**Operation: Vengeful Cross-up**

**A Robin Templar Caper (Pilot Episode)**

***Inspired by an actual event***

**A sixty-minute, 12-episode miniseries pilot, each remaining**

**episode, already written, running 2 hours in length**

**Story and Screenplay**

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 **001**

**001 EXT. BUS – DESERT ROAD – DAY 001**

**The early morning bus from Be’en Sheva to the nuclear facility in Dimona is seen wending its way through the Negev.**

 ***SUPERIMPOSE: The Negev, 1988***

 **002 INT. BUS – DAY 002**

 **The passengers are predominately women, most with children.**

**One such woman is LEAH MORDECHAI – with her 10-month old baby, BABY RACHEL whom we will get to know as Rachel Mordechai.**

**Leah is in a conversation with the fellow woman passenger seated beside her. We will call this woman RUTH.**

 **RUTH**

 **(to Lea)**

 **What a cute child. What’s her**

**name?**

**LEAH MORDECHAI**

 **Rachel.**

 **RUTH**

 **Rachel will grow up to be a very**

**beautiful woman.**

**LEAH MORDECHAI**

**Thank you.**

 **RUTH**

**Haven’t seen you on the bus be-**

**fore. This your first trip to**

**the reactor?**

 **LEAH MORDECHAI**

 **It is. I was only recently hired.**

 **(beat)**

 **Is it true this bus is known as**

**the *mother bus* because of the large**

**number of women with children it**

**carries, due to the daycare facil-**

**ities at the plant?**

**Ruth just nods her head.**

 **003 ANOTHER ANGLE 003**

 **002**

**The BUS DRIVER slows the bus, preparing to stop as he looks ahead at the three men, standing in the middle of the road, waving automatic weapons.**

 ***INTERCUT WITH:***

 **004 EXT. THREE ARAB MEN – WAVING WEAPONS – DAY 004**

**Three Arab men, one with a noticeable scar on his left cheek, motion for the bus to stop – which it does.**

**Waving his firearm, the man we will come to know as SCAR**

**motions for the driver to open the door.**

**The driver complies and the three Arabs scramble aboard; one**

**of them packing a RF radio transceiver in a fanny pack.**

 **005 INT. NEGEV BUS – DAY 005**

**Suddenly, the emergency doors of the bus are thrown open as passengers make a break, scattering into the desert.**

**While Scar points his gun at those still onboard, ARAB ONE and ARAB TWO open fire on the fleeing passengers.**

**Of the forty who attempted escape, ten are killed or seriously wounded.**

**Passengers remaining inside the bus include nine women, six babies (or small children) and two men.**

 **006 TIGHTER ANGLE 006**

**Leah cannot help herself. She finds herself staring at the scar on the third Arab’s cheek. This does not please Scar – who 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.**

 **003**

 **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.**

 **Ruth tries to remain calm, but fails in her attempt.**

 **Suddenly, a VOICE from the radio in the fanny pack:**

 **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 he 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.**

 **004**

 **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.**

 **FLASH CUT TO:**

 **010 INT. OFFICE –SHAYETET-13 HEADQUARTERS – ISRAEL – DAY 010**

**30-something-year-old Rachel’s eyes are still pleading for an answer.**

 ***SUPERIMPOSE: SHAYETET-13 HEADQUARTERS***

**Seated across the desk from the IDF uniformed Rachel Mordechai is the head of Shayetet-13, the IDF’s version of the US Navy Seals. Rachel’s uniform sports the insignia of an IDF captain. Both she and Lt. Col. Gur Schreibman wear the coveted para-trooper wings on their uniforms.**

 **GUR**

 **(to Rachel)**

 **Rachel, don’t look at me like that!!**

 **RACHEL**

 **Then grant me my leave of absence.**

 **GUR**

 **(angrily)**

**So you have located Abu Jihad and the**

**man known as *Scar*?**

 **RACHEL**

 **Yes!**

 **GUR**

 **And you want to avenge your mother’s**

**death, which happened 32 years ago!**

**...Why now? Why didn’t you do this**

**years ago?**

 **RACHEL**

 **I wasn’t ready.**

 **GUR**

 **Ready?**

 **005**

 **RACHEL**

 **Ready to be an assassin.**

 **GUE**

 **You’ve killed before.**

 **RACHEL**

 **In the line of duty. ...I’ve never**

**assassinated anyone.**

 **GUE**

 **And you’re ready to do so now?**

**Receiving no answer, Gur stands up and walks over and looks out the window. After a few seconds, he turns and looks at Rachel.**

 **GUR**

 **Rachel, Israel cannot afford to be**

**seen as murdering citizens of other**

**countries, no matter how much they**

**deserve it, especially at this time.**

**Saying nothing, Rachel’s eyes remain focused on the commander, officially known only as “G.” Enough is enough. Gur comes to the realization that Rachel’s will is beyond all understanding and he acquiesces.**

 **GUR**

 **All right, what is it you want me**

**to do?**

 **RACHEL**

 **I only ask that you not stop me from**

**going after them.**

 **GUR**

 **In Tunisia? You know I cannot of-**

**ficially sanction such an operation**

 **RACHEL**

 **Just don’t try and stop me.**

 **GUR**

 **You cannot use any Israelis in your**

**operation.**

 **RACHEL**

**Understood.**

 **006**

 **GUR**

**Then who are you going to get to**

**help you, or are you going to con-**

**duct the raid all by yourself?**

 **RACHEL**

 **I’m going to try and get Issa Said**

**to help me.**

 **GUR**

 **You mean that Arab interpreter?**

 **RACHEL**

 **The same.**

 **Gur nods approvingly.**

 **GUR**

 **Good choice.**

 **011 EXT. ARAB OWNED RESTAURANT – ON MEDITERRANEAN – DAY 011**

**To establish the popular restaurant, in Jaffa, whose customers include Arab, Jew, and journalists from every country, but espe-cially America, the United Kingdom, Australia and Canada.**

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

***ing to Western journalists.***

 **012 INT. ARAB OWNED RESTAURANT – DAY 012**

**Seated together at a table overlooking the Mediterranean are Rachel Mordechai and ISSA SAID (pronounced sigh-eed).**

 **ISSA**

 **But madam, what you are asking is**

**impossible. It cannot be done.**

**...You’ll only get yourself killed**

**in the attempt.**

 **(beat)**

 **An operation like this is for the**

**Mossad and many, many operatives.**

 **RACHEL**

**I’ve been promised cooperation from**

**the Mossad in Tunisia.**

 **ISSA**

 **Worthless unless they are willing**

 **(MORE)**

 **007**

 **ISSA (Cont’d)**

**to expose themselves. ...And be-**

**lieve me, they are not.**

 **013 ANOTHER ANGLE 013**

**The Arabic WAITER arrives to present the menus and wine list. The handsome, physically fit and youthful Issa glances at the wine list and then orders in Arabic. When finished the Waiter nods his approval and then moves away to fill the order.**

 **ISSA**

 **(explaining to Rachel)**

 **I ordered a Domaine Du Castel**

**Grand Cabernet. One of Israel’s**

**finest. As you well know, Israel**

**isn’t known for its white wines.**

 **RACHEL**

**Drinking red wines with sea dishes**

**is something I’ve gotten used to.**

**Issa smiles then gets back to the subject at hand.**

 **ISSA**

 **Out of curiosity, how many did**

**you intend to use in carrying out**

**this operation?**

 **RACHEL**

 **Three...besides you and me.**

**Issa reevaluates the woman seated across from him.**

 **ISSA**

 **Precisely the number I would have**

**suggested. ...Who do you have in**

**mind?**

 **RACHEL**

 **I only have one of the three in**

**mind. ...A former U.S. marine of-**

**ficer who is now a successful U.S.**

**importer-exporter,operating out**

**of San Francisco. He’s known to**

**to put his former skills to work**

**for the right causes.**

 **Nodding approval.**

 **008**

 **ISSA**

 **Importer-exporter! Where do you**

**know him from?**

 **RACHEL**

 **Met him aboard a U.S. aircraft car-**

**rier when I was an intelligence of-**

**ficer, part of the military exchange**

**program between the U.S and Israel.**

 **(explaining)**

 **Marine Corps Major Jonathan Moore**

**was under arrest for frightening an**

**Iraqi soldier into giving up infor-**

**mation that saved hundreds of Amer-**

**ican soldier’s lives. I found that**

**to be most interesting.**

 **ISSA**

 **Was he convicted?**

 **RACHEL**

 **His JAG attorney not only got him**

**Off, but with an increase on rank**

**from Major to Lt. Col.**

 **ISSA**

 **And the remaining two? What kind**

 **of men do you need?**

 **RACHEL**

 **I’ll need a computer hacker extraor-**

**dinaire and someone who can get our**

**people out of a highly secure facil-**

**ity, should team members be arrest-**

**ed or captured by the enemy.**

 **(beat)**

 **Any suggestions?**

 **ISSA**

 **Possibly.**

 **014 EXT. SHIKMA PRISON – ASHKELON, ISRAEL – DAY 014**

 **Establish.**

 **015 INT. WARDEN’S OFFICE – SHIKMA PRISON – DAY 015**

**The Guard escorts Rachel Mordechai and Issa Said into the WAR-DEN’s office where they are warmly greeted and offered a seat**

