**Operation Mossad: The Revenge**

**60 minute pilot episode for the**

**“Cross-up” miniseries spinoff**

***Inspired by an actual event***

**Story and Screenplay**

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 **001**

 **001 EXT. BEACH HOUSE – CAESAREA, ISRAEL – DAY 001**

**Calling the 3,000 square foot house a *beach house* was probably a misnomer except that it is located on the Mediterranean where a 60 foot, twin mast yacht is moored to the dock.**

***SUPERIMPOSE: Caesarea, Israel***

**RACHEL MORDECHAI, attractive, nearing her mid 30s, comes out of the house and walks past the swimming pool on the way to where her Japanese model SUV was parked in the driveway.**

**Climbing into the SUV, Rachel fires up the engine and heads on down the driveway – towards the street.**

 **002 EXT. COASTAL HIGHWAY 20 – NEAR CAESAREA – DAY 002**

**The SUV is heading southbound at high-speed on Highway 20 when, suddenly the right front tire blows, sending the vehicle crashing over the embankment.**

 **003 TIGHT ON SUV’S INTERIOR – DAY 003**

**Behind the wheel, Rachel is unconscious, her face covered in blood. She was not wearing a seatbelt and the airbag failed**

**to deploy.**

 **004 EXT. HADASSAH MEDICAL CENTER – JERUSALEM – DAY 004**

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

 **005 INT. WAITING ROOM - HADASSAH MEDICAL CENTER – DAY 005**

**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**

 **Bad head injury, but she’ll recover.**

 **...We’ll keep her here a two or**

 **(MORE)**

 **002**

 **DR. DAVIDI (Cont’d)**

**three days to make sure there aren’t**

**any complication we’re not aware of.**

 **EHUD**

 **Can we see her?**

 **DR. DAVIDI**

 **Of course. ...A Mr. Meir Dagan, who**

**introduced himself as her boss is**

**in with her now.**

**006 INT. RACHEL’S ROOM - HADASSAH MEDICAL CENTER – DAY 006**

 **MEIR DAGAN, director of Mossad is standing next to Rachel’s**

**bed.**

 **MEIR DAGAN**

 **Soon as you’re released, report to**

**my office. I’ve got an important**

**assignment for you and it needs to**

**be carried out A-SAP! If you’re not**

**ready – or up to it – I’ll have to**

**give it to someone else,**

 **RACHEL**

 **I understand, sir.**

 **007 ANOTHER ANGLE 006**

**At this point, to the delight of Rachel, Ehud and Debra enter the room.**

 **EHUD**

 **Hi, sweetheart. ...Doc says you’ll**

**be outta here in a couple of days.**

 **Meir Dagan graciously excuses himself and exits.**

 **DEBRA**

 **(to Rachel)**

 **Wasn’t that the director of Mossad**

**who just left?**

 **RACHEL**

 **Yes, it was. ...Director Dagan.**

 **EHUD**

 **Nice of him to take the time to visit**

**you.**

 **003**

 **RACHEL**

 **He has an important assignment for me.**

 **008 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 008**

 ***SUPERIMPOSE: Mossad headquarters***

 ***Tel Aviv–Yafo, Israel***

 **009 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 009**

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

 **(beat)**

 **But first, about your accident--**

 **RACHEL**

 **What about the accident.**

 **MEIR DAGAN**

 **You know that whenever one of our**

**agents is involved in something like**

**this we always investigate the cause.**

 **004**

 **RACHEL**

 **What’s to investigate, a tire blew.**

 **MEIR DAGAM**

 **But why?**

 **RACHEL**

 **I suppose you’re going to tell me?**

 **MEIR DAGAM**

 **Your tire was struck by a large**

**caliber bullet.**

 **RACHEL**

 **How do you know this?**

 **MEIR DAGAM**

 **Our people found the spent hollow-**

**point slug inside the tire.**

 **It’s the head of Sayeret Matkal who adds:**

 **DANNY YAHOM**

 **I would say that someone wants you**

**dead. ...Any idea who?**

 **Naturally, Rachel is stunned by the news.**

**010 EXT. SERIES OF SHOTS - GAZA CITY, GAZA – DAY 010**

 **Establish city landmarks**

 **SUPERIMPOSE: Gaza City, Gaza**

**011 EXT. SINGLE FAMILY DWELLING – GAZA CITY – DAY 011**

 **Establish home in good neighborhood.**

**012 INT. KITCHEN – SINGLE FAMILY DWELLING – GAZA CITY – DAY 012**

**The older Arab woman, INTISSAR al-WAZIR, also know is Umm Jihad, is having it out with the much younger, good looking Jewish man, BENJAMIN COHEN. Intissar speaks with a distinct Arabic accent.**

 **INTISSAR**

 **So, how come she’s still alive?**

 **BENJAMIN**

 **You said to make it look like an**

 **(MORE)**

 **005**

 **BENJAMIN (Cont’d)**

 **accident. ...Accident’s aren’t full**

**proof. If you want certainty, give**

**me the word and I’ll just shoot her**

**in the head and be done with it.**

 **INTISSAR**

 **Look Mr. Cohen, or whatever your**

**real name is, I’m paying you one**

**hundred thousand U.S. dollars for**

**results – not missed opportunities.**

 **BENJAMIN**

 **So far, I’ve only received fifty-**

**thousand.**

 **INTISSAR**

 **(angrily)**

 **You get the rest when Rachel Mordi-**

**chai is dead...dead...dead!!**

 **BENJAMIN**

**Making it look like an accident might**

**take a little time.**

 **INTISSAR**

 **And you call yourself a professional.**

**...My late husband would have been**

**successful on the first attempt.**

 **BENJAMIN**

 **Okay...okay. I’ll make sure the next**

**attempt doesn’t fail.**

 **(beat)**

 **Currently, she’s on a flight to Lon-**

**don. I’m not going to chase her all**

**over the country, but when she re-**

**turns to Israel, I’ll make sure her**

**days are numbered.**

 **013 EXT. RUNWAY – HEATHROW AIRPORT – LONDON – DAY 013**

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

 **014 EXT. STREET – IN FRONT OF HEATHROW TERMINALS – DAY 015**

**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.**

 **006**

 **015 INT/EXT. CAR PARKED NEAR TERMINAL EXIT – DAY 015**

**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.**

 **016 ECU: Headshot of a man in his 50s, Ibrahim Othman. 016**

 **017 BACK TO SCENE – KINGFISHER 017**

 **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.**

 **018 EXT. SERIES OF SHOTS – LONDON – DAY 018**

 **Over beauty shots of London:**

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

 **019 EXT. KENSINGTON HOTEL – LONDON – DAY 019**

 **007**

**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.**

 **020 ANOTHER ANGLE 020**

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

 **021 INT. LOBBY – KENSINGTON HOTEL – DAY 021**

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

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

 **022 ANGLE ON CHECK-IN COUNTER 022**

**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.**

 **008**

 **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.**

 **023 ANOTHER ANGLE 023**

 **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.**

 **024 INT. ROOM 711 – KENSINGTON HOTEL – DAY 024**

 **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.**

 **009**

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

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

**the door.**

 **025 ANOTHER ANGLE 025**

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

**Kingfisher motions 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 peels off some bills from his money clip and hands then to the porter.**

