

NOT WITHOUT HONOR

BY

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FADE IN:

SUPER: WORLD TRADE CENTER - SEPTEMBER 11, 2001 - 8:46 AM

INT. WORLD TRADE CENTER 1 - NORTH TOWER - 80TH FLOOR - DAY

Numerous TRADERS are seated at their desks and milling about the trading floor. The walls are covered with large TV and market data screens.

DOUG WINSLOW, 26, sits at his desk on the trading floor next to the windows on the north side of the floor. MIKE PEARSON, 24, is seated at his desk facing Doug. They are both intensely focused on their computer screens.

Doug is a handsome guy with a GQ appearance in his expensive suit. He projects a very intelligent and affable demeanor.

Suddenly an American Airlines jet appears outside. It is moving directly toward Doug and Mike but they do not notice because they are focused on their monitors. The jets closes very fast. Suddenly a woman's scream can be heard.

Doug and Mike look around as more screams erupt. They turn and look out the window as the jet rapidly approaches.

MIKE

Holy shit!!

The jet smashes into their building about fifteen floors above them. The force of the collision knocks everyone wildly about the room. The lights go out. Doug looks up in a daze to see Mike stone dead with his bleeding on the floor nearby.

Doug scrambles to his feet and searches the trading floor.

DOUG

EVERYBODY TO THE STAIRWELLS!!

Those who can move follow his instructions. Doug desperately helps stunned and injured men and women to their feet and toward the exits.

LATER

Smoke fills the room as Doug desperately searches the offices and cubicles before moving to the exit. He sadly looks at Mike before exiting.

INT. STAIRWELL

Doug appears through the door into the smoky stairwell. He can see people moving down the staircase below him. He can hear horrifying screams from the levels above him.

Doug focuses on the fire extinguisher and fireman's axe in a case nearby. He smashes the glass on the case and retrieves the axe. He picks up the fire extinguisher and begins to climb the staircase toward the screams above.

Doug picks up the pace as the screams become ever more intense. He checks open doorways for people as he passes by. The smoke become more intense. Doug removes his shirts and wraps it around his face to filter the air.

Eventually he reaches a damaged doorway. The door is jammed and the people inside are screaming.

DOUG
STAND BACK!!

Doug sets the fire extinguisher down. He lifts the axe and smashes the door until it finally opens. Doug pulls the door open and a mass of PEOPLE desperately flood through the doorway and down the staircase.

Doug ascends the stairs to the next level where screaming persists. The door is in worse shape and there is fire visible inside. The smoke is more intense as are the screams.

DOUG (CONT'D)
STAND BACK!!

Doug frantically smashes the door with the axe until it loosens. MEN from inside help him force the door open. DESPERATE PEOPLE force their way through the opening and down the staircase.

Doug starts up the staircase to the next level. He hears the single scream of a small girl. Doug bounds up the staircase. The doorway is partially open but flames are pouring through it. The small girl screams from inside.

Doug turns the fire extinguisher onto the flames and forces his way onto the floor.

INT. 86TH FLOOR

Flames and smoke are intense in all directions as Doug searches for the small girl. BODIES are everywhere. Finally he finds India, 7, screaming under a desk and holding her dead mother in her arms.

Doug moves to India with visible compassion.

DOUG
Hello, I'm Doug. Who are you?

India continues to scream and cry hysterically.

DOUG (CONT'D)
You have to come with me now or we
both will die.

INDIA
But I can't leave my mommy here!!

Doug searches for the right words.

DOUG
Your mom is gone to heaven. There
is nothing we can do for her. You
must come with me now.

INDIA
(Sobbing)
I can't. Please go away.

DOUG
If I leave, you will die here. What
about your daddy?

INDIA
He's not here.

DOUG
You don't want him to lose you too?

India thinks for a moment. Shakes her head as the tears flow.
Doug kneels and touches India on the hand in a comforting
way.

DOUG.
I think your mommy would tell you
to come with me. What do you think?

INDIA
I'm never supposed to go with
strangers.

DOUG
But this terrible situation is
different, isn't it?

India looks at the flames as she considers his words.

DOUG (CONT'D)

We must go now.

India kisses her mother on her forehead and leaps into Doug's arms.

INDIA

My name is India. India Sessions.

DOUG

Nice to meet you, India.

Doug removes the decorative scarf from around her mother's neck and ties it around India's face to cover her nose. Doug hurries away through the smoke and flames.

SUPER: 10 YEARS LATER - BEVERLY HILLS, CALIFORNIA

INT. BEVERLY HILLS - COUNTRY CLUB - BALLROOM - NIGHT

The ORCHESTRA PLAYS a classical melody and the mood is festive. TIFFANY TAYLOR, 26, smiles as she waltzes with TONY TAYLOR, 49, on the crowded dance floor.