 **009**

 **WARDEN**

 **For security reasons I’m only**

**known as Warden. The man you know**

**as Gur phoned and asked me to hear**

**you out.**

 **(beat)**

 **So what can I do for you?**

 **RACHEL**

 **I’m interested in two of your pris-**

**oners. ...Marwan Jerrar and Adnan**

**Fares.**

 **WARDEN**

 **Model prisoners except for the**

**fact Marwan has escaped twice and**

**Adnan keeps breaking into our com-**

**puterroom to *hack* into God knows**

**what highly secure facility.**

 **(beat)**

 **So what is your interest?**

 **RACHEL**

 **I’d like to get them temporarily**

**released into my custody.**

 **WARDEN**

 **(flabbergasted)**

 **You’re not serious?!!**

 **ISSA**

 **(matter-of-factly)**

 **Sir, I’m afraid she is.**

 **The warden seems to notice Issa for the first time.**

 **WARDEN**

 **Mr. Said. ...May I ask just who**

**might you be?**

 **ISSA**

 **I work for Miss Mordechai.**

 **WARDEN**

 **In what capacity?**

 **ISSA**

 **It’s a long story, Warden. Per-**

**haps I should explain.**

 **010**

**WARDEN**

 **Please do.**

 **Issa starts out – speaking in Hebrew.**

 **ISSA**

 **(in Hebrew – sub-**

 **titled in English)**

 ***Besides being notorious Palestin-***

***ians,*** ***the reason we need Marwan***

***Jerrar and Adnan Fares is for their***

***skills. Miss Mordechai is on an un-***

***official...that means unsanctioned*,**

***mission to avenge the 1988 death***

***of her mother at the hands of the***

***mass murderer Abu Jihad and his***

***henchman known as Scar.***

**The Warden seems stunned by what he has just heard. Finally,**

**he finds his voice.**

 **WARDEN**

 **(in English)**

 **If the man known as “G” asks me to**

**release Marwan and Adnan into your**

**custody, I will comply.**

 **(beat)**

 **But I caution you. These are not**

**trustworthy people. They will**

**cross you given the chance. You**

**will need someone capable of rid-**

**ing herd.**

 **Rachel and Issa exchange looks.**

 **016 INT. PRISON CAFETERIA – SHIKMA PRISON – DAY 016**

**Heavily armed guards escort small groups of prisoners into the cafeteria where they are then lined up at the buffet to fill their tin plates.**

 **017 TIGHTER ANGLE 017**

**Next to each other in the line, the CAMERA seeks and finds MARWAN JERRAR and ADNAN FARES.**

 **MARWAN**

 **(to Adnan)**

 **Where do we stand on that informa-**

**tion I asked for?**

 **011**

 **ADNAN**

 **I’ll have it for you soon as I can**

**get into the computer room – should**

**be sometime this afternoon. ...But**

 **the price has gone up.**

 **MARWAN**

 **You don’t say.**

 **ADNAN**

 **Next time you break out of here,**

**I go with you.**

 **019 EXT. SERIES OF SHOTS – SAN FRANCISCO – DAY 019**

 **Several beauty shots of the City by the Bay.**

 **020 EXT. SAN FRANCISCO MARINA – DAY 020**

 ***Superimpose: San Francisco***

 **021 EXT. PIER 021**

**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.**

 **022 EXT. FANTAIL LOUNGE – SWEET CHARITY – DAY 022**

**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 huddled together.**

**Fletcher, in his late 30s to early 40s – who usually goes by the name *Robin Templar* when on a covert mission, is listening as Jonathan explains the mission proposed by Rachel Mordechai.**

**Jonathan, a 65-year-old, grey-haired physically fit black man who, because he never participates in an actual caper, does not need or use a *nom de battle*.**

 **MOORE**

 **I agreed to be a part of her team**

**a week ago. Didn’t tell you ‘cause**

**I didn’t expect you to be involved.**

 **FLETCHER**

 **But now you do?**

 **012**

 **MOORE**

 **Now I do.**

 **FLETCHER**

 **What’s changed? ...You know that as**

**the planner, with full details of**

**the caper, you never go in harm’s**

**way...where you could be captured**

**and induced through drugs or what-**

**ever to talk – thus compromising**

**the operation.**

 **MOORE**

 **Nothing’s changed. I’m still the**

**planner only instead of leading the**

**operation from the luxury of my**

**yacht, this time I’ll actually be**

**in the field.**

 **FLETCHER**

 **And why, pray tell, would you want**

**to do that?**

 **MOORE**

 **Has to do with the extra duty I’m**

**asking you to undertake.**

 **FLETCHER**

 **(cautiously)**

 **And what might that duty be?**

 **MOORE**

 **Merely riding herd on two Palestin-**

**ian prisoners, who have been re-**

**leased into Rachel’s custody, and**

**preventing them from escaping...**

**or worse.**

 **FLETCHER**

 **Worse?**

 **MOORE**

 **Killing us.**

 **FLETCHER**

 **And why should we involve our-**

**Selves in what sounds like a dan-**

**gerous operation?**

 **013**

 **MOORE**

 **Because the young woman we will be**

**helping is Rachel Mordechai, the**

**sister of Debra Mordechai.**

 **FLETCHER**

 **Debra? ...You mean that young Mos-**

**sad agent we extracted from Iran.**

 **(beat)**

 **The daughter of Ehud Mordechai,**

**the diamond cutter?**

 **MOORE**

 **Rachel’s half sister.**

 **023 EXT. SHIKMA PRISON – ASHKELON, ISRAEL – DAY 023**

 **Re-establish.**

 **024 INT. WARDEN’S OFFICE – SHIKMA PRISON – DAY 024**

**The Warden is in the process of transferring custody of Marwan Jerrar and Adnan Fares from Shikma Prison to Rachel Mordechai and Issa Said. The Warden addresses his two prisoners.**

 **WARDEN**

 **If the mission for which you are**

**being released is successful, then**

**your sentences will be commuted**

**and you will be free men. Get out**

**of line and you’ll end up back**

**here.**

 **(beat)**

**That comes directly from Shayetet**

**-13.**

 **025 INT. OFFICE – SHAYETET-13 HEADQUARTERS – ISRAEL – DAY 025**

 **Once again, Rachel Mordechai is seated opposite Lt. Col. Gur.**

 **GUR**

 **As you know, to distance Israel**

**from having anything to do with**

**your mission, should you or your**

**team be exposed, we will muddy your**

**name. First, you’ll be dishonorably**

**discharged from the Israeli Air**

**Force. The reason given will be**

**rather vague but hint at possible**

**treason.**

 **014**

 **RACHEL**

 **I understand.**

 **GUR**

 **So where are you keeping Marwan**

**and Adnan?**

 **RACHEL**

 **My beach house, at Caesarea.**

 **GUR**

 **How do you plan to get to Tunisia?**

 **026 EXT. PIER - BEACH HOUSE – CAESAREA – DAY 026**

**Tied up at the Mediterranean pier is the 60-foot twin mast yacht, *“Rachel.”***

 **RACHEL (V.O.)**

 **My father’s 60-foot sailboat.**

 **GUR V.O.)**

 **He is financing your operation?**

 **027 EXT. THE BEACH HOUSE PROPERTY – CAESAREA – DAY 027**

**The two story house with swimming pool is rather large to be called a beach house.**

 **RACHEL (V.O.)**

 **(matter-of-factly)**

 **Yes, he is. He wants to bring**

**these monsters to justice as bad**

**as I do.**

 **GUR (V.O.)**

 **I suppose that as a world-class**

**diamond cutter and dealer, if any-**

**one can afford it, he can.**

 **028 INT. DINING ROOM – BEACH HOUSE – CAESAREA – DAY 028**

**Rachel, Issa, Fletcher, Marwan, and Adnan are pouring over the large maps laid out on the eight-place dining room table.**

**As he explains the mission at hand, Jonathan Moore uses a pointer to outline points of interest, beginning with the Mediterranean trek from Caesarea to a Tunisian beach.**

 **015**

 **MOORE**

 **Once we enter Tunisian waters,**

**the yacht *“Rachel”* will become**

**the yacht *“Abu Jihad.”***

 **FLASH CUT TO:**

 **029 EXT. YACHT “RACHEL” – TUNISIAN WATERS – DAY 029**

**While maintaining full sail, on the fantail of the 60-foot**

**twin mast yacht, Marwan and Adnan are dangling over the stern from ropes, painting over the name “Rachel - Caesarea” and replacing it with that of “Abu Jihad – Tunisia.”**

