252**

**The Jaguar, bullet ridden, Land Rover SUV Defender is traveling southbound at a high rate of speed.**

**FADE OUT**

**253 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 253**

**Reestablish.**

**254 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 254**

**Meir Dagan, director of Mossad, and Danny Yahom, head of the commando unit Sayeret Matkal, are huddled together going over**

**a report.**

**MEIR DAGAN**

**Lab confirms the soil and air sam-**

**ples gathered by Rachel and Yonatan**

**reveal traces of nuclear activity.**

**DANNY YAHOM**

**Site needs to be bombed. ...Better**

**get hold of CIA director Michael**

**Hayden and see of President Bush**

**will do the job.**

**FADE OUT**

**255 INT. DEN – BEACH HOUSE – CAESAREA – DAWN 255**

**Carrying a fresh cup of coffee, Debra enters the den to find Fletcher asleep in the stuffed chair, the open diary resting**

**on his chest. She sets the cup and saucer on the end table**

**and shakes Harry’s shoulder.**

**Harry Fletcher jerks awake and looks up at Debra.**

**DEBRA**

**Fell asleep reading, I see.**

**Harry closes the diary and lays it on the end table.**

**FLETCHER**

**(noticing coffee)**

**This for me?**

**045**

**DEBRA**

**It is. ...Breakfast will be ready**

**in a few minutes.**

**256 INT. DINING ROOM – BEACH HOUSE – MORNING 256**

**Debra and Fletcher are working their way through a typical Israeli breakfast; eggs, hot oatmeal, yogurt and cold cereals.**

**FLETCHER**

**Called “Operation: Orchard,” the**

**mission to bomb the reactor had a**

**rocky start. ...Although the air**

**force was confident that it could**

**destroy the reactor from the air,**

**there were concerns that such an**

**attack may lead to a Syrian retal-**

**iation and all-out conflict. The**

**challenge was to find a way to re-**

**move the reactor without provoking**

**a war.**

**(beat)**

**According to the diary, Prime Min-**

**ister Olmert requested that the U.S.**

**do the bombing; but President**

**George W. Bush refused – claiming**

**the intelligence was not defini-**

**tive on whether the plant was part**

**of a nuclear weapon program.**

**DEBRA**

**So if *Operation Orchard* were ever**

**to be carried out, the Israelis**

**would have to do it themselves.**

**257 EXT. HIWAY 20 – CAESAREA to TEL AVIV– DAY 257**

**Debra’s vehicle is southbound on the coast highway.**

**258 INT/EXT DEBRA’S VEHICLE – DAY 258**

**Debra is driving with Fletcher in the passenger seat.**

**FLETCHER**

**At 10.30pm on September 5, four F-15s**

**took off from Hatzerim airbase in the**

**Negev desert  and four F-16s from**

**Ramon base, near Beersheba.**

**046**

**259 EXT. (STOCK) IAF F-15 & F-16 FIGHTERS LEFTING OFF – NIGHT 259**

**The NOISE is deafening as the fighters take to the air. Hang-**

**ing from their undercarriage, each aircraft carries two bombs.**

**260 EXT. (STOCK) AIR-TO-AIR – EIGHT IAF FIGHTERS – NIGHT 260**

**In formation, the eight aircraft fly out over the Mediterranean and head north.**

**261 EXT. HADASSAH MEDICAL CENTER – JERUSALEM – DAY 261**

**Reestablish.**

**262 INT. WAITING ROOM - HADASSAH MEDICAL CENTER – DAY 262**

**Debra and Fletcher are again consulting with Dr. Shlomo Davidi.**

**DR. DAVIDI**

**(to Fletcher)**

**You talking to her seems to be**

**working. Keep it up.**

**FLETCHER**

**(indicating diary)**

**I think I’ve got just the thing.**

**263 INT. RACHEL’S ROOM – HADASSAH – DAY 263**

**Rachel is unresponsive as Debra and Harry enter the room.**

**Fletcher pulls up a chair and sits beside Rachel’s head, with Debra a few feet away – but within view should Rachel open her eyes. Fletcher opens the diary and begins reading.**