Tiffany is a beautiful girl with long, dark hair and a warm, engaging manner. She wears a low cut, backless evening gown which accentuates her eye-catching figure. Tony is a tall, handsome man with wavy dark hair.

AARON CONSTANTINE, 52, muses as he stands at the edge of the dance floor and follows Tiffany's every move. Aaron is a large darkly handsome man with black hair and ebony eyes.

A slower paced melody plays and Aaron nods at BRANDI FISHER, 26, across the dance floor. Brandi is a striking blonde who wears a revealing evening gown as she approaches Tony and invites him to dance.

Tony reluctantly accepts Brandi's offer and Aaron taps Tiffany on the shoulder. Tiffany turns toward Aaron and smiles uncomfortably. Tony's eyes rage as he watches Aaron as he holds Tiffany.

VICTORIA TAYLOR, 48, watches Tony with obvious disapproval as Brandi seductively wraps herself around him as they dance. Victoria is an attractive blonde with a loving but extremely jealous disposition.

Victoria fumes as she forcefully grabs Tony's hand and pulls him off the dance floor. To the amazement of all around, she drags Tony into the nearby hall where unintelligible screaming can be heard.

Tiffany winces as Victoria storms out the side door followed closely by Tony. The song ends and Aaron kisses Tiffany's hand.

AARON

Until later.

Aaron smiles as he pulls away and leads Brandi from the dance floor. Tiffany's eyes flare as they disappear. Tiffany turns and hurries out the side door where Tony and Victoria exited.

EXT. COUNTRY CLUB

Tiffany spots Tony and Victoria as their Mercedes pulls up. Tiffany joins them and they all disappear into the car.

INT. TONY'S MERCEDES - MOVING

Tony drives as Victoria sits next to him with Tiffany in the back seat.

TONY

I'm sorry. Baby. It was nothing.

VICTORIA

The hell it was! She practically made love to you on the dance floor in front of all my friends!

TIFFANY

It was a set up. Aaron Constantine put the girl up to it.

He was very pleased with himself when you stormed out.

VICTORIA

Why would he do such a thing?

TONY

Because I refused his offer for the coast property.

VICTORIA

Tony, you promised to sell!

TONY

Yes, but not to give it away. Two hundred million is a third of what the land is worth and I'm not about to let him screw us out of it!

VICTORIA

Are you insane? We don't need the money and Aaron will do anything to get what he wants!

TONY

Nobody knows that better than I do. You married me instead of him and we've been paying the price ever since.

What will he want next? The man's a notorious sexual predator and it's absolutely clear that he's set his eyes on Tiffany.

I've taken a lot of his shit, but I'm not gonna' stand by while he tries to live out his sick fantasies with my daughter!

VICTORIA

But how can we stop him?

TONY

There's only one way. We have the bastard killed!

TIFFANY

Daddy, you can't be serious! You're a Federal Prosecutor!

TONY

We have no choice, Baby. This will never be over as long as he's alive.

VICTORIA

There has to be another way.

TONY

There isn't. I have the evidence to put him away for life but he murdered the last two prosecutors who tried.

VICTORIA

Then quit your job and let's go live in Europe.

TONY

Running won't solve the problem. He can find us anywhere.

(MORE)

TONY (CONT'D)

There's only one way to deal with this, and I've got some ex Seal Team friends who can handle the job.

EXT. MANSION

An eight foot high compound wall surrounds the huge, French contemporary mansion. A GUARD dozes in the guard shack near the entry gate.

COMPOUND WALL

A LARGE INTRUDER dressed in black and a ski mask climbs down a telephone pole. A second similarly dressed SMALL INTRUDER joins him at the base of the pole and they work their way along the outer wall of the compound.

The large intruder stops and assists the small intruder over the wall. A rope flies back across the wall and the large intruder scales the wall and disappears into the compound.

EXT. MANSION - COMPOUND

The two intruders carefully move through the wooded compound and up to the house. The small intruder picks the lock on a set of French doors at the back of the house. He opens the door and they vanish inside.

INT. MANSION - KITCHEN

The large intruder removes a butcher knife from a knife holder and disappears from the room.

MASTER BEDROOM

A dark-haired man lies on his chest on the bed with one arm draped over a blonde as she sleeps on her side in the dimly lit room. Their identities are not revealed.

Suddenly, the large intruder jams his knee into the sleeping man's back. He forces the man's face down into the pillow and drives the large butcher knife into his back several times until the man stops struggling.

The second intruder knocks the blonde woman unconscious with the butt of his pistol. They lift the woman's body and heave her onto the man's blood-covered body.

EXT. MANSION - COMPOUND

The intruders race from the house toward the pool. The small intruder holds a gasoline can in one hand and a pistol in the other. The large intruder carries a woman and lays her on the grass by the pool.

The small intruder places the handle of the can into the grasp of the woman's left hand. He then removes the butcher knife from a scabbard on his leg, wipes the blood off of it onto her negligee and places it in her right hand.