 **KINGFISHER**

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

**a recommend.**

 **026 INT. LOBBY – KENSINGTON HOTEL – DAY 026**

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

 **INTERCUT WITH:**

 **027 ANGLE ON ELEVATORS 027**

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

 **010**

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

 **028 EXT. STREET – IN FRONT OF THE KENSINGTON – DAY 028**

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

 **029 INT/EXT. NONDESCRIPT AUTO RENTAL – DAY 029**

**The man and woman inside the vehicle are sporting 12X binocu-lars 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:**

 **030 INT. LOBBY – KENSINGTON HOTEL – DAY 030**

 **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.**

 **031 INT. ROOM 711 – KENSINGTON HOTEL – DAY 031**

**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.**

 **032 INT. HALLWAY – 7TH FLOOR – KENSINGTON – DAY 032**

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

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

 **011**

**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.**

 **033 INT. SUITE 700 – KENINGSTON – DAY 033**

**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.**

 **012**

 **034 INT. SUITE 711 – KENSINGTON – DAY 034**

**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.**

 **035 TIGHTER ANGLE 035**

**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 makes a call.**

 **INTERCUT WITH:**

 **036 INT/EXT. NONDESCRIPT AUTO RENTAL – DAY 036**

 **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**

 **(in Hebrew)**

 **Beseder.**

 **037 BACK TO SCENE - ROOM 711 – KENSINGTON 037**

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

 **KINGFISHER**

 **He’s inside the Syrian Embassy.**

 **013**

 **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?**

 **038 INT. AUBREY’S RESTAURANT – KENSINGTON – LONDON – DAY 038**

**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.**

 **039 ANOTHER ANGLE 039**

 **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**

 **014**

 **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, exactly.**

 **040 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 040**

 **Establish.**

 **041 INT. COMPUTER ROOM – MOSSAD HEADQUARTERS – DAY 041**

**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)**

 **015**

 **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.**

**042 EXT. THE YACHT “RACHEL” SAILING THE MED. – SUNDOWN 042**

**The 60-foot, twin mast yacht is at full sail somewhere on the Mediterranean, off the coast of Israel.**

**043 TIGHTER ANGLE 043**

**Aboard, at the helm, is Rachel. The new seaman working the sails is Benjamin Cohen. Enjoying cocktails on the aft deck lounge are Rachel’s sister, Debra, and father, Ehud.**

 **Rachel calls out to Benjamin:**

 **RACHEL**

 **Depth finder shows 12-fathoms...**

**That’s 72-feet. Good place to**

**anchor for the night.**

 **BENJAMIN**

 **Aye, aye, Miss Mordichai.**

**Debra and Ehud help Benjamin in pulling down the sails as the chain begins dropping the anchor through the hawse pipe.**

 **044 INT. GALLEY & MESS – RACHEL’S YACHT - NIGHT 044**

**In the mess area, Rachel, Debra, Ehud & Benjamin are seated at the six person table, enjoying a gourmet meal.**

 **BENJAMIN**

 **(to Ehud)**

 **I know you’re a world diamond cutter.**

**I didn’t know you were a world-class**

**chef, as well.**

 **016**

 **EHUD**

 **Cooking has always been a hobby of**

**mine.**

 **BENJAMIN**

 **(to Rachel)**

 **And you, what do you do for a living**

**to afford all this?**

 **RACHEL**

 **(indicating surroundings)**

 **You mean the yacht? ...It was a gift**

**from my father. He’s the one with**

**the money, not I. I’m a mere intel-**

**ligence officer in the Israeli Air**

**Force. My pay is miniscule.**

 **DEBRA**

**I’m an apprentice diamond cutter and**

**make five times what she does. She**

**could make a fortune if working in**

**the private sector.**

 **BENJAMIN**

 **So why are you doing what you’re**

**doing?**

 **RACHEL**

 **To protect the people of the country**

**I love.**

**045 EXT. ANCHORED YACHT “RACHEL” – NIGHT 045**

**It’s late at night and the sea is rough as wind gusts whip up swells that anyone but the most seasoned sailor seasick.**

**Rachel, not feeling great, is standing next to the aft deck rail, noting the approaching storm. Then, appearing from out**

**of nowhere, Benjamin pushes the rear sail boom in Rachel’s direction – knocking her in the back of the head hard enough**

**to sling her over the rail and into the sea.**

**046 ANOTHER ANGLE 046**

**Rachel hits the water headfirst and unconscious sinks deep beneath the water’s surface.**

**Regaining consciousness, her eyes widen as she realizes**

**her position and fights her way to the surface.**

 **017**

 **Finally breaking the surface, she shouts out.**

 **RACHEL**

 **HELP!! ...HELP!!**

**047 ON DECK 047**

**Hearing the cry for help, wearing only their pajamas, Ehud and Debra rush on deck and in the direction of the continued cries for help.**

**Benjamin climbs up on the rail and dives into the sea.**

**048 IN THE WATER 048**

**Benjamin breaks the surface and swims over to the now almost unconscious Rachel. With his right hand holding her chin above water, Benjamin swims toward the rope ladder tossed over the side by Debra.**

**Ehud climbs down the ladder just enough so that he can get his hand around Rachel’s wrist and pull her from the water. Debra then helps lift her onto the deck.**

**049 ON DECK 049**

**Debra is working to pump the water from Rachel’s lungs as Ehud goes for the first aid kit. Debra is joined by Benjamin who examines the wound on the back of her head.**

 **BENJAMIN**

 **We’ve got a serious wound here.**

**She needs hospitalization.**

 **DEBRA**

 **Raise the anchor and fire up the**

**engine. We need to get to shore im-**

**mediately and we cannot take the time**

**to tack our way there.**

**As Benjamin departs to follow out his instructions just as Ehud arrives with the first aid kit and begins to patch up the wound on the back of Rachel’s head.**

**050 EXT. HADASSAH MEDICAL CENTER – JERUSALEM – DAY 050**

 **Establish.**

 **051 INT. RACHEL’S ROOM – DAY 051**

 **018**

**Standing beside the bed is Danny Yahom, head of Sayeret Matkal, Israel’s equivalent of the American Navy’s Seal Team Six.**