**FLETCHER**

**(reading)**

**I was told to report to Meir Dagan**

**at Mossad Headquarters**

**Although Fletcher is now mouthing the words, it is now Rachel’s VOICE that we HEAR.**

**RACHEL**

**(voice only)**

**I was ushered into the director’s**

**office to find not only Danny**

**Yahom, of Sayeret Matkal, but Isra-**

**eli Defense Minister Ehud Barak.**

**047**

**264 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 264**

**Rachel is greeted warmly by EHUD BARAK.**

**EHUD BARAK**

**Rachel, so good to see you. It’s**

**been awhile.**

**RACHEL**

**(shaking hands)**

**That it has, sir.**

**MEIR DAGAN**

**I’ve got another assignment for**

**you.**

**DANNY YAHOM**

**We want you to return to the El-**

**Kibar site, only this time with a**

**laser designator.**

**RACHEL**

**(to Ehud Barak)**

**You’re actually going to bomb the**

**site?**

**Barak merely nods.**

**RACHEL**

**With Paveway smart bonds?**

**Barak slowly nods again.**

**RACHEL**

**You’re not concerned with Syria**

**retaliating?**

**EHUD BARAK**

**We don’t think Bashar al-Assad**

**will even acknowledge that the**

**raid took place. Besides, we’ll**

**deny it was us and Al-Assad might**

**jump to the conclusion that it**

**might have been the U.S.**

**RACHEL**

**(acquiescing)**

**So, what are my marching orders?**

**048**

**EHUD BARAK**

**At a specific time and date, you**

**and another *mule* will light up the**

**target for our smart bombs.**

**RACHEL**

**Do I get to choose my partner?**

**EHUD BARAK**

**But of course.**

**265 EXT. AIR-TO-AIR – IAF GULFSTREAM G550 – DAY 265**

**The IAF G550 pilots are experiencing extreme clouds cover over**

**the Lebanon city of Arida.**

**266 INT. CABIN - Israeli Air Force G550 – DAY 266**

**The G550 C0-PILOT comes into the cabin, a grim expression on**

**his face. Kingfisher anticipates what is about to be said.**

**KINGFISHER**

**I noticed the cloud cover.**

**CO-PILOT**

**Could seriously delay our landing.**

**(explaining)**

**The airport has no radar or elec-**

**tronic landing assistance. The**

**option is to go to an alternate.**

**KINGFISHER**

**That won’t do. Our laser design-**

**nators are in a SUV waiting for us**

**here, at Arida.**

**CO-PILOT**

**Things could clear up at any time.**

**KINGFISHER**

**And if not?**

**CO-PILOT**

**I understand, sir. At a certain**

**Point we have to attempt a landing**

**regardless of conditions. ...We’ll**

**circle, burning off fuel, until the**

**cloud cover either abates or we**

**have to make an emergency landing.**

**049**

**267 EXT. RIVER ROAD – SOUTHERN SYRIA – DAY 267**

**The Japanese SUV is eastbound on the Al-Kibar River Road.**

**268 INT/EXT. JAPANESE BUILT SUV – RIVER ROAD – DAY 268**

**Kingfisher is driving, with Rachel in the passenger seat.**

**Both are wearing the uniforms of Syrian military officers.**

**RACHEL**

**You have to give those IAF pilots**

**credit. When the cloud cover**

**failed to open, and time was run-**

**ning out, they made a perfect land-**

**ing in zero visibility.**

**(beat)**

**How far behind schedule are we?**

**KINGFISHER**

**Approximately 45 minutes.**

**(beat)**

**You know the chances of our surviv-**

**ing this operation are practically**

**zero. ...Oh, we’ll light the target**

**alright, but we’ll never get out of**

**Syria.