The intruders run and scramble up the compound wall. The large intruder disappears over the wall but the smaller intruder stands on top of the stone fence and gazes back toward the house.

NICK SANTINO, 41, pulls off his ski mask and smiles as he surveys the flames that are now visible inside the mansion. Nick is a darkly handsome man with a ruthless demeanor. He turns and leaps down the opposite side of the wall.

EXT. COMPOUND WALL

The larger intruder quickly scales the telephone pole again. He reaches the top and flips a switch on the control box which activates the alarms on the mansion.

INT. MANSION - GUEST HOUSE

Tiffany sleeps in a UCLA sweatshirt as the fire alarm on the main house goes off. She bounces from her bed, rushes to her window and looks toward the main house. Tiffany sees the flames and spots Victoria lying on the grass.

TIFFANY

Oh my God!

EXT. MANSION - COMPOUND

Tiffany screams hysterically as she desperately slides to her knees beside Victoria and notices her blood soaked negligee.

TIFFANY

Mother, wake up! Mom, you have to wake up! What's happening? Where's Daddy?

Victoria does not respond and sirens close in as Tiffany focuses on the gas can and the knife.

She picks them up and starts to run toward the compound fence. Two police officers race into view with their pistols drawn.

POLICEMAN #1

Drop the can and turn around!

Tiffany stops, collapses on the lawn and cries.

INT. MANSION - MASTER BEDROOM

Pictures of Tiffany fill a cabinet on one wall as flames rage through the room. One picture shows Tiffany in her UCLA cheerleader uniform. It sits next to her high school graduation picture and several recent modeling poses.

Another series of pictures capture Tiffany receiving various awards in horse jumping competitions. A final picture shows Tiffany and Victoria in black martial arts garb as Victoria awards a black belt to Tiffany.

Flames eventually consume the pictures of Tiffany and Victoria in the wall cabinet.

INT. JAIL - PRIVATE VISITATION ROOM - DAY

A table and two chairs sit in the center of the otherwise empty room. Tiffany gazes aimlessly out the window as Victoria enters the room wearing jail attire.

Tiffany rushes to embrace Victoria and they both cry for several moments. Victoria eases Tiffany down onto a chair and sits next to her.

VICTORIA

Listen to me carefully and do exactly as I say. I had to plead guilty or Aaron Constantine would kill both of us.

My attorney is arranging to have twenty million dollars deposited into an account in your name in Switzerland.

He's made reservations for you to fly to Paris and he'll meet you at the Orange County Airport in two hours. You must fly to Europe and disappear.

TIFFANY

But what about you?

VICTORIA

It's too late for me. Aaron's only keeping me alive long enough to take the fall for your dad's murder.

It's just a matter of time before he has me killed in prison.

Tears roll down Tiffany's cheeks. Victoria shakes her.

VICTORIA (CONT'D)

Get a grip, Tiffany! You have to be strong to survive. You've seen the way Aaron looks at you and he's capable of anything.

You have to forget about me and run. It's your only chance.

Victoria embraces Tiffany.

VICTORIA (CONT'D)

He probably won't make a move on you until after the funeral so you must go now.

I love you, Baby, but this has to be good-bye.

INT. LOS ANGELES - A LUXURY HOTEL - NIGHT

Tiffany enters the room and closes the door in a state of emotional shock. She staggers to the bed and collapses onto her back in tears.

LATER

Tiffany's mind races until her demeanor shifts to resignation.

INT. TIFFANY'S RANGE ROVER (MOVING)

Tiffany wears a seductive outfit as she drives through the deserted streets of San Francisco. She is nervous and tearful as she turns the corner and stops the car. She focuses on a gated mansion at the end of the cul-de-sac.

Tiffany wipes tears from her eyes, drives up to the gate and stops. A GUARD steps out of the guardhouse and greets her.

GUARD
How can I help you?

TIFFANY
My name is Tiffany Taylor. I'm here
to see Aaron Constantine.

GUARD
Is he expecting you?

TIFFANY
Probably.

The guard steps back into the shack and picks up the phone. After a few moments, the gate opens and Tiffany drives into the compound.

INT. AARON'S MANSION - BEDROOM

Aaron sits in a large chair by the window and smokes a cigar as Tiffany enters the room and closes the door.

AARON
Ingenué. Welcome. I've been waiting
for this moment for a very long
time.

Tiffany struggles to control her emotions.

TIFFANY
I'll play your sick game as long as
you leave my mother alone.

AARON
And if I don't?

TIFFANY
There won't be any reason left for
me to live.

Aaron smiles and takes a drag as he admires her.

AARON
You have nothing to fear but I must
warn you that the game ends if you
do not work hard to keep me
satisfied.

Tiffany seductively drops her dress to the floor and walks toward him as he watches in amazement.