 **030 BACK TO SCENE - DINING ROOM – BEACH HOUSE 030**

 **MOORE**

 **(using pointer)**

 **We still don’t have a location on**

**Abu Jihad’s house but we have the**

**location of several places he is**

**known to frequent.**

 **(beat)**

 **If we can pick him up at such a**

**Location and follow him home.**

 **Marwan yawns. Moore looks at him, he yawns again.**

 **Moore**

 **(continuing)**

 **I believe that’s enough planning**

**for today. Why don’t we relax or**

**take a swim before dinner. We’ll**

**take this up again in the morning.**

**...Any questions.**

**ADNAN**

 **When do we set sail?**

 **MOORE**

 **Tomorrow, at noon.**

 **031 EXT. SWIMMING POOL – BEACH HOUSE – CAESAREA – EVENING 031**

**Issa and a topless Rachel are in the pool’s shallow end, sitting side by side on a built-in underwater bench.**

 **ISSA**

 **Are you sure you really want to do**

**this?**

 **016**

 **RACHEL**

 **What do you mean by “this?”**

 **ISSA**

 **Sacrificing your life and career**

**to settle a thirty year old grudge.**

 **RACHEL**

 **You wouldn’t do the same, given**

 **the circumstances?**

 **ISSA**

 **I’m not a vengeful person.**

 **(beat)**

 **I suppose that’s why I’m consid-**

**ered somewhat of an outcast in the**

**Palestinian community.**

 **(beat)**

 **I’m of the opinion that one revenge**

**only triggers another in which case**

**nothing is ever settled.**

 **Rachel studies Issa’s handsome face with renewed interest.**

 **RACHEL**

 **You’re a very strange man.**

 **032 INT. DEN – BEACH HOUSE – CAESAREA – EVENING 032**

**Harry Fletcher and Jonathan Moore are mixing themselves drinks and discussing the operation at hand.**

 **MOORE**

 **When do I start calling you Robin**

**Templar instead of Harry Fletcher?**

 **FLETCHER**

 **This has the feel of a legitimate**

**operation, not a caper. I don’t**

**think we’ll be needing the services**

**of Robin Templar.**

 **MOORE**

 **Hope you’re right.**

 **(beat)**

 **What do you think of our team mem-**

**bers - Marwan and Adnan?**

 **FLETCHER**

 **Likable rogues.**

 **017**

 **MOORE**

 **Yes, but rogues they are. I pray**

**I’m wrong, but my guess is they**

**won’t be there when the chips are**

**down.**

 **033 INT. BEDROOM – BEACH HOUSE - CAESAREA – EVENING 033**

**Marwan has obviously just gotten out of the shower. Wearing**

**only his robe he is combing his hair when there is a KNOCK at the DOOR. After the knock, Adnan enters without being invited.**

**He is dressed in reasonably good clothes, if not of a designer label.**

 **ADNAN**

 **Feels good to once again have**

**your own bedroom and shower.**

 **Marwan begins dressing.**

 **MARWAN**

 **I agree. Something very fortu-**

**itous has happened to us.**

 **(beat)**

 **We cannot make our escape while in**

**Israel. For that we’ll have to**

**wait until we reach Tunisia.**

 **ADNAN**

 **(taken aback)**

 **But why escape before seeing if we**

**can actually pull off the mission?**

 **MARWAN**

 **Because the mission is impossible.**

 **034 INT. DINING ROOM – BEACH HOUSE – CAESAREA – NIGHT 034**

**Instead of maps, delicious food is placed on the eight person dinner table.**

**Already seated are: Marwan, Adnan, Issa, Fletcher and Jonathan.The food is being served by the husband and wife staff.**

 **Finally, Rachel enters with a 40-plus-year-old Frenchman in toe.**

 **RACHEL**

 **Gentlemen. ...This is Claude, our**

**yacht’s captain.**

 **018**

 **Claude and Rachel take their places at the ends of the table.**

 **RACHEL**

 **Claude, who speaks only French and**

**English, holds a master’s license –**

**as I believe does Mr. Moore.**

 **Jonathan nods in the affirmative.**

 **RACHEL**

 **Claude has generously brought**

**some Bordeaux wines from his home**

**to help celebrate our journey’s**

**launch.**

**From a valise, the captain extracts five bottles and places**

**them on the table. The husband and wife team begins the uncorking process.**

 **035 ECU – WINE LABELS 035**

**The wines are of two labels – Haut Brion Blanc and Lafite.**

 **036 EXT. MEDITERRANEAN – DAY 036**

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

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

 **037 EXT. FANTAIL – YACHT “RACHEL” – DAY 037**

**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**

 **(MORE)**

 **019**

**CAPT. CLAUDE**

**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.**

 **(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.**

 **038 EXT. SERIES OF SHOTS – TWIN MAST YACHT – AT SEA – DAY 038**

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

 **039 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 039**

 ***SUPERIMPOSE: Mossad headquarters***

 ***Tel Aviv–Yafo, Israel***

 **040 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 040**

 **Lt. Col. Gur Schreibman and Mossad head, Yosef “Yossi” Meir**

**Cohen,are seated across the desk from one another.**

 **“YOSSI”**

 **I’m not going to divulge any Mos-**

**sad contact information to your**

**rogue intruders – but I will have**

**agents contact the intruders once**

**inside Tunisia.**

 **(beat)**

 **Frankly, I’m confused, “G,” this**

**mission doesn’t seem like anything**

**you would sanction.**

 **GUR**

 **(sheepishly)**

 **It isn’t.**

 **041 EXT. YACHT *ABU JIHAD* – OFF TUNISIAN COAST – NIGHT 041**

 **020**

**The sails of the newly named yacht are coming down. From here on she will be operating by diesel engine.**

 **042 INT. RACHEL MORDECHAI’S CABIN – NIGHT 042**

 **Slowly, the crew members begin filtering into Rachel’s cabin.**

 **043 TIGHTER ANGLE 043**

**Jonathan has a map of Tunisia laid out on the bed. Using his pointer, he goes over what is supposed to happen next.**

 **MOORE**

 **(pointing to map)**

 **We’re here, about two kilometers**

**offshore from Carthage, which is**

**located near our goal, the city of**

**Tunis.**

 **(adjusting pointer)**

**A little north of Carthage is the**

**harbor. ...But we’re not going to**

**anchor in the harbor. Instead,**

**we’re going to anchor in a little**

**used cove on the Mediterranean**

**side of the harbor.**

 **INTERCUT WITH:**

 **044 EXT. SERIES OF SCENES AT & NEAR COVE – DAY 044**

 **Show scenes as described by Jonathan.**

 **MOORE**

 **Once moored in the cove, Marwan,**

**Adnan and I are going to hike the**

**three kilometers to the harbor and,**

**using my credit card, rent two**

**large vehicles, SUVs if possible.**

 **(beat)**

 **We will then drive the vehicles to**

**the cove. ...Due to the terrain, we**

**won’t be able to actually reach the**

**cove, but should get within half**

**a kilometer.**

 **045 EXT. HARBOR – CARTHAGE – TUNISIA – DAY 045**

**Marwan, Adnan and Jonathan arrive on foot at the harbor.Several businesses operate on a street paralleling the inner harbor, one of which is a national car rental agency.**

 **021**

**Jonathan points out the rental agency and the three head in that direction.**

 **046 EXT. MOSSAD SAFE HOUSE – TUNIS – DAY 046**

**The discrete two-story, 3,600 sq. ft. house is located at the end of a cul-de-sac. The cul-de-sac is by design. It allows for escape by a little used road in the back of the house.**

 **047 INT. MOSSAD SAFE HOUSE – TUNIS – DAY 047**

**The four Arab Mossad agents are made up of two husband and wife teams; one couple being Fatima Haniyeh Saridi and Avish Saridi and the other Uataf Allem Najib (the wife) and Gearge Najib (the husband). Neither couple actually lives at the safe house. Everyone is gathered in the living room.**