**

**RACHEL**

**Knowing that, why did you come?**

**KINGFISHER**

**(smiling)**

**Because...you asked.**

**269 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 269**

**Reestablish.**

**270 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 270**

**Meir Dagan is on the phone. Hanging up, he turns to Danny**

**Yahom – who is sitting on the edge of the director’s desk.**

**MEIR DAGAN**

**That was Ehud Barak. ...Officially,**

**the American’s won’t give us a**

**green light but, unofficially, they**

**wish us luck.**

**050**

**As Danny reflects on the start of *Operation Orchard*, the following APPEARS on the SCREEN.**

**271 EXT. (STOCK) IAF F-15 & F-16 FIGHTERS LEFTING OFF – NIGHT 271**

**The NOISE is deafening as four F-15s take off from Hatzerim airbase in the Negev; and**

**Four F-16s lift off from Ramon base, near Beersheba.**

**The fighters take to the air. Hanging from each undercar-**

**riage, are two large smart bombs.**

**272 EXT. (STOCK) AIR-TO-AIR – EIGHT IAF FIGHTERS – NIGHT 272**

**In formation, the eight aircraft fly out over the Mediterranean and head north.**

**DANNY YAHOM (V.O.)**

**Our fighters will be lifting off at**

**exactly 10:30 tonight. They’ll fly**

**out over the Mediterranean then head**

**north – flying at wave top height.**

**Once north of Lebanon, they’ll turn**

**and fly northeast, under the radar,**

**following the El-Kibar River to the**

**target**

**273 EXT. RIVER ROAD – SOUTHERN SYRIA – DAY 273**

**The Japanese SUV is still eastbound on the Al-Kibar River Road.**

**274 INT/EXT. JAPANESE BUILT SUV – RIVER ROAD – NEAR SUNDOWN 274**

**Kingfisher is still behind the wheel.**

**KINGFISHER**

**Up ahead is that shallow cave**

**where you took out the Syrian chop-**

**per that was firing on us.**

**Rachel’s eyes naturally gravitate to the site.**

**275 RACHEL’S POV – SITE OF CAVE 275**

**Everything looks the same as that fateful day.**

**FLASHBACK TO:**

**051**

**276 EXT. (STOCK) CAVE – DAY 276**

**Rachel loads another 6 round clip into the breech.**

**277 RACHEL’S POV (STOCK) OF APPROACHING CHOPPER 277**

**Rachel aims the rifle at the approaching helicopter and fires.**

**Chambering another round she fires again.**

**Then the chopper’s Gatling gun starts spitting out 20mm rounds of lead.**

**Chambering a third round, as the shells kick up dust all a-**

**round her; Rachel calmly takes aim and fires.**

**Passing overhead the Gatling gun is HEARD continuing to spit**

**out rounds.**

**Then, the SOUND of a CRASH followed by an EXPLOSION.**

**278 BACK TO SCENE - INT/EXT - SUV – RIVER ROAD 278**

**RACHEL**

**Remember it well. ...It’s getting**

**dark. Will we make it on time?**

**279 KINGFISHER’S POV: ROAD AHEAD. 279**

**Ahead, the road appears to be blocked by military vehicles.**

**KINGFISHER**

**That depends on what’s ahead.**

**280 BACK TO SCENE 280**

**RACHEL**

**Better have our phony IDs ready.**

**KINGFISHER**

**Remember. Let me do the talking.**

**Your Arabic accent will give away,**

**for sure.**

**281 EXT. ROADBLOCK – RIVER ROAD – SUNDOWN 281**

**The roadblock is being set up by five soldiers and one SYRIAN OFFICER. Blocking the road are two Humvee type vehicles. Able to give quick pursuit are two 750CC motorcycles and a heli-**