SUPER: SANTA CRUZ, CALIFORNIA

EXT. DOUG WINSLOW'S HOUSE - DAY

The house sits on the side of a large hill and overlooks the Pacific Ocean. The weather is clear. A soft breeze blows.

Doug, now 36, is seated on a chair on the rear porch. He is naked and his hair is shaven bald. There is a large scar on the back of his head and there are multiple scars and a large burn mark on his back.

Doug is in a catatonic like state as he gazes out at the Pacific Ocean nearby. TERRY WINSLOW, 34, suddenly appears from inside the house. She spots Doug and anguishes.

TERRY

Not again!

Terry moves to Doug. Doug does not react.

TERRY (CONT'D)

Doug, you can't keep doing this!

You're going to lose your job and
the neighbors are going to have us
evicted!

She takes him by the hand and leads him back into the house in exasperation.

DOUG

I'm sorry.

TITLE: 5 YEARS LATER

EXT. SANTA CRUZ, CA. - COAST HIGHWAY - NIGHT

A Lexus swerves from lane to lane as it races at a high rate of speed down the winding highway. Other cars are skidding out of control to avoid the Lexus.

INT. LEXUS (MOVING)

Terry Winslow, now 39, tearfully drinks the last of a bottle of tequila and accelerates through a curve.

EXT. DOUG AND TERRY WINSLOW'S HOME

Terry races up the driveway and slams on the brakes. The Lexus skids to a stop but crashes into the garage door.

INT. DOUG AND TERRY WINSLOW'S HOME - FOYER

Terry stumbles through the front door, collapses onto the foyer floor and cries hysterically.

EXT. DOUG AND TERRY WINSLOW'S HOME

The sound of a gunshot can be heard from inside the house.

INT. DOUG WINSLOW'S FORD EXPEDITION

Doug Winslow, now 41, is in a state of shock as he watches the paramedics wheel Terry's body out of their home and load it into an ambulance.

Doug sits in the driver's seat with his arms around his daughter, COURTNEY WINSLOW, 18.

Courtney is an attractive girl with long blond hair and blue eyes. She and Doug are both dressed in their ski outfits. Courtney holds onto Doug and wipes the tears from her eyes.

COURTNEY

How could she do this, Daddy?
Didn't she know how much we loved
her?

DOUG

I don't know, Baby. I knew she was
unhappy but I never imagined she
could do this.

The ambulance pulls away and Doug starts the Expedition.

EXT. SANTA CRUZ, CA. - CEMETERY - DAY

Doug sits on the ground with his back against a cypress tree on a small hilltop with a view of the Pacific Ocean. His mood is solemn and detached from life.

The grave site closest to Doug is covered by freshly replaced sod and flowers and is capped with a new headstone.

Doug picks up the small flat box which lies on the grass beside him. He stands up and wipes tears from his face.

He stares at the headstone for a moment, turns and walks to the edge of the high cliff above the ocean.

Doug opens the flat box to reveal eleven military medals and decorations mounted around a picture of Doug in his Special Forces uniform. A Congressional Medal of Honor is mounted just below the picture.

Doug's eyes fill with tears as he closes the box and tosses it into the waves far below him. Doug moves precariously close to the edge and stares down at the waves crashing against the rocks below.

There is a loud honk as a large four-wheel drive truck skids to a stop nearby. Doug does not react.

JALEN WALKER, 43, emerges and approaches Doug. Jalen is a large, heavily muscled black guy with a ruggedly handsome appearance. He wears a windbreaker with "D E A" in large letters on the back.

Jalen's demeanor is forceful, concerned and empathetic as he places his hand on Doug's shoulder and grasps his shirt. Doug reaches in his hip pocket and hands a piece of paper to Jalen. Jalen opens the paper and reads.

TERRY (V.O.)

I cannot endure another day in the
emotional vacuum of life with you.
Death is the only freedom for me.

They are both silent for several moments.

JALEN

You're a good man, Doug, and you
can't blame yourself for this...

Terry was in therapy before she met
you and she was unfaithful to you
while you were in Afghanistan.

You stuck with her for years
through all her problems and her
alcoholism.

DOUG

It won't fly, Jalen. She was in
therapy because she was sexually
abused by her father.

She begged me not to volunteer
after 9/11 so I can't really blame
her for what she did while I was
gone.

(MORE)

DOUG (CONT'D)

I was a disaster when I got back,
and she supported me through all
the years of flashbacks. My
problems created her problems and
that's why she became an alcoholic.

She was always there when I needed
her, but I wasn't around when she
needed me most.

Jalen hesitates for a few moments.

JALEN

You weren't around by design. She
didn't go with you to Tahoe for a
reason.

DOUG

What're you talking about?

JALEN

This is gonna' hurt but maybe it'll
snap you outta' this guilt trip
your on.