 **FATIMA**

 **Gur’s *mavericks* should be arriving**

**any time now.**

 **(to Gearge)**

**Is your man staked out at the har-**

**bor?**

 **GEARGE**

**Since we don’t have a description**

**of the yacht, but know they’ll**

**have to rent one or more vans or**

**SUVs, I have my man staking out**

**the harbor’s sole rental agency.**

 **Uataf Najib speaks up.**

 **UATAF**

 **What’s our mission once we find**

**these *rogues*?**

 **AVISH**

**Only to help them locate the domi-**

**ciles of Abu Jihad and his hench-**

**man, the man known as *Scar.***

 **UATAF**

 **You sure that’s such a good idea?**

 **FATIMA**

 **We’ll have to play the hand we’re**

**dealt. ...Once that objective is**

**met, our job is done. We’re not**

 **(MORE)**

 **022**

 **FATIMA (Cont’d)**

**to risk compromising our positions**

**by assisting in what Gur calls a**

***rogue* operation.**

 **(beat)**

 **In other words, don’t do anything**

**that might implicate or compromise**

**Israel.**

 **048 EXT. HARBOR – CARTHAGE – TUNISIA – DAY 048**

 **Jonathan, Marwan and Adnan enter the car rental agency. Loung-**

**ing outside, KAMRAN SHAH decides to follow them in, listening**

**to their conversation with the rental agent.**

 **049 INT. CAR RENTAL AGENCY – CARTHAGE HARBOR – DAY 049**

 **Marwan addresses the attractive RENTAL AGENT,**

 **MARWAN**

 **(in Arabic)**

 **We will need two vans or SUVs.**

 **...Preferable of a dark color.**

**While conservatively dressed, the Muslim Rental Agent does not wear the hijab or any other sign of her faith.**

 **AGENT**

 **(in Arabic)**

 **I think we can accommodate you.**

 **She produces the paperwork and places it on the counter.**

 **AGENT**

 **(continuing)**

 **If you’ll just fill out the rental**

**agreement, show me two driver’s**

**licenses and a credit card.**

 **Marwan turns to Jonathan.**

 **MARWAN**

 **(in English)**

 **She needs a credit card and two**

**driver’s licenses. I have my in-**

**ternational license.**

 **MOORE**

 **I have one, as well.**

 **023**

 **Marwan smiles broadly.**

 **MARWAN**

 **Then we’re set.**

 **050 EXT. DIRT ROADWAY – DAY 050**

**Two identical vans, one black and one dark green, are wending their way towards the cove.**

 **051 INT. VAN ONE 051**

 **Jonathan is driving the black van; hereafter “Van One.”**

 **052 INT. VAN TWO 052**

**Marwan is behind the wheel of Van Two; the dark blue van, with Adnan the passenger.**

 **ADNAN**

 **I don’t understand. Thought you**

**were going to split once we hit**

**Tunisia. So why are we following**

**Jonathan Moore back to the cove?**

 **MARWAN**

 **As you once said. Why escape be-**

**fore we see if we can actually pull**

**off this stupid mission?**

 **ADNAN**

 **What changed your mind.**

 **MARWAN**

 **I find this Jonathan Moore and Harry**

**Fletcher interesting.**

 **053 EXT. DIRT ROADWAY – DAY 053**

 **Following the two vans is a nondescript vehicle.**

 **054 INT. KAMRAN SHAH’S VEHICLE – DAY 054**

**Behind the wheel is Kamran Shah, discreetly and expertly fol-lowing the two vans.**

 **055 EXT. END OF DIRT ROAD 055**

**The road doesn’t go all the way to the cove. The vans pull up at road’s end and the occupants climb out and huddle.**

 **024**

 **056 TIGHTER ANGLE 056**

 **JONATHAN**

 **We’ll leave the vans here. Lock**

**the doors and leave the keys on**

**top of the left front tire.**

 **057 ANGLE ON KAMRAN SHAH’S VEHICLE 057**

 **The vehicle pulls up, spots the scene and quietly backs off.**

**Kamran parks his vehicle so as to block off the dirt road. He then climbs out and approaches the group huddled ahead.**

 **058 EXT. END OF DIRT ROAD 058**

**Jonathan, Marwan and Adnan begin hiking in the direction of the cove.**

 **Kamran discreetly follows.**

 **059 EXT. THE COVE – YACHT ABU JIHAD - DAY 059**

**The yacht is anchored about 75-yards offshore. Piloted by Rachel, the FC-580 RIB (twin outboard engines) Zodiac leaves**

**the yacht – headed for shore.**

 **060 ANGLE ON SHORE 060**

**On shore, Marwan, Adnan and Jonathan patiently await arrival**

**of the Zodiac. Suddenly, the three are joined by Kamran Shah, who introduces himself.**

 **061 TIGHTER ANGLE 061**

 **SHAH**

 **I believe you are part of the**

**group I am seeking.**

 **062 INT. RACHEL MORDECHAI’S CABIN – DAY 062**

**Everyone (Marwan, Adnan, Jonathan, Fletcher, Issa) are gathered in Rachel’s cabin. Kamran Shah is explaining his presence and laying down the rules.**

 **SHAH**

 **You will not contact us...we will**

**contact you.**

 **(beat)**

 **(MORE)**

 **025**

 **SHAH (Cont’d)**

 **We have been asked, unofficially of**

**course, to assist you in locating**

**the homes of Abu Jihad and the man**

**only known as Scar; rumored to be**

**located in or near Tunis. ...This**

**we are prepared to do.**

 **(beat)**

 **Now, if you will give me the name**

**of the hotel where you’ll be stay-**

**ing, my people will be in touch.**

 **063 EXT. SERIES OF SHOTS - FOUR SEASONS HOTEL – TUNIS – DAY 063**

**Beauty shots of the 35-suite, 203-room hotel located on a hillside, beachfront setting in the affluent Gammarth neigh-borhood; 20 minutes from the Tunis-Carthage International Airport.**

 ***SUPERIMPOSE: FOUR SEASONS HOTEL – TUNIS***

 **064 INT. JONATHAN MOORE SUITE – FOUR SEASONS – DAY 064**

**A meeting is taking place in Jonathan’s suite. In attendance**

**are: Rachel, Jonathan and Fletcher – representing one side; and Fatima, Avish and Kamram Shah representing the other.**