 **RACHEL**

 **Sea was rough and the wind up;**

**there were a lot of swells one of**

**which shifted the rear boom. Hit**

**me in the back of the head and**

**knocked me overboard.**

 **DANNY YAHOM**

 **I know. Our investigator found**

**blood on the boom.**

 **(beat)**

 **Doc says you’ll be released in the**

**morning. ...I’m here to give you the**

**details of your next assignment.**

 **052 EXT. SINGLE FAMILY DWELLING – GAZA CITY – DAY 052**

 **Re-establish.**

**053 INT. KITCHEN – SINGLE FAMILY DWELLING – GAZA CITY – DAY 053**

 **Once again Intissar and Benjamin are having it out.**

 **BENJAMIN**

 **She’s one tough lady.**

 **(beat)**

 **If only you didn’t want to make it**

**look like an accident.**

 **INTISSAR**

 **(thick Arabic accent)**

 **How many more attempts is it going**

**to take? ...And what happens if she**

**kills you? Being Mossad, she’s cer-**

**tainly capable of it.**

 **BENJAMIN**

 **I plan to subcontract the job to an**

**Arab friend who’s in the same busi-**

**ness.**

 **(beat)**

 **Tell me, Intissar, what is it you have**

**against this woman?**

 **FLASHBACK TO:**

 **019**

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

 **054 INT. ABU JIHAD’S HOUSE – TUNIS – NIGHT 054**

 ***SUPERIMPOSE: Home of Abu-Jihad, Tunis, Algeria***

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

**Abu Jihad and his wife’s bedroom.**

 **055 INT. UPSTAIRS BEDROOM– ABU JIHAD HOME – NIGHT 055**

**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**

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

 **O56 TIGHTER ANGLE 056**

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

 **057 BACK TO SCENE 057**

**Intissar 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.**

 **020**

**058 INT. STAIRCASE & DOWNSTAIRS – ABU JIHAD’S HOME – NIGHT 058**

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

 **059 BASEMENT 059**

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

 **060 OUTSIDE 060**

 **RACHEL**

 **(shouting)**

**Allez! Allez!**

**Knowing it’s only a matter of minutes before the alarm is sounded, Rachel, Issa, Adnan and Marwan climb into the van**

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

 **END FLASHBACK:**

 **061 BACK TO SCENE: INTISSAR’S KITCHEN 061**

 **BENJAMIN**

 **I’m sorry, but I don’t understand.**

 **INTISSAR**

 ***What* don’t you understand?**

 **BENJAMIN**

 **She didn’t kill your husband, so**

**why the vendetta?**

 **INTISSAR**

 **She was the agent in charge...she**

**planned the raid.**

 **(beat)**

 **Does it matter that someone else**

**carried out the assassination?**

 **062 EXT. AIR-TO-AIR – IAF GULFSTREAM G550 – DAY 062**

 **Establish.**

 **063 INT. CABIN - Israeli Air Force G550 – DAY 063**

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

 **021**

**Rachel and Kingfisher are seated opposite each other, with a table between them.**

 **KINGFISHER**

 **So, Rachel. ...Tell me. What’s im-**

**portant enough to drag me out of bed**

**at 4 a.m. and where the hell are we**

**going?**

 **RACHEL**

 **We’re going to the Al-Kibar facility**

**in Syria, gather soil and air sam-**

**ples so that we can be tested for**

**the presence of nuclear materials.**

 **(beat)**

 **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--**

 **KINGFISHER**

 **(interrupting)**

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

**day night Shabbat dinner.**

 **064 EXT. RUNWAY – ARIDA AIRPORT – LEBANON-SYRIAN BORDER – DAY 064**

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

 **065 EXT. TWO LANE BLACKTOP (RIVER ROAD) – SOUTHERN SYRIA – DAY 065**

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

 **066 ECU: The Land Rover is sporting Syrian license plates. 066**

 **067 INT/EXT. JAGUAR LAND ROVER – RIVER ROAD – SUNDOWN 067**

 ***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.**

 **022**

 **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.**

 **068 EXT. HILLSIDE OVERLOOKING THE EL-KIBAR SITE – NIGHT 068**

**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.**

 **069 ANGLE THROUGH NIGHT SCOPES – THE BUILDING 069**

 **Armed military personnel guard the facility.**

 **KINGFISHER**

 **Here’s where we earn our money.**

 **(beat)**

 **Ready?**

 **RACHEL**

 **Ready.**

 **070 EXT. EL-KIBAR SITE – SOUTHERN SYRIA – NIGHT 070**

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

 **071 TIGHTER ANGLE 071**

**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.**

 **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-**

 **(MORE)**

 **023**

 **KINHFISHER (Cont’d)**

**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.**

 **072 EXT. SERIES OF SHOTS - EL-KIBAR NUCLEAR SITE – NIGHT 072**

**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.**

 **073 ANOTHER ANGLE 073**

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

 **024**

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

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

 **074 EXT. JAGUAR LAND ROVER – RIVER ROAD – NIGHT 074**

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

 **075 INT/EXT. LAND ROVER – RIVER ROAD – NIGHT 075**

 **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.**

 **076 EXT. EL-KIBAR NUCLEAR SITE – NIGHT 076**

 **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 and calls a number.**

 **077 INT/EXT. LAND ROVER – RIVER ROAD – DAWN 077**

 **KINGFISHER**

 **Sun’s starting to come up.**

 **RACHEL**

 **Never thought it would go that**

**smoothly.**

 **KINGFISHER**

 **We’re not home yet.**

 **025**

 **RACHEL**

 **What could possibly happen now?**

 **078 EXT. GROUND TO SKY – MILITARY HELICOPTER – DAWN 078**

**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.**

 **079 BACK TO SCENE 079**

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

 **KINGFISHER**

 **There should be 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.**

 **080 ANOTHER ANGLE 080**

**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.**

 **081 EXT. SOLDIER’S POV – DAWN 081**

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

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

**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.**

 **082 RACHEL’S POV 082**

**Rachel’s aim is true as the two soldiers *bite the dust*. Next,**

 **026**

**she takes aim at the pilot. But the chopper wastes no time**

**in taking to the air.**

 **083 ANGLE ON LAND ROVER 083**

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

 **084 INT/EXT LAND ROVER – RIVER ROAD – DAY 084**

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

 **085 EFFECTS – ROVER’S REAR VIEW MIRRORS 085**

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

**large rear view mirrors.**

 **086 BACK TO SCENE 086**

 **KINGFISHER**

 **Trouble approaching from the rear.**

 **087 KINGFISHER’S POV: LANDSCAPE AHEAD 087**

**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.**

 **088 BACK TO SCENE 088**

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