I figured you'd blame yourself for
this so I checked it out...

Terry was having an affair with
some character named Preston
Parker...

She was planning to divorce you as
soon as you got back from Tahoe,
but apparently he dumped her the
other night and she flipped out.

Doug is blown away by the revelation and he steps back from
the cliff's edge in distress.

DOUG

You can't be serious! We've been
friends for years!

JALEN

Apparently not.

Jalen puts his arm around Doug's shoulder.

JALEN (CONT'D)

I'm sorry, man. I should've kept my
mouth shut.

Doug shakes his head and stares at the horizon for several moments.

JALEN (CONT'D)
Come on, I'll buy you a beer.

EXT. BEACH TAVERN - SUNSET

Jalen and Doug sit in an uncrowded area under a veranda on an outer deck of the tavern. A breeze blows through Doug's hair as he stares blankly at the sunset.

Jalen drinks from an oversized, frosty beer mug but Doug has not touched his. A couple of young girls in bikinis walk by and smile. Jalen smiles at them but Doug's stoic gaze does not shift from the horizon.

JALEN
I'll tell you a story about a friend of mine that might help.

The first time I met him was on a tarmac in Kuwait in 2002.

He had just arrived from the States as the oldest Seal candidate to finish at the top of his training class.

We were standing on the tarmac and I was reviewing his file.

FLASHBACK:

EXT. KUWAIT AIRBASE - DAY

Military aircraft, equipment and men are moving about the airfield. Jalen, now 29, wears a Sergeant's uniform and reads a chart as he reviews a line of ten soldiers.

Doug, now 27, stands at the right end of the line as Jalen walks up to him last.

JALEN
Winslow. It says here that you quit your \$400,000 a year Wall Street job to join up.

DOUG
Yes, Sergeant!

JALEN

Are you outta of your friggin'
mind?

DOUG

No, Sergeant... I was working in
the north tower on 9/11, Sergeant.

I saw everything that happened up
close an real personal and it all
made me crazy enough to think this
war is too important to let other
guys carry the fight while I sit on
my ass drinkin' cocktails.

Jalen is visibly moved by his words.

END FLASHBACK

EXT. BEACH TAVERN - SUNSET

Jalen and Doug sit on the veranda watching the sunset. Doug's
mood gradually eases.

JALEN

And that's exactly what he did on
twenty-one missions behind enemy
lines.

He was awarded four Purple Hearts,
two Silver Stars and a
Congressional Medal of Honor.

And there'd be at least thirty more
names on headstones if he hadn't
felt the way he did.

I'd be one of'em and I still get a
chill up my spine just thinkin'
about it.

Jalen is almost misty-eyed and Doug loosens up.

DOUG

You really know how to lay it on,
don't you?

JALEN

Yeah, and I've got a hundred more
stories about my friend and I won't
stop talkin' until you start
drinking that friggin' beer.

DOUG
Okay, okay!

Doug reaches for the beer and takes a large swallow.

DOUG (CONT'D)
Now will you cut me some slack?

JALEN
Not until I see your happy ass
smilin' again.

Doug smiles weakly and takes another drink.

DOUG
Thanks for trying, Jalen.

The problem is that there would be
one less headstone out there today
if I hadn't decided to go to war.

And I've got a daughter who's lost
her mom because of me.

EXT. TAVERN - PARKING LOT - NIGHT

Jalen stands behind Doug while he unlocks the door to his Expedition. A decal which says City Manager - Santa Cruz, Ca. is on the driver's door. Doug's mood is once again subdued.

JALEN
Are you gonna' be okay?

Doug shakes Jalen's hand.

DOUG
I'm trying to work it out. Thanks.

Doug climbs into his vehicle and drives away.

EXT. SAN FRANCISCO BAY - NIGHT

Waves crash against the rocks at the edge of the bay as a moonlit view of the Golden Gate Bridge appears.

A large modern mansion in a compound overlooking the bay comes into view. The upper balcony doors are open and sheer curtains are blowing in the breeze.

INT. AARON'S MANSION - BEDROOM

The shadowy figures of a young woman and an older man writhe on the bed in the moonlit darkness of the ornate room.

EXT. AARON'S MANSION

An electrician's van is parked up the street from the mansion.

INT. ELECTRICIAN'S VAN

Jalen sits in the driver's seat and scans Aaron's compound though the windshield with infrared glasses.

TREY WALKER, 30, wears a headset as he sits in the rear of the van. Trey is a muscular, handsome black guy. He listens on headphones with a disgusted look on his face.

TREY

That old freak is still bangin'
that young girl. How much longer do
we have to listen to this shit?

JALEN

Until we nail the bastard! Killin'
cops is sport for this guy and I'm
gonna' put an end to it if I have
to shoot the son-of-a-bitch myself.

A light flashes on the control board and Trey pushes a button and listens.