 **SHAH**

 **We have put together a list of**

**places in or near Tunis where Abu**

**Jihad has been seen in the recent**

**past.**

 **(beat)**

 **By combining our resources, I sug-**

**gest we cover these sites. If Abu**

**Jihad is seen at any of these loca-**

**tions, then we will follow him home.**

**As for the man known as Scar? He**

**will be much harder to locate.**

 **FLETCHER**

 **You’re aware of the small number**

**of people in our group. What about**

**your people?**

 **SHAH**

**I cannot divulge our numbers, but**

**rest assured, we have enough to do**

**the job.**

 **026**

 **MOORE**

 **Then I suggest we get started.**

**At this point Fatima jumps up and passes out 3X5 cards to Fletcher’s group.**

 **FATIMA**

 **Here are the locations we will**

**need to cover.**

 **Fatima’s husband pipes up.**

 **AVISH**

 **Let Fatima know which locations**

**your people can cover. Our people**

**will cover the rest.**

 **(beat)**

 **If that’s it, then we will do as**

**Jonathan suggested...get started.**

 **065 INT. THE CREEK BISTRO CHIC RESTAURANT – 4-SEASONS – NIGHT 065**

**Rachel, Fletcher and Jonathan are at a table enjoying the terrific food and going over the 3X5 location lists given**

**them by Fatima.**

 **MOORE**

 **How are we going to cover all these**

**locations with only two vehicles?**

 **RACHEL**

 **We’ll just have to rent more.**

 **FLETCHER**

 **Hopefully that won’t be necessary.**

 **RACHEL**

 **How so?**

 **FLETCHER**

 **First thing in the morning, Jona-**

**than will purchase six prepaid,**

***burn*, cell phones, one for each of**

**us.**

 **(beat)**

 **Jonathan will be in charge of the**

**first van and Marwan the second.**

**Both will locate themselves in**

**areas where our prey is most likely**

**to appear.**

 **027**

 **RACHEL**

 **I get it. The person spotting the**

**prey, as you call him, phones the**

**one with the nearest van and to-**

**gether they follow him – hopefully,**

**to his home.**

 **066 EXT. SERIES OF SHOTS – TUNIS – DAY 066**

 **Beauty shots establish the city of Tunis.**

 **At various locations in and around Tunis, Jonathan drops off:**

 **(A) Rachel, then**

 **(B) Fletcher.**

 **At various locations Marwan drops off:**

 **(C) Issa, then**

 **(D) Adnan.**

 **067 INT/EXT. VAN ONE – STREETS of TUNIS – DAY 067**

 **Jonathan drives to yet another location where Abu Jihad has**

**been known to frequent.**

**He parks the van, exits, and walks to the location where he blends into the crowd.**

 **068 INT/EXT. VAN TWO – STREETS of TUNIS – DAY 068**

 **Marwan, driving van #2, does the same thing as Jonathan.**

 **069 EXT. SERIES OF SHOTS – TUNIS LOCATIONS – DAY 069**

 **Several times the CAMERA goes back to check on:**

 **(A) Rachel,**

 **(B) Fletcher,**

 **(C) Issa,**

 **(D) Adnan,**

 **(E) Jonathan, and**

 **(F) Marwan.**

 **028**

 **070 INT. THE CREEK BISTRO CHIC RESTAURANT – 4-SEASONS – NIGHT 070**

**The WAITER escorts Rachel, Fletcher and Jonathan to a table and hands them each a menu.**

 **WAITER**

 **(in English)**

 **Cocktails?**

 **RACHEL**

 **(in French)**

 **A bottle of Eau-de-Vie. You pick**

**the label.**

 **WAITER**

 **I will do my best, Mademoiselle.**

 **As the Waiter moves away, Fletcher asks:**

 **FLETCHER**

 **Eau-de-Vie?**

 **MOORE**

 **(explaining)**

 **Water of life. Refers to a fruit-**

**based distilled brandy.**

 **FLETCHER**

 **Sounds interesting.**

 **(beat)**

 **As for tomorrow, we do the same**

**thing, and the day after that, if**

**necessary.**

 **MOORE**

 **Fatima and her team are working the**

**night shift. Maybe they’ll come up**

**with something.**

 **INTERCUT WITH:**

 **071 ANOTHER ANGLE 071**

**An older man with an attractive female 20-years his junior in toe, is escorted to a nearby table.**

 **Rachel nudges Fletcher and Jonathan.**

 **029**

 **RACHEL**

 **Notice anything unusual about the**

**man being escorted to his table?**

**Fletcher and Jonathan cannot help noticing the scar on the man’s cheek**

**Fletcher reaches into his inside jacket pocket and pulls out a series of 3X5 photographs.**

**Comparing one set of photographs with the man at the nearby table would indicate a match.**

 **072 ECU – PHOTOGRAPHS 072**

 **Indeed, the facial features and shape of the scar are identical.**

 **073 BACK TO SCENE 073**

 **FLETCHER**

 **That’s him.**

 **RACHEL**

 **What’ll we do?**

 **MOORE**

 **Calmly finish our meal. When he**

**Leaves,so will we.**

 **074 EXT. PARKING LOT – FOUR SEASONS HOTEL – TUNIS – NIGHT 074**

 **Scar and the young woman exit the hotel and head for their car.**

**Mere moments behind them, Rachel, Fletcher and Jonathan also exit the hotel and make their way towards their van.**

**Scar and the young lady reach their car moments before Rachel, Fletcher and Jonathan reach the van.**

**As the car pulls out, Jonathan and Fletcher purposely appear to be in no hurry. Jonathan slowly climbs in behind the wheel and fires up the engine.**

**Then, keeping the lights off until they reach the street, the van follows the sedan.**

 **075 EXT. TUNIS STREET – NIGHT 075**

**At a stop light the van has no choice but to slip in behind the**

 **030**

**sedan. Rachel takes the opportunity to record the sedan’s license plate number.**

**When the light changes, Jonathan stays as far behind the sedan as possible – without losing track.**

 **076 INT/EXIT VAN – TUNIS STREETS – NIGHT 076**

 **In the van, Rachel makes clear her objective.**

 **RACHEL**

 **I and I alone will be the one who**

**kills Scar. ...I want that, under-**

**stood.**

 **FLETCHER**

 **And Abu Jihad?**

 **RACHEL**

 **The same goes for him.**

 **077 EXT. SERIES OF SHOTS: STREETS OF TUNIS – NIGHT 077**

**The van continues following the sedan through the streets of Tunis.**

 **Finally, the sedan arrives at its destination; the apparent**

**residence of the man known as *Scar*. The van parks a half block from the house.**

 **078 INT/EXIT VAN – TUNIS STREET – NIGHT 078**

 **FLETCHER**

 **We need to make sure we have the**

**right place.**

 **RACHEL**

 **How do you propose doing that?**

 **MOORE**

 **We do a recce.**

 **RACHEL**

 **Recce??**

 **MOORE**

 **Reconnaissance.**

 **031**

 **FLETCHER**

 **When Jonathan and I get out, you**

**get behind the wheel and be pre-**

**pared to get us out of here in a**

**hurry.**

**Fletcher and Jonathan climb out of the van and cross the**

**street, heading for the house.**

 **079 INT. JONATHAN MOORE SUITE – FOUR SEASONS – DAY 079**

**Rachel, Jonathan, Fletcher, Issa, Marwan, Adnan, Fatima, Avish and Kamram Shah are gathered in the suite.**

 **FLETCHER**

 **It’s Scar’s home, all right. He**

**rents it from a large real estate**

**firm.**

 **RACHEL**

 **I want the raid to take place in**

**three days – three *nights*, to be**

**precise.**

 **On a nearby table, Jonathan has his ubiquitous maps laid out.**

 **MOORE**

 **Let’s get busy with the planning.**

 **Everyone gravitates toward the table to assist.**

 **080 INT/EXT. BLACK VAN – TUNIS STREET – NIGHT 080**

**Fletcher is behind the wheel; Rachel in the passenger seat, with Marwan, Adnan and Issa in the back.**

 ***SUPERIMPOSE: Three nights later***

 **RACHEL**

 **(to Fletcher)**

 **What happened to Jonathan. Why**

**isn’t he here?**

 **FLETCHER**

 **Jonathan is the planner. He never**

**goes in harm’s way.**

 **A080 EXT. SERIES OF SHOTS: STREET OF SCAR’S RESIDENCE – NIGHT A080**

 **032**

**By establishing the house, we recognize the street as being the one in which Scar’s residence is located.**

**The black van and blue SUV each enter from different ends of the street, and park. The occupants pile out and head towards the house.**

 **081 TIGHTER ANGLE 081**

**Suddenly, the front door of the house opens and Scar and the girlfriend emerge.**

**They hasten to a sedan, parked in front, and climb in; Scar behind the wheel. Scar fires up the engine and the vehicle heads down the street.**

 **082 ANOTHER ANGLE 0182**

**Both Fatima and Fletcher’s teams scramble for their vehicles in order to give chase.**

 **083 INT/EXT. SCAR’S SEDAN – NIGHT 083**

**As the sedan approaches the end of the street, Scar notices the woman and an unusual number of men making their way towards a parked black van. Sensing trouble, he steps on the gas and roars on down the street.**

 **084 ANGLE ON FLETCHER’S TEAM – NIGHT 084**

**As the sedan roars past, Fletcher’s team scrambles aboard their van. Turning the vehicle around, they give chase.**

 **085 INT/EXT. THE BLACK VAN – TUNIS STREETS - NIGHT 085**

 **The chase is on.**

 **INTERCUT WITH:**

 **086 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 086**

 ***PRODUCTION NOTE: This sequence to be filmed in Jordan.***

**The sedan, followed by the van, is on a dangerous, high-speed chase through the streets of Tunis.**

**There are numerous near misses with both pedestrians and other vehicles. To avoid traffic, both sedan and van occasionally resort to driving on the sidewalks – with all the chaos and**