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

 **089 EXT. LANDSCAPE NEXT TO PARKED LAND ROVER – DAY 089**

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

 **090 EXT. SMALL CAVE – NEXT TO THE RIVER ROAD – DAY 090**

**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:**

 **091 ANGLE ON AIRBORNE HELICOPTER 091**

 **027**

 **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.**

 **092 ANOTHER ANGLE 092**

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

 **093 ANGLE ON LAND ROVER 093**

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

 **KINGFISHER**

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

**tank.**

 **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.**

 **028**

 **094 ANGLE ON ROVER ENGINE 094**

**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.**

 **095 ECU: IGINITION 095**

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

 **096 INT/EXT. LAND ROVER – DAY 096**

 **The engine ROARS to LIFE.**

 **A quick check indicates no obvious malfunctions.**

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

 **RACHEL**

 **Only possible malfunction is to the**

**air conditioner 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.**

 **097 EXT. RIVER ROAD – SOUTHERN SYRIA – DAY 097**

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

 **FADE OUT**

 **098 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 098**

 **Re-establish.**

 **029**

 **099 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 099**

**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 i President Bush**

**will do the job.**

 **FADE OUT**

 **100 INT. ARAB OWNED RESTAURANT – DAY 100**

 ***SUPERIMPOSE: Popular Arab restaurant cater-***

***ing to both Jews, Arabs, and***

***Western journalists.***

**Seated together at a table overlooking the Mediterranean are Benjamin Cohen and his Arab friend IMAN al-BASSEM who, like**

**Ben, is a professional *hit man.* Sprawled out on the table in front of them are photos of Rachel, taken by Benjamin on the sailboat cruise.**

 **BENJAMIN**

 **That’s the target. If you don’t**

**hear from me by the end of the month,**

**the contract is yours. You collect**

**U.S. $50 thousand on the back end.**

 **IMAN**

 **She’s Mossad?**

 **BENJAMIN**

 **That’s my understanding. She’s ru-**

**mored to also be with Sayeret Matkal**

**and that newer operation known as**

**Shayetet-13.**

 **098 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 098**

 **Re-establish.**

 **030**

 **099 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 099**

**Meir Dagan, director of Mossad, and Danny Yahom, head of the commando unit Sayeret Matkal, are huddled with Rachel Mordichai.**

 **MEIR DAGAN**

 **We can’t seem to get a lead on this**

**Benjamin Cohen. I assume that’s not**

**his real name. Although, someone**

**who supposedly uses that name on oc-**

**casion, was seen visiting Abu-Jihad’s**

**widow in Gaza, just a few days ago.**

 **DANNY YAHOM**

 **Someone’s out to kill you, Rachel.**

**Could be this seaman you hired to**

**help sail your yacht. Did you ask**

**to see his papers?**

 **Rachel shakes her head.**

 **MEIR DAGAN**

 **It looks like this Benjamin Cohen,**

**as he calls himself, is right in the**

**thick of it. While you’re in Israel,**

**which won’t be for long, I want the**

**Kingfisher watching your back.**

 **RACHEL**

 **You say I won’t be in Israel for**

**long? Sounds like you have another**

**mission for me.**

 **DANNY YAHOM**

 **It’s an extension of your last as-**

**signment. Only this time you won’t**

**be gathering soil and air samples**

**but packing laser target designa-**

**tors.**

 **RACHEL**

 **(incredulously)**

 **Israel’s going to bomb the target?**

 **(beat)**

 **Any help from President Bush?**

 **MEIR DAGAN**

**Prime Minister Olmert requested that**

**the U.S. do the bombing; but Presi-**

 **(MORE)**

 **031**

 **MEIR DAGAN (Cont’d)**

**dent Bush refused – claiming the in-**

**telligence was not definitive on**

**whether the plant was part of a nu-**

**clear weapon program.**

 **RACHEL**

 **So it’s up to Israel.**

 **(beat)**

 **Anyone but me concerned that such**

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

**iation and an all out conflict?**

**MEIR DAGAN**

 **Good point. The challenge is to**

**find a way to remove the reactor**

**without provoking a war. The air**

**force is confident they can destroy**

**the reactor from the air.**

 **RACHEL**

 **And Syria?**

**MEIR DAGAN**

 **Prime Minister doesn’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.**

 **100 EXT. BEACH HOUSE – CAESAREA, ISRAEL – NIGHT 100**

 **Re-establish.**

 **101 INT. DINING ROOM – BEACH HOUSE – NIGHT 101**

**Rachel and Kingfisher are seated at the eight-place table as**

**the husband-wife cook-housekeepers serve a gourmet meal, washed**

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

 **KINGFISHER**

 **I read the official report on your**

**Tunisian to kill Khalil Ihrahim**

**al-Wazir, better known as Abu Jihad.**

**Made for some exciting reading...a**

**real page turner.**

 **RACHEL**

 **We had some close calls.**

 **032**

 **KINGFISHER**

 **I’d certainly like to meet the man**

**who busted Fletcher out of jail.**

 **RACHEL**

 **Marwan Jerrar...Yes, he is a very**

**talented rogue.**

**FLASHBACK TO:**

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

 **102 INT. SINBAD LOUNGE – TUNIS - EVENING 102**

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

**briated MARWAN JERRAR 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?**

 **103 INT. PRISONER CELLBLOCK – TUNIS POLICE STATION – NIGHT 103**

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

 **104 TIGHTER ANGLE 104**

 **MARWAN**

 **I’m here to get you out. Of the**

**other prisoners in your cell, do**

**any speak English?**

 **033**

 **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?**

 **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 wandering 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.**

 **105 INT. PRISONER CELLBLOCK – TUNIS POLICE STATION – NIGHT 105**

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

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

 **106 TIGHTER ANGLE 106**

 **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.**

 **034**

 **FLETCHER**

 **Might I ask if the contents of**

**this canister are lethal?**

 **MARWAN**

 **They are not.**

 **(explaining)**

 **It’s an old Russian based formula**

**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.**

 **107 ANGLE ON JAIL’S CELL DOOR LOCK 107**

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

 **108 INT. HALLWAY – TUNIS POLICE STATION – NIGHT 108**

**Marwan, in his street clothes, drawing minimal 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 canister from behind his back and sprays the contents in the**