TREY

It's her, Dad. Marie's water broke
and they're taking her to the
hospital.

JALEN

Great. I'll grab my car and follow
you over there.

Jalen opens the door of the van.

TREY

You're coming with me?

JALEN

Hell yes! We haven't had a baby in
the family since you were born and
there's no way I'm gonna' miss this
one.

Jalen smiles as he climbs out the van door, closes it and walks away. Trey moves into the driver's seat.

EXT. STREET

A large truck passes by the van with its rear door rolled up. Suddenly, Jalen sees a flash of light from the rear of the truck and a missile heading directly toward him.

The missile flashes past Jalen's head just before it hits the van. The van explodes with tremendous force and knocks Jalen across the street as the truck speeds away.

INT. LARGE TRUCK - REAR COMPARTMENT

A ski masked figure in black clothes holds a rocket launcher as he watches the van burn. The man removes his mask as the van moves away.

NICK

Burn in Hell, Walker!

Nick Santino laughs loudly and lowers the rear door of the truck as it disappears around a corner.

EXT. STREET

Jalen writhes in pain on the ground with his jacket on FIRE. He rolls on his back to put the fire out. Jalen tries to rise, but he collapses. His eyes open and he fixates on Aaron as he stands on the upper balcony of the mansion.

AARON'S BALCONY

Aaron smiles, lights a large cigar and puts his arm around Tiffany as she stands next to him in a negligee. Tiffany covers her mouth in horror. Breaks away from Aaron's grasp. Disappears through the open doors.

STREET

Jalen's head and body bleed profusely as he passes out.

EXT. DOUG'S HOUSEBOAT - REAR DECK - NIGHT

Doug pours a glass full of Stolichnaya and ice on the bar under the canopy at the rear of the boat.

He walks over to a lounge chair on the open deck, sits down and takes a large drink from the glass.

The emptiness Doug feels is palpable as he looks up at the full moon and ponders for a few moments. He eventually focuses on the glass.

DOUG

You've got to snap out of this,
Winslow. It can only get better
from here.

Doug stands up, walks to the edge of the boat and pours the remaining contents of the glass into the water. The phone rings and Doug hurries inside to answer it.

INT. DOUG'S HOUSEBOAT

Doug snaps up the phone.

DOUG

Hello.

Doug listens in shock as the terrible news registers on his face.

EXT. SAN FRANCISCO - CEMETERY - DUSK

Doug wears a dark suit as he stands alone at a flower covered grave site. He stares at the two coffins at the bottom of the open graves.

DOUG

Jalen, you always said life is
never so bad that it can't get
worse.

Thunder and lightning strike and a heavy downpour begins to fall but Doug does not react.

A large man dressed in a priest's robe and hat approaches Doug from behind. The man's face is not visible and he carries an open umbrella as he limps up to Doug's side. The man shares his umbrella.

JALEN

That was one hell of a eulogy you
gave. I couldn't have said it
better myself.

Doug spins toward Jalen.

DOUG
Shit, Jalen! What the hell are you
up to?

JALEN
Keep it down, dipshit! I'm supposed
to be dead for a reason.

Doug nods and gazes at Trey's coffin. Jalen looks down in
sadness.

DOUG
I'm really sad about Trey.

Jalen fights to control his emotions.

JALEN
His new baby girl will never know
her dad...

DOUG
Do you know who did this?

JALEN
Yeah, let's take a drive.

INT. DOUG'S EXPEDITION (MOVING)

Doug drives south down the coast highway as Jalen sits in the
passenger's seat.

JALEN
We've been trying to nail this
bastard for ten years but he's too
damn slick.

This situation is the perfect
example. I know he had my little
brother killed, but there's no way
to prove it.

DOUG
So what're you gonna' do?

JALEN
Settle the score! Constantine's
disappeared but I'm a dead man now
and that'll give me the perfect
cover to track his ass.

DOUG
How will you find him?

JALEN

A buddy of mine at the DEA is running an all points scan. He'll let me know as soon as the bastard turns up.

In the meantime, we'll start hittin' his drug operations.

We've known the places for years, but we never had enough probable cause to obtain search warrants.

From now on, I won't have to waste time trying to convince a judge to do the right thing.

DOUG

But who's willing to work with you?

JALEN

Some of the guys from our old unit have volunteered.

DOUG

Volunteered? Those guys never volunteered for anything.

JALEN

Yeah, but they saw the light when I told'em we could keep some of the cash we find.

DOUG

That sounds more like it. Is there anything I can do to help?

JALEN

No chance! The last thing Courtney needs is for her dad to get blown away on some crazy escapade with me!

DOUG

Yeah, yeah, but you know I'll be there if you need me.

Jalen ponders for several moments.

JALEN

There is one thing you might do if you're interested.

DOUG

Name it.

JALEN

We have a lot of evidence pointin' to a huge drug operation somewhere in the Santa Cruz area.