 **033**

**flying debris involved in such move.**

**There are the sharp turns where only skilled drivers could**

**avoid losing control.**

 **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.**

 **087 TIGHTER ANGLE 087**

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

**Both shots hit their mark.**

**Rachel gets set to fire again; this time at the girlfriend.**

 **It is Issa who quietly voices objection.**

 **ISSA**

 **No Rachel!! ...It’s not necessary.**

 **Rachel hesitates...then lowers her weapon without firing.**

**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!!**

 **088 INT/EXT. VAN – STREETS OF TUNIS – NIGHT 088**

 **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**

 **(MORE)**

 **034**

 **FLETCHER (Cont’d)**

**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.**

 **089 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 089**

**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.**

 **090 INT/EXT VAN – STREETS OF TUNIS – NIGHT 090**

**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.**

 **035**

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

 **091 EXT. TUNIS POLICE STATION – MIGHT 091**

 **Establish.**

 **092 INT. FINGERPRINT ROOM – TUNIS POLICE STATION – NIGHT 092**

 **Fletcher’s prints are being taken electronically.**

 **093 INT. JAIL CELL – TUNIS POLICE STATION – NIGHT 093**

 **Fletcher is placed in a cell.**

 **094 INT. JONATHAN MOORE SUITE – FOUR SEASONS – DAY 094**

**Jonathan, Rachel, Fatima, Avish and Kamram Shah are gathered**

**in the suite.**

 **RACHEL**

**I don’t understand why Marwan and**

**Adnan are late. Issa is checking**

**their rooms.**

**At this point there is a KNOCK on the door. Fatima opens the door. It is Issa. He enters the room and reports:**

 **ISSA**

 **Marwan and Adnan have checked out.**

**I checked with the bus and train**

**stations then the airport. They**

**caught a flight to Morocco.**

 **RACHEL**

 **(devastated)**

 **I can’t believe they would do this,**

**especially now that we need them.**

 **ISSA**

 **The Warden warned us they would**

**cross us first chance they got.**

 **SHAH**

 **Forgive me for not understanding,**

**but why would we need them now?**

 **RACHEL**

 **(forcefully)**

 **To break Fletcher out of jail!!**

 **036**

 **095 EXT. TUNIS JAIL – DAY 095**

 **Establish.**

 **096 INT. INTERROGATION ROOM – TUNIS JAIL – DAY 096**

**Fletcher is being questioned by Lieutenant BEN ALI and a sergeant who merely calls himself BEJI.**

 **SGT BEJI**

 **Is there a reason you did not have**

**any identification on you? Not**

**even a passport?**

 **FLETCHER**

 **Must’ve misplaced it.**

 **LT BEN ALI**

 **I’ll tell you why? Your prints**

**came back, Lt. Col. Harry Fletcher,**

**formerly of the Marine Raider Regi-**

**ment a division of the Marine Corps**

**Special Operations Command.**

 **(beat)**

 **Correct me if I’m wrong, but Spe-**

**Cial Forces personnel do not carry**

**personal ID when on a covert oper-**

**ation.**

 **SGT BEJI**

 **You’ve got an impressive war re-**

**cord Fletcher.**

 **LT BEN ALI**

 **Now I want to know why a highly**

**decorated US Marine Corps officer**

**was involved in a shootout with my**

**patrolmen.**

 **SGT BEJI**

 **We dug two 9mm slugs from that Pal-**

**estinian you shot and his lady**

**friend says the shots were fired**

**from a van just like the one you**

**were driving.**

 **LT BEN ALI**

**The gun we found on you was a 9mm,**

**was it not?**

 **037**

 **FLETCHER**

 **I suggest you check ballistics.**

 **Fletcher notices as the sergeant and lieutenant exchange looks.**

 **MOORE**

 **(smiling)**

 **You’ve already done that, haven’t**

**you.**

 **(beat)**

 **And the results?**

 **LT BEN ALI**

 **Without ballistics, with all the**

**charges we’ve got against you,**

**you’re likely to be spending the**

**next three years with us.**

 **(beat)**

 **Believe me, I’m going to get to**

**the bottom of this, one way or the**

**other. ...If you have anything to**

**say, say it now.**

 **FLETCHER**

 **How’s the food in this joint?**

 **097 EXT. FOUR SEASONS RESORT – MARRAKECH, MOROCCO – DAY 097**

 **Establish.**

 **098 INT. MARWAN SUITE: FOUR SEASONS RESORT – MARRAKECH – DAY 098**

**Over drinks from the mini bar, Marwan and Adnan are discussing**

**their present situation as well as their future.**

 **MARWAN**

 **I’ve tapped into my Swiss bank ac-**

**count. We’ve enough money to**

**live like kings – at least for the**

**next year or so.**

 **ADNAN**

 **And after that, we can always go**

**back to what we do best.**

 **MARWAN**

 **Which, you’ll recall, landed us in**

**jail.**

 **038**

 **ADNAN**

 **As one popular TV detective once**

**said, “Don’t do the *crime* if you**

**can’t do the *time*.”**

 **099 INT. BEDROOM - RACHEL’S SUITE – FOUR SEASONS – DAY 099**

**The handsome and physically fit Issa is in bed with Rachel. Under the covers, they are discussing their current situation.**

 **ISSA**

 **I wouldn’t worry too much about**

**Marwan and Adnan. They will be**

**back. I wouldn’t have recommended**

**them if I felt differently. They**

**have a lot to gain should our mis-**

**sion be successful.**

 **RACHEL**

 **With or without them, and with or**

**without Fletcher, we need to plan**

**our raid on Abu Jihad.**

 **ISSA**

 **And why is that? You got the man**

**who killed your mother, isn’t that**

**enough?**

 **RACHEL**

 **Not until I get the man who gave**

**the orders. ...It took me several**

**years to work myself to the point**

**where I felt able to assassinate**

**someone. ...It’s now or never.**

 **ISSA**

 **Never couldn’t be too soon for me.**

 **100 INT. JONATHAN MOORE SUITE – FOUR SEASONS – DAY 100**

 **Rachel and Issa are huddled with Jonathan.**

 **MOORE**

 **Fatima’s team should’ve come up**

**with an address on Abu Jihad’s**

**location by now.**

 **ISSA**

 **Frankly, I doubt they’re working**

**in our best interests.**

 **039**

 **RACHEL**

 **Why say such a thing?**

 **ISSA**

**I don’t think *anyone* wants us to
complete our mission.**

 **MOORE**

 **(to Rachel)**

 **I tend to agree.**

 **(beat)**

 **If I were advising you I would say**

**forget about Abu Jihad and get out**

**of Tunisia soon as possible. I, of**

**course, will stay and do whatever**

**it takes to get my partner out of**

**jail.**

**101 ANOTHER ANGLE 101**

**Suddenly there is a KNOCK at the door. Rachel moves to open**

**the door. Opening the door she is greeted by the cheerful and smiling Marwan and Adnan.**

 **MARWAN**

 **Sorry we’re late.**

 **ADNAN**

 **There’s this restaurant, the Casa**

**Lalla, in Marrakesh that we just**

**had to try.**

 **ISSA**

 **And the food?**

 **ADNAN**

 **(turning to Issa)**

 **Pardon?**

 **ISSA**

 **Was the food worth the trip?**

 **ADNAN**

 **That depends on what happens next.**

 **RACHEL**

 **What happens next is you two break**

**Fletcher out of jail. ...Then we**

**take out Abu Jihad.**

 **040**

 **102 INT. BUSINESS CENTER – FOUR SEASONS – TUNIS – DAY 101**

 ***Superimpose: Business center computer room***

 ***Four Seasons Hotel, Tunis***

**Adnan is seated in front of one of the hotel’s computers, work-ing the keys. Marwan is standing behind him – watching the screen.**

 **ASNAN**

 **Okay, I’ve got the name and manu-**

**facturer of the Tunis Police Sta-**

**tion’s cell locks.**

 **(beat)**

 **You’ll be happy to learn that it’s**

**a manufacturer we’ve dealt with**

**before.**

 **103 INT. JONATHAN MOORE SUITE – FOUR SEASONS – DAY 103**

 **Marwan and Adnan are briefing Rachel, Jonathan and Issa.**

 **MARWAN**

 **The best way to get Fletcher out**

**of jail is for me to be arrested**

**and put in the same or nearby**

**cell.**

 **RACHEL**

 **But, if you’re arrested, won’t**

**your Israel criminal record turn**

**up? Couldn’t that be problematic?**

 **MARWAN**

 **Could, except I don’t plan to be**

**in jail that long. Still, I doubt**

**Tunisia has an extradition agree-**

**ment with Israel.**

 **ADNAN**

 **You’ll need to commit a misdemean-**

**or – one that will only get you**

**jailedovernight.**

 **MARWAN**

 **Drunk and disorderly comes to mind.**

 **ISSA**

 **To get arrested on a drunk and dis-**

 **(MORE)**

 **041**

 **ISSA (Cont’d)**

**orderly charge, you’ll have to**

**cause some kind of disturbance.**

 **104 EXT. SINBAD RESTO LOUNGE – ON THE BEACH – TUNIS – EVENING 104**

 **Establish.**

 **105 INT. SINBAD LOUNGE – EVENING 105**

**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?**

 **106 INT. PRISONER CELLBLOCK – TUNIS POLICE STATION – NIGHT 106**

**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.**

 **107 TIGHTER ANGLE 107**

 **MARWAN**

 **I’m here to get you out. Of the**

**other prisoners in your cell, do**

**any speak English?**

 **FLETCHER**

 **They all do.**

 **042**

 **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 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.**

 **108 INT. JONATHAN MOORE SUITE – FOUR SEASONS – DAY 108**

**Rachel, Jonathan, Adnan and Issa are checking their watches. Rachel is looking through a packet containing the passports and driver’s licenses of Marwan and Fletcher.**

 **ADNAN**

 **(to Rachel)**

 **What’ve you got there?**

 **RACHEL**

 **Marwan and Fletcher’s IDs; pass-**

**ports and the like.**

 **(reflecting)**

 **According to their passports, this**

**Harry Fletcher is one well traveled**

**individual.**

 **ADNAN**

 **(nervously)**

 **Marwan wants us to be circling the**

**block in which the police station**

**is located – beginning at 2 p.m.**

 **ISSA**

 **We still have 55 minutes.**

 **043**

 **109 INT. PRISONER CELLBLOCK – TUNIS POLICE STATION – NIGHT 109**

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

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

 **110 TIGHTER ANGLE 110**

 **Through the bars, Marwan hands the cannister 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**

**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.**

 **111 ANGLE ON JAIL’S CELL DOOR LOCK 111**

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

 **112 INT. HALLWAY – TUNIS POLICE STATION – NIGHT 112**

 **044**

**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 his jail 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 cannister 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.**

 **113 EXT. STREET IN FRONT OF TUNIS POLICE STATION – NIGHT 113**

**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 peddle-to-the metal.**

 **114 INT/EXT. THE VAN –STREETS OF TUNIS – NIGHT 114**

**Heading for the Four Seasons, Rachel addresses Fletcher.**

 **RACHEL**

 **You cannot afford to be seen on**

**the streets, so once we reach**

**the Four Seasons, we’ll depart**

**and you will drive the van to the**

**cove – where you’ll prepare for our**

**escape once I’ve killed Abu Jihad.**

 **FLETCHER**

 **You can’t be serious.**

 **RACHEL**

 **But I am.**

 **Fletcher starts to protest but is interrupted by Jonathan.**

 **045**

 **MOORE**

 **Harry. Rachel’s right. At this**

**point, should you be picked up, it**

**would only hamper the operation.**

 **115 EXT. STREET IN FRONT OF THE FOUR SEASONS – TUNIS – NIGHT 115**

**The black van pulls up in front of the hotel an all but Fletcher climb out. Fletcher replaces Rachel behind the wheel.**