**the officer’s face.**

 **035**

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

 **109 EXT. STREET IN FRONT OF TUNIS POLICE STATION – NIGHT 109**

**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.**

 **END OF FLASHBACK:**

 **110 BACK TO SCENE – BEACH HOUSE DINNING ROOM – NIGHT 110**

**The wife (cook & housekeeper) tops of Rachel and Kingfisher’s wine glasses.**

 **KINGFISHER**

 **You couldn’t pull the trigger on**

**Abu Jihad, and yet you had no**

**trouble whacking the man known as**

**Scar. ...Mind explaining that?**

**FLASHBACK TO:**

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

**111 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 111**

 ***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**

**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.**

 **112 TIGHTER ANGLE 112**

**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**

 **036**

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

 **113 INT/EXT. VAN – STREETS OF TUNIS – NIGHT 113**

 **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.**

 **114 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 114**

**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.**

 **115 INT/EXT VAN – STREETS OF TUNIS – NIGHT 115**

**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.**

 **037**

**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.**

 **END OF FLASHBACK:**

 **116 BACK TO SCEEN – BEACH HOUSE DINNING ROOM – NIGHT 118**

 **RACHEL**

 **Why I had no trouble killing Scar**

**but backed off from killing Abu-**

**Jihad, you ask.**

 **KINGFISHER**

**I do.**

 **RACHEL**

 **Scar killed my mother in cold blood.**

**I really had no trouble delivering**

**justice to him. ...Abu Jihad was an-**

**other matter. Although I was ready,**

**willing and able to hasten his visit**

**with the 72 virgin maidens, I had**

**had a few days to reflect.**

 **Rachel lapses into thoughtful refection.**

 **FLASHBACK TO:**

 ***FOLLOWING SCENE IS FROM “OPERATION: VENGEFUL CROSS-UP”***

 **117 INT. BEDROOM - RACHEL’S SUITE – FOUR SEASONS – DAY 117**

 ***SUPERIMPOSE: TUNIS, ALGERIA***

**Again, Issa and Rachel are under the covers. It almost being morning, neither is asleep.**

 **038**

 **ISSA**

 **Why risk going through with the as-**

**sassination? Fletcher is already**

**aboard the yacht. We could round**

**up Jonathan, Marwan and Adnan and**

**join them and be on our way back**

**to Israel.**

 **RACHEL**

 **Because my job is not finished.**

**Abu Jihad is the one who sent Scar**

**and his men to attack the Mother**

**Bus.**

 **(angrily)**

**You think I would let him go free??**

 **ISSA**

 **I was wishing for exactly that.**

 **Stunned, Rachel sits up in bed, her breasts fully exposed.**

 **RACHEL**

 **I don’t understand.**

 **ISSA**

 **Since embarking on this mission,**

**are you not aware of what you’ve**

**become?**

 **END OF FLASHBACK:**

 **118 BACK TO SCENE - BEACH HOUSE DINNING ROOM – NIGHT 118**

 **Kingfisher attempts to pull Rachel back to the present.**

 **KINGFISHER**

 **(quietly)**

 **Rachel?**

 **Rachel snaps back.**

 **RACHEL**

 **Yes?**

 **KINGFISHER**

 **You were explaining why you couldn’t**

**kill Abu Jihad.**

 **039**

 **RACHEL**

 **Revenge only leads to further re-**

**venge. It poisons the mind. At**

**some point, the cycle must stop!!**

 **KINGFISHER**

 **Why is it that what you just said**

**makes a lot of sense?**

 **(beat)**

 **In any event, I’m off to bed. We**

**need to get an early start in the**

**morning.**

 **119 EXT. AIR-TO-AIR – IAF GULFSTREAM G550 – DAY 119**

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

**the Lebanon city of Arida.**

 **120 INT. CABIN - Israeli Air Force G550 – DAY 120**

 **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**

 **(MORE)**

 **040**

 **CO-PILOT (Cont’d)**

**cloud cover either abates or we**

**have to make an emergency landing.**

 **121 EXT. RIVER ROAD – SOUTHERN SYRIA – DAY 121**

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

 **122 INT/EXT. JAPANESE BUILT SUV – RIVER ROAD – DAY 122**

 **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.**

 **123 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 123**

 **Re-establish.**

 **124 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 124**

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

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

 **041**

 **MEIR DAGAN**

 **That was Ehud Barak. ...He’s launch-**

**ed Operation Orchard. F-15s are**

**taking off from Hatzerim airbase in**

**the Negev and F-16s from Ramon base,**

**near Beersheba.**

 **Danny Yahom glances at the clock: it reads 10:30 p.m.**

 **125 EXT. (STOCK) IAF F-15 & F-16 FIGHTERS LEFTING OFF – NIGHT 125**

**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.**

**Hanging from each undercarriage, are two large smart bombs.**

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

 **Our fighters will rendezvous 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**

 **126 EXT. (STOCK) AIR-TO-AIR – EIGHT IAF FIGHTERS – NIGHT 126**

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

 **127 EXT. RIVER ROAD – SOUTHERN SYRIA – DAY 127**

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

 **128 INT/EXT. JAPANESE BUILT SUV – RIVER ROAD – NEAR SUNDOWN 128**

 **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.**

 **129 RACHEL’S POV – SITE OF CAVE 129**

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

 **042**

 **FLASHBACK TO:**

 **130 EXT. (STOCK) CAVE – DAY 130**

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

 **131 RACHEL’S POV (STOCK) OF APPROACHING CHOPPER 131**

 **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.**

 **132 BACK TO SCENE – SUV - RIVER ROAD 132**

 **RACHEL**

 **Remember it well. ...It’s getting**

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

 **133 KINGFISHER’S POV: ROAD AHEAD. 133**

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

 **KINGFISHER**

 **That depends on what’s ahead.**

 **134 BACK TO SCENE 134**

 **RACHEL**

 **Better have our phony IDs ready.**

 **KINGFISHER**

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

**Your Arabic accent will give us**

**away, for sure.**

 **135 EXT. ROADBLOCK – RIVER ROAD – SUNDOWN 135**

**The roadblock is being set up by five soldiers and one SYRIAN**

 **043**

**OFFICER. Blocking the road are two Humvee type vehicles. Able**

**to give quick pursuit are two 750CC motorcycles and a heli-**

**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.**

 **136 TIGHTER ANGLE 136**

**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.**

 **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.**

 **137 ANOTHER ANGLE 137**

 **044**

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

**it races to make up time.**

 **138 INT/EXT. JAPANESE MODEL SUV – RIVER ROAD – NIGHT 138**

 **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**

 **(smiling)**

 **I knew that. ...Think we’ll make**

**it on time?**

 **KINGFISHER**

 **It’s going to be close.**

 **139 EXT. HILLSIDE OVERLOOKING THE EL-KIBAR SITE – NIGHT 139**

**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.**

**140 ANGLE THROUGH NIGHT SCOPES – THE BUILDING 140**

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

 **141 BACK TO SCENE 141**

**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 set up.**

 **RACHEL**

 **Be careful.**

 **Kingfisher nods and smiles.**

 **045**

 **142 INT. OFFICE – MOSSAD HEADQUARTERS – NIGHT 142**

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

**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.**

 **143 EXT. (CGI) HILLSIDE OVERLOOKING EL-KIBAR SITE – NIGHT 143**

**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 drop their second bomb on the**

**target being lit by Rachel.**

 **144 EXT. (CGI) HILLSIDE – OPPOSITE SIDE OF TARGET – NIGHT 144**

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

**INTERCUT WITH:**

 **145 ANGLE ON RACHEL 145**

 **Rachel answers.**

 **RACHEL**

 **Yes, Yoni.**

 **KINGFISHER**

 **As the American’s say, it’s time**

**to get out of Dodge.**

 **RACHEL**

 **I couldn’t agree more.**

 **FADE OUT**

 **046**

 **146 EXT. SERIES OF SHOTS – CAESAREA RUINS – DAY 146**

**CAMERA focuses on several areas of the site before focusing**

**on the two story brick building with a restaurant on the top floor and an art gallery on the lower floor, both of which rest next to the cool waters of the Mediterranean. Several estab-**