We haven't pinpointed a location, but Aaron may turn up there if it's as big as we think.

Don't put yourself in any danger, but call me if you run across somethin'.

DOUG

What can you tell me about him?

JALEN

He's the most savage bastard I've ever run across. Kills anybody who gets in his way.

He came from a wealthy family but he murdered his mother and his stepfather when he was twelve.

DOUG

What happened?

JALEN

He went to the police to report that his stepfather was sexually abusing him, but Aaron's mother wouldn't support his accusations.

A week later he stole a shotgun and emptied a box of shells into'em.

DOUG

That's a hell of a psychological profile!

JALEN

Yeah, he hates men, women and cops and he's killed a hell of a lot of all three since then. He doesn't trust anybody.

DOUG

How big is his operation?

JALEN

Global and money and manpower are not a problem.

He's got his own personal army of thugs and a dirtbag sidekick named Nick Santino.

I'm working on a lead on him down in LA.

DOUG

Anything else?

JALEN

That's about it. Keep your eyes open but don't take any action by yourself if they turn up.

SUPER: THREE MONTHS LATER

EXT. SAN FRANCISCO - AIRBORNE - NIGHT (MOVING)

A large, black helicopter races across the sky above the Oakland Bay Bridge. Lights can be seen all along the shoreline of San Francisco Bay.

INT. HELICOPTER - AIRBORNE - MOVING

TED THORSEN, 43, is at the controls of the chopper. Ted is a balding, heavysset man with an irascible nature. A group of heavily armed men are seated in the rear compartment. They wear solid black uniforms with bullet proof vests.

JIM JACKSON, 32, is a good-looking black man with a burn scar on his right cheek and a genial but tough disposition.

RON WILSON, 33, is small, slender man with curly blond hair, a chaw of tobacco in his mouth and a southern accent.

BILL CURRY, 35, is a wiry, black-haired, slightly bowlegged man.

Jalen sits in the copilot's chair, removes his headset and pulls on his black headsock.

JALEN

We rendezvous with the truck in 15 minutes. Check your weapons.

They all pull on black ski masks and check their weapons.

EXT. FLORENCE VALLEY WINERY

The winery is located in a remote area and is surrounded by vineyards. The "Florence Valley Winery" sign is mounted on a heavy, ornate black steel gate in front of the large main house of the winery.

The stone facade of the house is illuminated by ground level area lights. Two heavily armed GUARDS are stationed at the main entrance to the winery.

Numerous armed GUARDS are visible at various locations around the grounds which are surrounded by an eight foot, black iron fence.

INT. FLORENCE VALLEY WINERY - CELLAR

Large, wooden wine casks ring the perimeter of the brick-walled wine cellar.

Two MEN empty plastic bags filled with white powder into the intake of the bottling machine in the middle of the large room. Two more MEN fill crates with full bottles in another part of the room.

Two other MEN offload a cart that is covered with stacks of money. They put the cash into a vault at one end of the room.

EXT. FLORENCE VALLEY WINERY

A large truck pulls up to the main gate of the winery and one of the guards walks out of the guard shack and up to the driver's window.

GUARD

What do you want?

DRIVER

I've got a delivery.

GUARD

Impossible. We don't accept deliveries at night.

A silenced gunshot can be heard and the guard collapses forward onto the ground. The other guard walks outside and is hit immediately with two more silenced rounds.

SERIES OF SHOTS:

Three of Jalen's men in black uniforms appear and drag them to the rear of the truck and load them inside.

Ron enters the guard shack and presses the gate opener. The gate opens and the large truck pulls through it.

Ted and Jim carry machine guns with silencers as they climb out of the rear of the truck.

Five other GUARDS around the compound are hit by silenced rounds. Jalen's men avoid the area lights as they work their way toward the rear of the main house. The truck follows down the drive to the loading dock.

Two of Jalen's men rush to plant explosives at the roll up door and then run back for cover.

INT. FLORENCE VALLEY WINERY - CELLAR

The six men are still working around the room but the safe is closed. Suddenly, the metal loading door explodes violently and shrapnel flies through the room. Four of the men are struck and collapse.

The other two workmen race across the room and are cut down by silenced rounds. Two of Jalen's men fan out and check the four workmen to verify they are dead.

The other two of Jalen's men rush over to the safe door and plant explosives. All four of Jalen's men take cover in the other room.

The explosives detonate and the safe door swings open to reveal a small room full of cash. Two of Jalen's men grab a cart, pull it inside and start loading the cash onto it.

Jalen looks at several pallets of plastic bags filled with white powder.

JALEN

Pretty big operation. Bill, get busy.

Bill rushes over to the pallets of plastic bags and plants explosive charges beneath them.

Jalen races over to the door opening and motions for the truck to back up to the cellar. The truck backs up, stops and the rear door rolls up.