**052**

**copter armed with a M-61 Gatlin gun.**

**The Japanese model SUV comes to a stop and the officer ap-proaches, followed by two armed soldiers.**

**282 TIGHTER ANGLE 282**

**Noting that Kingfisher outranks him, the officer salutes; which salute Kingfisher smartly returns.**

**KINGFISHER**

**(in Arabic – subtitled)**

**Nice roadblock, Lieutenant. The**

**site needs this kind of protection.**

**SYRIAN OFFICER**

**(in Arabic – subtitled)**

**Thank you major. But I’ll still**

**need to see some paperwork grant-**

**ing you access to the site.**

**KINGFISHER**

**(in Arabic – subtitled)**

**Of course.**

**Kingfisher produces both a military and Atomic Energy Commis-**

**sion IDs and hands them over. The Syrian Officer studies the IDs, comparing the photos on the IDs to Kingfisher.**

**Then the Syrian Officer turns his attention to Rachel.**

**SYRIAN OFFICER**

**(in Arabic – subtitled)**

**I’ll need your ID as well, Lieutenant**

**Only nodding, Rachel hands over her two IDs. The Syrian offi-**

**cer studies them thoroughly, comparing the ID photos with the real thing.**

**SYRIAN OFFICER**

**Attomic Energy Commission. I see.**

**Finally, the Syrian hands back the IDs, turns and orders the roadblock pulled back so that the SUV can pass.**

**283 ANOTHER ANGLE 283**

**The SUV moves through the roadblock and then gathers speed as**

**it races to make up time.**

**053**

**284 INT/EXT. JAPANESE MODEL SUV – RIVER ROAD – NIGHT 284**

**RACHEL**

**I was afraid he was going to ask**

**me some questions – in which case**

**it would have all been over.**

**KINGFISHER**

**You had nothing to fear. I would**

**have stepped in, preventing you**

**from having to say anything.**

**RACHEL**

**I knew that. ...Think we’ll make**

**it on time?**

**KINGFISHER**

**It’s going to be close.**

**284 EXT. HILLSIDE OVERLOOKING THE EL-KIBAR SITE – NIGHT 284**

**Wearing night vision goggles, Rachel and Kingfisher are on**

**their stomachs at precisely the same location as before. Only instead of binoculars, their hands are wrapped around laser designators pointed at the structure below and in the dis-**

**tance.**

**285 ANGLE THROUGH NIGHT SCOPES – THE BUILDING 285**

**An imperceptible RED DOT appears on the wall of the building.**

**286 BACK TO SCENE 286**

**His designator in hand, Kingfisher climbs to his feet and**

**checks his watch.**

**KINGFISHER**

**I’ve just time enough to work my**

**way around to the opposite side of**

**the building and get setup.**

**RACHEL**

**Be careful.**

**Kingfisher nods and smiles.**

**287 INT. OFFICE – MOSSAD HEADQUARTERS – NIGHT 287**

**Meir Dagan checks his watch and turns to Danny Yahom, who is**

**054**

**hanging up the phone.**

**MEIR DAGAN**

**Should be hitting the target just**

**About...*NOW!!***

**DANNY YAHOM**

**(indicating phone)**

**That was Barak. One of the fight-**

**ers had to turn back. Mechanical**

**trouble.**

**MEIR DAGAN**

**The IAF has allowed for that.**

**288 EXT. (CGI) HILLSIDE OVERLOOKING EL-KIBAR SITE – NIGHT 288**

**As Rachel lights the targets, one by one four fighters SCREAM overhead, dropping a single smart bomb then climbing to alti-tude they came full circle and dropped their second bomb to**

**the target being lit by Rachel.**

**289 EXT. (CGI) HILLSIDE – OPPOSITE SIDE OF TARGET – NIGHT 289**

**As the last fighter drops its 2nd bomb on the target being lit by Kingfisher, the commando climbs to his feet – leaving the designator on the ground. He pulls out his iPhone and presses**