**lishments, mostly novelty stores catering to tourists dot the edge of the ruins. The ruins themselves consist of tunnels and crumbling walls of what was once a fortress.**

 **147 INT. CAESAREA RESTAURANT – DAY 147**

 **Seated at a window table with a magnificent view of the ruins**

**and Mediterranean, waiting to be served, are: Rachel, King-fisher, Meir Dagan and Danny Yahom.**

 **RACHEL**

 **(weakly)**

 **Getting ourselves out of Syria was**

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

 **MEIR DAGAN**

 **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.**

 **DANNY YAHOM**

 **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.**

 **MEIR DAGAN**

 **(addressing Rachel**

 **& Kingfisher)**

 **I know the two of you have just**

**come through hell making your es-**

**cape from Syria.**

 **(to Rachel)**

 **But I’m concerned that you may be**

**in even more danger from this so-**

 **(MORE)**

 **047**

 **MEIR DAGAN (Cont’d)**

**called Benjamin Cohen.**

 **(to Kingfisher)**

 **I want you to stick to her like**

**Velcro. ...Don’t let her out of**

**your sight.**

 **(to both)**

 **Keep your weapons on your person**

**at all times.**

**An overweight woman wearing a tent-like dress and make-up that seems to have been applied with a trowel joins them. MIRIAM greets Rachel warmly plants herself next to her.**

 **RACHEL**

 **(explaining)**

 **My long time friend, Miriam, owns**

**the restaurant. She also owns the**

**art gallery below, which is also**

**her home. Miriam, meet Kingfisher,**

**Meir and Danny.**

 **Friendly nods are exchanged.**

 **MIRIAM**

 **Well, now. Let’s get you boys some-**

**thing to eat.**

**She turns and lifts her hand in a call for a waiter.**

 **148 INT. DEN – BEACH HOUSE – NIGHT 148**

**The guests have left and Rachel and Kingfisher are alone in the den. The television is on. Kingfisher notices that Rachel is in deep thought.**

 **KINGFISHER**

 **You look pensive. What’s on your**

**mind?**

 **At first Rachel doesn’t answer...then--**

 **RACHEL**

 **I want to go to Intissar al-Wazir’s**

**house in Gaza City and talk to her.**

 **KINGFISHER**

 **(taken aback)**

 **About what?**

 **048**

 **RACHEL**

 **I think I can convince her that kil-**

**ling me isn’t going to bring her the**

**satisfaction she thinks it will.**

 **KINGFISHER**

 **(incredulously)**

 **You cannot be serious?**

 **(beat)**

 **You’re not known for stupidity, any-**

**thing but. So what put this crazy**

**idea into your head?**

 **RACHEL**

 **I’m not asking you to come with me.**

 **149 EXT. BORDER CROSSING – GAZA – DAY 149**

**IDF soldiers guard the crossing. Rachel and Kingfisher flash their credentials, such as they are, and are let through.**

 **150 EXT. GAZA CITY Street – DAY 150**

**Suddenly, Rachel stops in front of a doorway structure. King-fisher steps up alongside her.**

 **KINGFISHER**

 **What is it?**

 **RACHEL**

 **This is where my friend was killed.**

 **FLASBACK TO:**

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

 **151 EXT. SERIES OF SHOTS - GAZA CITY – DAY 151**

**Judged by the secondary explosions, the bombs dropped from IAF aircraft are finding their marks.**

 **152 EXT. GAZA CITY Street – DAY 152**

**Issa and Rachel emerge from the protection of a doorway structure. They hug each other more for their good fortune to still be alive and uninjured than for any romantic inclinations. But that soon changes. The hug evolves into a passionate kiss.**

**Finally breaking off, Issa comments:**

 **049**

 **ISSA**

 **Please, don’t make me tell you how**

**much I love you. It’s against my**

**nature.**

 **Again, the SOUND of approaching jets.**

 **RACHEL**

 **(delighted)**

 **I fully understand.**

**Hearing the SOUNDS OVERHEAD, once again they duck under the protection of the doorway structure.**

 **153 EXT. AERIAL ATTACK ON GAZA CITY – STOCK – DAY 153**

**This aerial attack is no different from the previous two. The Apaches come in to suppress ground fire while the F-16s launch their smart bombs at the GPS coordinates given them by ground operatives.**

**Smart bombs roll off the rails of the approaching F-16s.**

 **Bombs EXPLODE and the targets receive direct hits.**

**A rocket (missed by the Apaches) lifts off from the ground**

**with one of the F-16s as its target.**

**Getting a possible lock, the F-16 immediately dispenses both chaff and IR flares**

**The rocket approaches the fighter but runs into the chaff-flare combo and explodes prematurely.**

**Although the blast does not harm the F-16, it does rock the aircraft just as it launches one of its laser-guided bombs.**

**The bomb goes wild and lands on an unintended site, a Gaza City street. The explosion is tremendous.**

**The deafening SOUND of the jets subsides as they disappear over the Mediterranean**

 **154 EXT. GAZA CITY STREET – LIVE ACTION – DAY 154**

**The bomb has hit the street not far from where Issa and Rachel are holed up under the doorway structure.**

**Stunned, Rachel starts to exit from under the structure but**

 **050**

**notices that while Issa is on his feet, he is unresponsive.**

**Rachel tries to keep her lover on his feet but his legs**

**slowly buckle and he sinks to the ground.**

**Rachel checks for vitals. No question that her close friend**

**is dead.**

**She collapses, putting her arms around his neck. Looking up, she appears to be pleading for answers.**

 **END FLASHBACK:**

 **155 BACK TO SCENE: GAZA CITY STREET – THE PRESENT 155**

**An emotional Rachel leaves the scene, walking further into the city.**

 **156 EXT. GAZA CITY – GOOD NEIGHBORHOOD – DAY 156**

**As Rachel and Kingfisher are approaching Intissar’s home, sud-denly Benjamin Cohen appears in front of them. He raises his hands, indicating surrender and an eagerness to talk. He slowly approaches.**