 **RACHEL**

 **You may need these.**

**With that she hands over Fletcher’s passports and licenses.**

**The van then drives off, disappearing into the night.**

 **116 EXT. END OF DIRT ROAD – MOON BRIGHT NIGHT 116**

**The van pulls up at the end of the road leading in the direc-tion of the cove, and parks. Climbing out of the van, before starting his trek towards the cove and the yacht, Fletcher places the van’s keys atop the vehicle’s left front tire.**

**Then he is on his *burn* phone, calling Captain Claude. Getting an answer he demands:**

 **FLETCHER**

 **(into cell phone)**

 **Pick me up on the shore in twenty!**

**He clicks off the cell phone and starts the short walk to the Mediterranean beach.**

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

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

 **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.**

 **(MORE)**

 **046**

 **RACHEL (Cont’d)**

**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?**

 **118 EXT. FOUR SEASONS HOTEL – TUNIS – MORNING 118**

 **Establish.**

 **119 INT. JONATHAN MOORE SUITE – FOUR SEASONS – DAY 119**

**Jonathan, Rachel, Issa, Marwan, Adnan, Fatima, Avish and**

**Kamram Shah are gathered in the suite.**

 **RACHEL**

 **Don’t ask me how but Jonathan has**

**located the house being rented by**

**Abu Jihad.**

 **(determined)**

 **We take him down tonight!!**

 **120 EXT. STREET IN FRONT OF ABU JIHAD’S HOUSE – NIGHT 120**

 ***SUPERIMPOSE: ABU JIHAD’S HOME – 2 A.M.***

 **There’s a car parked in front of the house.**

 **RACHEL**

 **(to Jonathan)**

 **You’re sure that’s his car?**

 **MOORE**

 **Positive.**

 **046**

 **121 ANOTHER ANGLE 121**

**Carrying a large box of chocolates that conceal her hand, holding a silenced pistol, Rachel approaches the vehicle. Reaching the car, she shoots the bodyguard through the head.**

**The combined team quickly surrounds the house.**

 **122 TIGHTER ANGLE 122**

**Fatima’s team breaks through the reinforced wooden door with the help of specialized, noise reducing equipment. Both teams then sneak into the house. Avish waits outside as security.**

**Marwan and Adnan head for the basement while Rachel, Issa, Fatima, Avish and Shah rush upstairs, toward Abu Jihad and his wife’s bedroom.**

**123 BASEMENT 123**

**In the basement, Marwan and Adnan kill the second bodyguard,**

**as well as an unlucky Tunisian gardener who had chosen to sleep there.**

 **124 BACK TO SCENE 124**

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

**Abu Jihad and his wife’s bedroom.**

 **125 INT. UPSTAIRS BEDROOM– ABU JIHAD HOME – NIGHT 125**

**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, is standing in the background.**

 **126 TIGHTER ANGLE 126**

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

 **127 BACK TO SCENE 127**

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

 **047**

**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.**

 **RACHEL**

 **Enough!!**

**She 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.**

**128 INT. STAIRCASE & DOWNSTAIRS – ABU JIHAD’S HOME – NIGHT 128**

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

 **129 BASEMENT 129**

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

 **130 OUTSIDE 130**

 **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.**

 **131 EXT. SERIES OF SHOTS – TUNIS STREETS – NIGHT 131**

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

**made, closing the airport.**

 **048**

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

 **Attention: Flights out of Tunis-**

**Cartage International Airport are**

**delayed until further notice.**

**Ground forces and helicopters are scrambled.**

**Meanwhile the van, headingtoward 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.**

 **132 EXT. HARBOR – CARTHAGE – TUNISIA – NIGHT 132**

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

**133 EXT. DIRT ROAD TO COVE – NIGHT 133**

**CAMERA follows the headlights of the van as it nears the end**

**of the dirt road.**

 **134 EXT. END OF DIRT ROAD – NIGHT 134**

**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.**

**135 EXT. THE YACHT – ANCHORED OFFSHORE – NIGHT 135**

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

**136 EXT. PATH TO COVE – NIGHT 136**

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

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

**137 EXT. THE COVE – NIGHT 137**

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

 **049**

**138 ANGLE ON YACHT 138**

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

**Captain Claude prepares to take it aboard.**

 **139 INT. OFFICE – SHAYETET-13 HEADQUARTERS – ISRAEL – NIGHT 139**

**As is the case more often than not, Lt. Col. Gur Schreibman is at his desk, working around the clock. His PHONE RINGS.**

 **He picks up, putting the handset to his ear.**

 **GUR**

 **Hello? ...Rachel?**

 **INTERCUT WITH:**

 **140 EXT. FANTAIL – YACHT – MORNING 140**

**The yacht is under full sail. Sitting in the fantail lounge, Rachel, sitting alongside Jonathan, is in contact with Gur.**

 **RACHEL**

 **(on cell phone)**

 **We’re on our way home. Scar is**

**dead. ...While Abu Jihad is still**

**alive, I have a feeling he will**

**be dealt with shortly.**

 **(beat)**

 **We cleaned out his safe of what**

**looks to be his top secret reports**

**and orders. ...Could be a treasure**

**trove of intelligence.**

 **The expression on Gur’s face is one of sheer delight.**

 **GUR**

 **That’s terrific. Call me as soon**

**as you’re back in Caesarea.**

 **141 BACK TO SCENE 141**

 **As Rachel clicks off her cell, Jonathan whips his out.**

 **MOORE**

 **I better phone the rental agency.**

**Tell them where to pick up the two**

**vans and where to find the keys.**

**Otherwise they’ll keep billing my**

**credit card.**

 **050**

 **142 EXT. SERIES OF SHOTS – YACHT – DAY 142**

 **Shots of the yacht, in full sail, tacking its way home.**

 **143 EXT. PIER – BEACH HOUSE – CAESAREA – SUNDOWN 143**

 **The yacht prepares to tie-up at the pier.**

 **144 INT. DINING ROOM – BEACH HOUSE – CAESAREA – NIGHT 144**

**Seated are: Marwan, Adnan, Issa, Rachel, Captain Claude, Fletcher and Jonathan. The food is being served by the hus-**

**band and wife staff. Rachel stands and addresses the group.**

 **RACHEL**

 **Everyone, that is except for Cap-**

**tain Claude, Fletcher and Jonathan,**

**has an appointment to meet with the**

**heads of Mossad and Shayetet-13 at**

**Mossad headquarters – 11 a.m. to-**

**morrow.**

 **(to Marwan & Adnan)**

 **You’ll personally turn over the in-**

**telligence you recovered from Abu**

**Jihad’s safe.**

 **Rachel takes her seat and the wine flows freely.**

**145 EXT. MOSSAD HEADQUARTERS – TEL AVIV-YAFO – DAY 145**

 ***SUPERIMPOSE: Mossad headquarters***

 ***Tel Aviv–Yafo, Israel***

 **146 INT. OFFICE – MOSSAD HEADQUARTERS – DAY 145**

 **Lt. Col. Gur Schreibman and Mossad head, Yosef “Yossi” Meir**

**Cohen, are seated across the desk from Marwan, Adnan, Issa and Rachel. “Yossi” addresses Marwan and Adnan.**

 **“YOSSI”**

 **I understand you have some docu-**

**ments for me.**

 **Marwan places a large brief case on top of the desk.**

 **MARWAN**

 **Yes, sir. ...It’s all here.**

**“Yossi” and Gur exchange looks and then “Yossi” takes charge**

**of the briefcase. Gur addresses both Marwan and Adnan.**

 **051**

 **“YOSSI”**

 **You both deserve the President’s**

**Medal for your contribution.**

 **GUR**

 **(interrupting)**

 **Instead, as I promised, you get**

**your freedom.**

 **(to Rachel)**

 **I will reinstate your rank as an**

**officer in good standing in the**

**IDF – but first I have an assign-**

**ment for you – details of which**

**we’ll discuss later.**

 **As “Yossi” stands, they all stand.**

 **“YOSSI”**

 **Thank you for coming. It would be**

**my personal pleasure to shake all**

**your hands. You all deserve medals**

**– but since it was a rogue mission,**

**well--**

 **MARWAN**

 **Sir, we understand.**

 **“Yossi” shakes Marwan’s hand first, followed by the others.**

 **147 EXT. SERIES OF SHOTS – ISRAEL – DAY & NIGHT 147**

**To the upbeat sound track MUSIC, Issa and Rachael are laughing, hugging and kissing in all of northern Israel’s top tourist spots. Location names are discreetly superimposed in the**