**a button.**

**INTERCUT WITH:**

**290 ANGLE ON RACHEL 290**

**Rachel answers.**

**RACHEL**

**Yes, Yoni.**

**KINGFISHER**

**As the American’s say, it’s time**

**to get out of Dodge.**

**291 INT. RACHEL’S ROOM – HADASSAH – DAY 291**

**Fletcher is seated in a chair next to Rachel’s head, reading from the diary.**

**He reads Rachel’s answer to Kingfisher.**

**055**

**FLETCHER**

**I couldn’t agree more.**

**.**

**Then, an amazing thing happens.**

**292 TIGHTER ANGLE 292**

**Rachel’s eyes open. In a weak voice she manages to utter.**

**RACHEL**

**(weakly)**

**Getting ourselves out of Syria was**

**a nightmare. ...Took us a week.**

**293 BACK TO SCENE 293**

**Debra and Fletcher exchange looks.**

**FLETCHER**

**(to Debra)**

**Get Dr. Davidi.**

**294 INT. WAITING ROOM - HADASSAH MEDICAL CENTER – DAY 294**

**While Debra sits calmly on the couch, Fletcher is pacing up**

**and down, tossing coins into the coffee and sandwich machines, neither of which he consumes.**

**Finally, Dr. Davidi approaches a big smile on his face.**

**295 TIGHTER ANGLE 295**

**DR. DAVIDI**

**She’s out of her coma, but it’ll**

**be another three days before I can**

**release her from the hospital.**

**Everyone is all smiles.**

**296 INT. DINING ROOM – BEACH HOUSE – NIGHT 296**

**Debra and Fletcher are being served another gourmet meal by the husband and wife team.**

**DEBRA**

**This all happened while I was in**

**Iran. But one thing I don’t under-**

**Stand. Wasn’t there any fallout**

**over the bombing?**

**056**

**FLETCHER**

**Israel’s refusal to acknowledge**

**whether its aircraft had bombed**

**Syria – worked well.**

**(beat)**

**In an attempt to save face, Bashar**

**Assad’s government admitted that**

**Israeli aircraft had entered their**

**airspace but denied ever having**

**built a nuclear reactor.**

**(beat)**

**Assad refrained from retaliating**

**and inspectors from the Interna-**

**tional Atomic Energy Agency inspec-**

**tors visiting the bomb-site, which**

**had since been leveled, found**

**radioactive traces in 2008.**

**DEBRA**

**All of that’s in the diary?**

**FLETHER**

**It is. ...And there are several more**

**diaries.**

**DEBRA**

**Would make a great TV series.**

**297 EXT. HADASSAH MEDICAL CENTER – JERUSALEM – DAY 297**

**Sitting behind the wheel of Debra’s car, Fletcher waits patiently for Debra and Rachel to come out of the hospital.**

**Finally, it happens. Rachel, sitting in a wheelchair, is be-**

**ing rolled out of Hadassah by her sister.**

**298 INT. DEN – BEACH HOUSE – CAESAREA – NIGHT 298**

**Rachel, Debra and Fletcher are sitting in stuffed chairs and sipping fine wines.**

**FLETCHER**

**I recall President Bush’s statement**

**to the press, once Israel admitted**

**to have launched the raid.**

**Rachel and Debra are all ears.**

**Fletcher takes a sip of his wine, keeping the sisters waiting.**

**057**

**FLETCHER**

**Bush claimed that Olmert did not**

**ask for a green light for an attack**

**and that he did not give one, but**

**that Olmert acted alone and did what**

**he thought was necessary to protect**

**Israel.**

While the sisters reflect on that, Fletcher takes another sip

of his wine and then turns his attention to Debra.

FLETCHER

While I’m here to witness it, why

don’t you cut that raw diamond Duke

Osgard gave you.

RACHEL

(curiously)

You have an uncut diamond?? How

many carets?

DEBRA

A lot.