 **BENJAMIN**

 **Confronting Intissar is not a good**

**idea. First, she’s a member of the**

**Palestinian Legislative Council and**

**a former PNA minister.**

 **(beat)**

 **Should something go wrong, the fall-**

**out would ruin your career put a**

**stain on your family.**

 **Kingfisher takes this opportunity to voice his thoughts.**

 **KINGFISHER**

 **He’s right, Rachel. ...Absolutely**

**right!**

 **RACHEL**

 **So why are you telling me this, af-**

**ter trying to kill me?**

 **BENJAMIN**

 **I admit I was hired by Intissar to**

**kill you, making it look like an**

 **(MORE)**

 **051**

 **BENJAMIN (Cont’d)**

**accident. But I returned her money.**

**I want no part in killing such a**

**lovely woman.**

 **(beat)**

 **But you’re not out of harm’s way.**

**Before having a change of heart, I**

**hired an Arab to finish the job,**

**should I not be able to do so.**

 **(beat)**

 **You still may be in considerable**

**danger,**

 **KINGFISHER**

 **Are you armed?**

 **BENJAMIN**

 **I’m always armed.**

 **156 ANOTHER ANGLE 156**

**Suddenly a rifle shot rings out, the slug hitting Benjamin in the chest.**

**As Benjamin’s legs buckle and he sinks to the ground, King-fisher has his weapon out in a flash and is firing at the man**

**on a nearby roof who soon disappears from sight.**

**Rachel sinks to the ground and cradles Benjamin’s head in her lap...looking to Kingfisher for an answer.**

 **157 EXT. RACHEL’S BEACH HOUSE – NIGHT 157**

 **Re-establish.**

 **158 INT. KITCHEN – BEACH HOUSE – NIGHT 158**

**Rachel and Kingfisher are preparing to cook up a late dinner. Rachel throws a 10-inch frying pan on the stove while Kingfisher is going through the fridge.**

 **KINGFISHER**

 **What, no steaks??**

 **RACHEL**

 **My husband and wife housekeeper**

**team, who also do most of the cook-**

**ing, are going to restock the food**

 **(MORE)**

 **052**

 **RACHEL (Cont’d)**

**supply tomorrow. They’re off to-**

**night. We’ll just have to make do**

**with what we have.**

 **KINGFISHER**

 **I know a store not too far away**

**where I could buy us a couple of 2-**

**inch thick Ribeyes.**

 **RACHEL**

 **(smiling)**

 **Sounds great.**

 **As he heads for the door, he quips:**

 **KINGFISHER**

 **See you in about 20 or 30 minutes.**

 **With that, he is out the door while Rachel heads for the den.**

 **158 INT. DEN – BEACH HOUSE – NIGHT 158**

**Rachel turns on the television and settles into a stuffed**

**chair with the Jerusalem Post. Suddenly, the landline PHONE RINGS. She picks up on the second ring.**

 **RACHEL**

 **(into handset)**

 **Hello?**

 **(beat)**

 **Miriam?! You sound upset. What’s**

**wrong?**

 **INTERCUT WITH:**

 **159 EXT. MIRIAM’S ART GALLERY – NIGHT 159**

 **Re-establish**

 **MIRIAM (V.O.)**

 **Rachel?! ...Please come at once.**

 **I’ll explain when you get here.**

 **160 INT. MIRIAM’S ART GALLERY – NIGHT 160**

 **Miriam is securely tied up with Iman al-Bassem holding a gun**

**to her head.**

 **053**

 **RACHEL**

 **I’m on my way.**

 **MIRIAM**

 **Be careful. It’s rather late to be**

**out.**

 **161 INT. DEN – BEACH HOUSE – NIGHT 161**

**As Rachel returns the handset to its cradle, alarms are going off in her head.**

 **RACHEL**

 **(more to herself)**

 **Be carful. ...You don’t say.**

 **Taking out a sheet of paper from the desk, she writes a note.**

 **162 INT. KITCHEN 162**

 **Rachel tapes the note to the fridge and quickly exits.**

 **163 EXT. CAESAREA RUINS – PARKING LOT – NIGHT 163**

**Parking her car, Rachel, gun-in-hand, cautiously approaches the art gallery’s back door.**

 **164 INT. MIRIAM’S ART GALLERY – NIGHT 164**

**Iman al-Bassem is surreptitiously looking out the window next to the front door.**

**Suddenly, the back door is kicked in and Rachel rushes in, gun ready to fire.**

**Since no weapon is being aimed at her, Rachel holds her fire while Iman opens the front door and makes good his escape.**

**Rachel moves over to Miriam and begins untying the ropes that bind her.**

 **RACHEL**

 **Thanks for the “be careful” warning.**

 **MIRIAM**

 **He had a gun to my head.**

 **165 INT. KITCHEN – BEACH HOUSE – NIGHT 165**

 **054**

**Carrying two sacks of groceries, Kingfisher approaches the refrigerator where he spots the note. After reading the note, he sets the groceries on the counter, and rushes from the**

**house.**

 **166 BACK TO SCENE – INSIDE ART GALLERY 166**

 **After locking the front door, Rachel turns to Miriam.**

 **RACHEL**

 **You stay put. I have to go after**

**him, otherwise he might double back.**

 **MIRIAM**

 **Just be careful.**

 **RACHEL**

 **(smiling)**

 **Always.**

 **With that, she slips out the back door.**

**167 EXT. THE RUINS – NIGHT 167**

**Reclaimed and restored walls of the ruins form weird shapes**

**in the moonlight; The tourist shops have long ago closed for the night.**

 **Gun in hand, Rachel stops to listen.**

 **Finally, the SOUND of GRAVEL CRUNCHING.**

**Careful of her own steps, and keeping out of any light source – ambient or otherwise, Rachel starts off in the direction of the sound.**

**She reaches one of the ruins’ many restored walls, and crouches down listening.**

**Suddenly, a muzzle flashes and two bullets strike the wall about**

**a foot above Rachel’s head. She fires three shots at the muzzle flash and quickly moves along the wall, stopping about 30 yards from her original position.**

**Sure enough, three rounds are fired at her original position, the flashes coming from approximately the same position as the previous rounds.**

 **She lets loose with three more shots, aiming at the flashes.**

 **055**

 **168 EXT. PARKING LOT – THE CAESAREA RUINS – NIGHT 168**

**Kingfisher pulls into the parking lot and hearing the gunshots, pulls his Savage B22 Magnum semi automatic rifle from the trunk of his car and rushes towards the shots.**

 **169 BACK TO SCENE – THE RUNS 169**

**Iman al-Bassem lets loose with three more rounds which are immediately returned by Rachel, each firing at the last know position of the muzzle flashes.**