**lower corner of the shot. The locations include, but are not limited to:**

**A. Acre’s Old City, including Khan al-Umdan, the City Walls and the Citadel of Acre.**

**B. Nazareth and Mary’s Well and the Basilica of the Annunci-ation (Nazareth).**

**C. Church on supposed site of Joseph’s workshop.**

 **D. Tiberius, from hill overlooking city.**

 **E. Sea of Galilee, from waterfront walkway.**

 **052**

 **148 INT. OFFICE – SHAYETET-13 HEADQUARTERS – ISRAEL – DAY 148**

 **Rachel is sitting across the desk from Lt. Col. Gur Schreibman.**

 **GUR**

 **Hamas is up to their old habits of**

**digging tunnels and lobbying rock-**

**ets into Israel and if they don’t**

**stop, the Israeli Air Force is go-**

**ing to have to launch some raids.**

 **RACHEL**

 **And you want me to go undercover**

**and pinpoint coordinates for the**

**Gaza sites where they are storing**

**Their rockets? ...We’ll also need**

**casualty assessment.**

 **GUR**

 **You know their propensity for**

**storing the ammunition in schools**

**and hospitals.**

 **(beat)**

 **Giving coordinates that won’t put**

**civilians in harm’s way will be ex-**

**tremely difficult. ...You won’t be**

**alone, but I’m relying on your ac-**

**curacy.**

 **RACHEL**

 **I understand, sir.**

**149 EXT. MONTEFIORE QUARTER – EARLY EVENING 149**

**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.**

**150 INT. EHUD MORDECHAI’S MONTEFIORE HOME – EARLY EVENING 150**

**Rachel and Issa are enjoying dinner with Rachel’s father.**

**They are at the point where dessert is being served by the**

**maid/cook.**

 **EHUD MORDECHAI**

 **At least you were able to avenge**

**your mother’s murder at the hands**

**of the criminal, Scar. Nobody can**

 **(MORE)**

 **053**

 **EHUD MORDECHAI**

**fault you for failing to get Abu**

**Jihad, as well.**

 **ISSA**

 **I understand Abu Jihad has since**

**been dealt with.**

 **RACHEL**

 **At least I wasn’t a part of it.**

 **EHUD MORDECHAI**

 **(taken aback)**

 **I don’t understand??**

 **RACHEL**

 **Revenge only leads to further re-**

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

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

 **151 EXT. THE WESTERN WALL – JERUSALEM - DAY 151**

**Issa and Rachel are walking along with the Western Wall in**

**the background.**

 **ISSA**

 **You know with this revenge thing**

**no longer on your mind, you’re**

**actually a delight to be around.**

 **(beat)**

 **You’re really going undercover in-**

**to Gaza?**

 **RACHEL**

 **(taken aback)**

 **That information is highly classi-**

**fied. You must never mention it**

**again!!**

 **152 EXT. THE TEMPLE MOUNT – JERUSALEN – DAY 152**

**The Al Aqsa Mosque rests on the southern side of the Mount,**

**facing Mecca.  The Dome of the Rock currently sits in the middle, occupying or close to the area where the Holy Temple previously stood.**

**PRODUCTION NOTE: In light of the dual claims of both Judaism and Islam, it is one of the most contested religious sites in the world.**

 **054**

**Facing each other, with the Dome of the Rock in the back-**

**ground, Issa and Rachel are in a heated discussion.**

 **ISSA**

 **But I can give you cover. If you**

**pretend to be a journalist for**

**Reuter’s or the Daily Mail then,**

**with me as your guide and inter-**

**preter you can go practically any**

**where in the Strip.**

 **RACHEL**

**You’re that well known?**

 **ISSA**

**I am.**

 **153 EXT. GAZA CITY STREET – DAY 153**

***PRODUCTION NOTE: This sequence is meant to consist of a com-bination of stock footage and live action – the live action portion to be filmed in Jordan.***

**Issa and Rachel are walking past a mosque. In her hand, Rachel is carrying a high-end digital camera – her (press credential) badge pinned on her suit jacket.**

 **ISSA**

 **(indicating mosque)**

 **I wouldn’t be surprised if that**

**mosque contained all kinds of**

**bombs and ammunition.**

 **RACHEL**

 **I’ve already texted enough coordi-**

**nates to keep the air force busy**

**for days.**

 **(beat)**

 **We better find a shelter. They**

**could start bombing any time, now.**

 **ISSA**

 **Yes. Those GPS and 2000-pound,**

**laser-guided bombs can ruin a per-**

**son’s day should one be only**

**slightly off course.**

**Issa no sooner finishes his remark than the SOUND of F-16s and AH-64 Apaches are heard in the distance.**

 **055**

 **RACHEL**

 **Here they come.**

 **They start running towards a shelter.**

 **154 EXT. AERIAL ATTACK ON GAZA CITY – STOCK – DAY 154**

**While the Apaches suppress ground fire, smart bombs roll off**

**the rails of the approaching F-16s.**

 **Bombs EXPLODE and several buildings receive direct hits.**

**The ROAR of the jets is deafening but it’s over in less than**

**20 seconds as the aircraft head out over the Mediterranean and climb to altitude.**

 **155 EXT. GAZA CITY STREET – LIVE ACTION – DAY 155**

**Issa and Rachel emerge from the protection of a doorway structure.**

 **RACHEL**

 **This will likely be followed by**

**another in 20 minutes or so.**

 **ISSA**

 **(amazed)**

 **And these bombs are falling pre-**

**cisely on targeted locations?**

 **(beat)**

 **Can’t say they weren’t warned. The**

**IDF has been dropping leaflets and**

**sending phone messages warning of**

**the raids.**

 **RACHEL**

 **Hopefully, Hamas will come to their**

**senses and cease lobbing bombs in-**

**to our southern cities.**

 **ISSA**

**Hopefully, this operation won’t es-**

**calate into a ground operation.**

 **RACHEL**

 **My thoughts, exactly.**

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

 **056**

**Issa and Rachel duck into the protection of the doorway structure.**

 **156 EXT. AERIAL ATTACK ON GAZA CITY – STOCK – DAY 156**

**Once again, smart bombs roll off the rails of the approaching**

**F-16s.**

 **Bombs EXPLODE and with several buildings receiving direct hits.**

**The deafening ROAR of the jets recedes as the aircraft head**

**out over the Mediterranean and once again climb to altitude.**

 **157 INT. IAF OPERATIONS CENTER – DAY 157**

**The AIR OPS OFFICER is receiving reports from his people on**

**the ground through phone and text messages.**

 **IAF OFFICER #1**

 **Sir, reports are that we are occur-**

**ring some civilian causalities, but**

**below what we estimated. Dropping**

**the pamphlets seems to be paying off.**

 **AIR OPS OFFECER**

 **(more to himself)**

 **The question is whether or not to**

**launch a third raid before getting**

**all the causality reports.**

 **IAF OFFICER #1**

 **If we don’t strike, by tomorrow all**

**the bombs and ammunition will be**

**moved and our current coordinates**

**won’t be worth a damn.**

 **AIR OPS OFFICER**

 **I agree.**

 **Turning to his Strike officer, he orders:**

 **AIR OPS OFFICER**

 **Launch the third strike.**

 **158 EXT. GAZA CITY STREET – LIVE ACTION – DAY 158**

**Once again 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**

 **057**

**inclinations. But that soon changes. The hug evolves into a passionate kiss.**

**Finally breaking off, Issa comments:**

 **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.**

 **159 EXT. AERIAL ATTACK ON GAZA CITY – STOCK – DAY 159**

**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**

 **160 EXT. GAZA CITY STREET – LIVE ACTION – DAY 160**

 **058**

**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**

**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 – pleading**

**for answers, just as she had done with her mother – all those years ago.**

 **162 BLACK SCREEN – DARK ORANGE PRINT 162**

 ***SUPERIMPOSE: Fatima was the one who ended Abu***

***Jihad’s life. She did notdo it***

***for revenge. ...It was her job.***

 ***SUPERIMPOSE: Although neither Harry Fletcher***

***nor Jonathan Moore can ever visit***

***Tunisia again, neither seems all***

***that broken up.***

 ***SUPERIMPOSE: Marwan and Adnan later became***

***Mossad counterintelligence oper-***

***atives – never receiving the***

***President’s or any other medal.***

 ***SUPERIMPOSE: Watch for further episodes in the***

***Cross-up miniseries.***

**PRODUCTION NOTES:**

***Follow the adventures of Harry Fletcher, who often goes by***

***the nom de battle of Robin Templar when on a caper.* *Together with his partner, Jonathan Moore, Fletcher owns and operates a highly successful import-export business (located in San Fran-cisco). The two of them often work their capers with colorful professionals who are also highly successful in their day jobs.***

***All proceeds, except for expenses, go to various off-beat but needy charities; charities that would be in dire need if not***

***for Fletcher and team.***

 **059**

 ***This 60-minute pilot plus the 12 2-hour miniseries episodes,***

***already written, can be found on the Cinema Arts (dot) com website.*  *Go to the SCREENPLAYS webpage.***

***Taking advantage of the generous rebate program, the esti-***

***mated budget, if shot in Israel, is between $1.5 to $2.5 million, depending upon cast and director. Initially ap-***

***proved for support and cooperation by the IDF; which due***

***to the passage of time, may have to be resubmitted.***

**END**