**FLASHBACK TO:**

***Footage from “The Iranian Caper Cross-up.”***

299 **INT. SHOP - DIAMOND DEALER – RAMAT GAN – DAY 299**

**Ehud Mortechai comes out to the show room and greets Louis “Duke” Osgard.**

**EHUD**

**Duke? What brings you to my shop?**

**OSGARD**

**I want to purchase a high quality,**

**uncut diamond.**

**EHUD**

**Uncut?**

**OSGARD**

**Uncut.**

**EHUD**

**And what price range did you have**

**in mind.**

**058**

**OSGARD**

**Half a million U.S.**

**JOSEPH EHUD**

**I don’t have an uncut that size.**

**(brightening)**

**But I have a flawless uncut for,**

**say, 275,000 U.S. ...Properly cut**

**the stones could be worth two mil-**

**lion.**

**OSGARD**

**And improperly cut, it could be**

**worthless?**

**Ehud smiles and nods in the affirmative.**

300 BACK TO SCENE: DEN – BEACH HOUSE 300

DEBRA

(reflecting)

I remember when I first saw it.

**FLASHBACK TO:**

***Footage from “The Iranian Caper Cross-up.”***

**301 INT. DINING ROOM – MONTEFIORE TOWNHOUSE – EVENING 301**

**Mrs. Mordechai, Ehud, and Debra are savoring a pasta dish when Ehud addresses his daughter.**

**EHUD**

**Duke asked me to give you this.**

**With that, he pulls out the wrapped package and hands it to his daughter. Excitedly, Debra begins unwrapping the package and soon uncovers the large, uncut diamond.**

**EHUD**

**It comes with a letter.**

**Ehud hands over the letter. Obviously Debra is startled by the gift. She reads the letter aloud.**

**DEBRA**

**(reading)**

**The diamond is yours. When you’ve**

**studied enough to cut it properly,**

**(MORE)**

**059**

**DEBRA (Cont’d)**

**send me one of the smaller stones**

**so that I can have a pinkie ring**

**made to remind me of the success**

**you’ve made of your life...post**

**Mossad. ...Warmest regards, Duke.**

**Tears are streaming from Debra’s eyes. She carefully refolds the letter and looks up at her parents.**

**DEBRA**

**(smiling)**

**What a lovely man. I shall never**

**forget him.**

**302 BACK TO SCENE – DEN – BEACH HOUSE 302**

**FLETCHER**

**(to Debra**

**Where’s the diamond now?**

**DEBRA**

**In the vault at my father’s shop.**

303 **INT. SHOP - DIAMOND DEALER – RAMAT GAN – DAY 303**

**Debra, Rachel, Ehud and Fletcher are gathered in the shop’s cutting room. The uncut diamond has been placed in wax and secured to the cutting mold, ready to be cleaved along its tetrahedral plane by a skilled cutter.**

**Debra is standing over the diamond, hammer and cleaver in hand.**

**Getting a nod from Fletcher, she places the cleaver on top of the diamond and then gives it a firm tap with the hammer.**

**Everyone awaits anxiously while Debra removes the diamond from the vise and peels off the wax.**

**304 ECU: In her hand, Debra is holding several perfectly cut diamonds of variable size.**

**305 BACK TO SCENE 305**

**She raises her hand in the air triumphantly. The three wit-nesses clap and cheer. She lays the cut diamonds on a black felt cloth.**

**Debra picks out the biggest and turns to Fletcher.**

**060**

**DEBRA**

**I will polish this one for Duke.**

**...Will you see that he gets it?**

**FLETCHER**

**What with customs and all, I think**

**it best if you shipped it yourself.**

**He’ll be glad to hear from you.**

**...I’ll give you the address.**

**Debra then picked out the 2nd biggest cut diamond and shows it to Fletcher.**

**DEBRA**

**I will polish this one for you.**

**FLASH CUT TO:**

**306 EXT. LOUNGE – SWEET CHARITY – SAN FRANCISCO MARINA - DAY 306**

**Sipping adult beverages, JONATHAN MOORE turns and talks direct-**

**ly into the CAMERA.**

**MOORE**

**If you were expecting Harry to re-**

**ject this valuable gift out of**

**some form of male valor, you don’t**

**know my partner.**

**307 BACK TO SCENE – DIAMOND DEALER SHOP 307**

**FLETCHER**

**(to Debra)**

**I thank you. I will cherish it**

**always.**

**FADE TO BLACK**

**END**