**Then Rachel spots movement about 50 yards away; a figure running along one of the walls.**

**She opens fire but after the second round the slide opens and remains open. The weapon is out of ammunition.**

**She searches her fanny pack for her extra clip and finally comes up with it. Holding it up she gasps.**

 **170 ECU – GLOCK MAGAZINE 170**

 **The spare magazine is empty.**

 **RACHEL**

 **(to herself)**

 **Empty. Damnit!!**

 **171 BACK TO SCENE – ANGLE ON RACHEL 171**

**No weapons, she has no choice but to slink away into the deep-est of the shadows and hope she will not be stocked by the professional killer.**

 **172 ANGLE ON KINGFISHER 172**

**Now, well within the Caesarea Park Ruins and having witnessed the last exchange of fire and thus the muzzle flashes, King-fisher is hiding in the shadows attempting to determine which flash is from Rachel’s gun – and which was not.**

**But now, the occasional muzzle flashes are only coming from one gun.**

 **173 ANGLE ON IMAN al-BASSEM 173**

**Iman releases the empty 15 round magazine from his Glock and replaces it a fully loaded one.**

 **056**

**Then he moves in the direction from which Rachel’s last shot came.**

 **INTERCUT WITH:**

 **174 ANGLE ON KINGFISHER 174**

**Kingfisher spots al-Bassem’s movement but cannot be sure it is not Rachel.**

**Nevertheless less, he aims his semi-automatic magnum rifle at the movement, ready to fire. Then he shouts out.**

 **KINGFISHER**

 **(shouting)**

 **Rachel?!!**

**The VOICE that comes back is from a slightly different direction than the target he has in his sights.**

 **RACHEL (O.S.)**

 **(shouting back)**

 **Over here!! ...I’m out of ammo!!**

**With that, Kingfisher pulls three times on the trigger of his semi-automatic.**

**The three 22-caliber slugs barely miss al-Bassem who instinc-tively fires five rounds in the direction of the rifle’s muzzle flash.**

**One of the 9mm slugs hits Kingfisher in the right shoulder, causing him to drop the rifle.**

 **175 ANGLE ON IMAN al-BASSEM 175**

**Iman al-Bassem continues moving in the direction of Rachel’s shout out!!**

 **175 EXT. PARKING LOT – THE CAESAREA RUINS – NIGHT 175**

**A police patrol unit, driven by a CAESAREA POLICEMAN pulls up and parks.**

 **176 INT. POLICE UNIT – CAESAREA PARKING LOT 176**

**The policeman keys his radio transmitter and speaks into the hand held microphone.**

 **057**

 **POLICEMAN**

 **This is Caesarea Unit 117. I’m at**

**the location where all the calls**

**about gunshots came from. Seems**

**quiet now. I’s going to take a
closer look...Out.**

 **A VOICE comes back over the radio speaker.**

 **DISPATCHER**

 **Beseder, 117.**

**Replacing the microphone back on its mount, the policeman climbs out of his vehicle.**

 **177 ANGLE ON RACHEL – THE RUINS 177**

**Crouched in the shadows as inconspicuously as possible, Rachel watches as Iman cautiously approaches, gun in hand.**

 **INTERCUT WITH:**

 **178 ANGLE ON KINGFISHER 178**

**Lying flat on the ground, bleeding from his shoulder wound,**

**King Fisher painfully attempts to get his right hand on his rifle, but he is having difficulty.**

 **Iman al-Bassem is now practically on top of Rachel.**

**Still flat on his back, Kingfisher finally manages to get a**

**grip on the rifle. With what little strength he has left, he manages to get the rifle’s barrel pointed in the direction of Rachel.**

**Standing in the moonlight, Iman now spots Rachel, crouching in the shadows.**

 **IMAN**

 **I see you. You can stand up, now.**

**Rachel refuses to budge.**

 **IMAN**

 **(continuing)**

 **I guess it doesn’t matter.**

 **With that Iman points the gun at her head and starts to pull**

**the trigger.**

 **058**

 **Suddenly, a SHOT RINGS out and the back of Iman al-Bassem’s**

**head seems to explode. He is probably dead before hitting the ground.**

 **179 ANGLE ON CAESAREA POLICEMAN 179**

**With gun drawn, the policeman heads for the sound of the shot and stumbles upon Kingfisher, flat on his back, the rifle lying beside him.**

 **POLICEMAN**

 **What’s going on here?**

 **He is then joined by Rachel who flashes her credentials.**

 **RACHEL**

 **I’m Israeli Air Force, Intelligence.**

 **(pointing)**

 **There’s a man lying over there who**

**is a killer. If it wasn’t for my**

**partner here, I’d be one dead chick.**

 **POLICEMAN**

 **There’s a first aid kit in my patrol**

**car. Rather than run and fetch the**

**kit, be faster if we just carried**

**him to my unit.**

**Rachel picks up the rifle and with the policeman grabbing Kingfisher’s upper body and Rachel his legs, they begin the**

**trek to the parking lot.**

 **RACHEL**

 **(glancing at rifle)**

 **You practically blew that poor**

**devil’s head off. What kind of am-**

**munition are you packing?**

 **KINGFISHER**

 **(with effort)**

 **Magnum dumdums.**

 **RACHEL**

 **Thought as much.**

 **180 EXT. HADASSAH MEDICAL CENTER – JERUSALEM – DAY 180**

**Re-establish.**

 **059**

 **181 INT. WAITING ROOM - HADASSAH MEDICAL CENTER – DAY 181**

**In the waiting room, Rachel and Meir Dagan are consulting each other.**

 **MEIR DAGAN**

 **(checking watch)**

 **He’s been in surgery now for four**

**hours.**

**Finally, Dr. Shlomo Davidi approaches, a big smile on his face. Rachel and Meir appear relieved.**

 **DR. DAVIDI**

 **He’ll be fine.**

 **MEIR DAGAN**

 **How soon before he will be able**

**to return to work?**

**Rachel can’t help but shoot Dagan a stern look.**

 **DR. DAVIDI**

 **We’ll release him in four or five**

**days. But he’ll need at least ten**

**day home rest before attempting**

**anything strenuous.**

 **RACHEL**

 **When can we see him?**

 **DR. DAVIDI**

 **He should be back in his room, by**

**now.**

 **MEIR DAVIDI**

 **Will he be conscious?**

 **DR. DAVIDI**

 **Should be. We gave him a shot to**

**bring him around.**

 **182 INT. KINGFISHER’S ROOM - HADASSAH MEDICAL CENTER – DAY 182**

**Slowly coming around, under the watchful eyes of the NURSE, Kingfisher’s eyes slowly begin to open as he regains con-sciousness.**

 **060**

**When he sees Rachel’s face come into focus, looking down on**

**him like an angle, his face breaks into a big smile.**