Jalen's men push the cart over to the dock and into the truck. Jim pulls the rear door of the truck down as Jalen and Ron walk over to the area where the filled bottles are located.

Jalen knocks the top off one of the bottles, tastes it and spits it out.

JALEN (CONT'D)
Champagne laced with cocaine.
What'll these scumbags think of
next?

Bill hurries over to join them.

BILL
The charges are ready.

JALEN
Great, let's blow outta' here.

EXT. FLORENCE VALLEY WINERY

Four GUARDS close in on the large truck. They open on DOC MCINTOSH, 47, who is standing guard by the truck. Doc rolls under the truck as the guards blast the warehouse with their weapons.

INT. FLORENCE VALLEY WINERY - CELLAR

Jalen, Ron, Jim and Bill all scatter for cover as bullets fly all over the place.

RON
Where the hell is Thorsen?

EXT. FLORENCE VALLEY WINERY

The black helicopter rises above the tree line and opens fire on the guards with devastating effect. All of the guards are cut down, but several shells hit the front of the truck and it starts to burn.

Jim motions to Ted to land the chopper close to the warehouse. He sets the chopper down as Jalen, Ron and Bill roll the cart loaded with cash out of the warehouse. They all quickly load the cash onto the chopper.

INT. HELICOPTER

Ted mans the controls as Jalen, Doc and Jim load the last of the cash while Ron and Bill stand guard. They finish loading and climb inside. Jalen slides into the co-pilot's chair as the chopper lifts off.

LATER (MOVING)

JALEN

(To Ted)

Do you think you could've waited any longer?

You know I have a real aversion to getting my ass shot off.

TED

Quit your bitchin'. You've got plenty of ass to spare.

Ted wheels the chopper around to face the winery as Jalen produces a remote detonator from his pocket. Jalen presses the detonator button and the winery explodes in a mass of flames.

JALEN

That oughta' get Constantine's attention.

JIM

Yeah, he'll have a shit hemorrhage over this one!

JALEN

Not a bad night's work.

EXT. AIRBORNE - PARADISE POINTE - NIGHT - (MOVING)

Chancellor Mansion on a high bluff above the surrounding coastline. The view closes on the stable loft.

INT. STABLE LOFT - TIFFANY'S ROOM

Tiffany sits at a dated vanity in the dank, lifeless room as she finishes putting on her makeup.

Tiffany becomes emotional as she pulls open one of the vanity drawers and removes a picture of Victoria. Tiffany's gaze transfixes on the picture until she is startled by a heavy knock on the door.

Tiffany quickly puts the picture away in the drawer and closes it as the door to the loft swings open. JOE RANSON, 34, steps into the room.

JOE

Five minutes.

INT. PARADISE POINTE - CHANCELLOR MANSION - MASTER BEDROOM

The room is lavishly decorated with a huge, window on one wall that overlooks the ocean. Tiffany enters the dimly lit room wearing an outfit that accentuates her multiple assets. She closes the door.

Aaron emerges from the bathroom as he dries off with a towel. He points to a file on the table by the window.

AARON

Read the file.

Aaron disappears back into the bathroom as Tiffany takes a seat on a couch beside the table. She switches on the lamp. Tiffany opens the file to reveal a picture of Doug. She reads the file.

LATER

Tiffany reads in amazement. She closes the file, reflects for several moments and sets the file back on the table.

Aaron reenters the room with his hair combed and the towel wrapped around his waist. He takes a seat on the couch next to Tiffany.

TIFFANY

A very unusual guy.

AARON

He's the City Manager here in Santa Cruz and the guy we need to fix our geological problem on the building permits.

TIFFANY

So what do you want me to do?

AARON

Get close to the guy. He's a real burnout case and he'll fall for you in a heartbeat.

(MORE)

AARON (CONT'D)

Do whatever you have to do, but don't talk to him about the permits.

We'll handle that once you've worked your magic.

Aaron strokes her hair.

AARON (CONT'D)

Just don't let yourself get too attached to this guy. He's not gonna' be around very long.

Tiffany reflects for a few moments.

TIFFANY

Why don't you just bully him like you do everyone else?

AARON

Because I have studied his profile and some flies like honey better than shit... I'll bury him in shit if I have too but I don't want a time delay on the permits.

Aaron stands up and drops his towel to the floor.

AARON (CONT'D)

Handle this right and we'll talk about an exit pardon for Victoria from our soon to be ex governor.

TIFFANY

Are you serious this time?

Aaron nods. Tiffany, stands up, and leads him to the bed. Aaron pulls her outfit off her shoulders and it drops to the floor. Nudity is evident but not revealed.

LATER

Aaron's hairy torso is bare and his arms are wrapped around Tiffany. Her eyes reflect detached resignation.

Suddenly, the bedroom door flies open and MARCO CONSTANTINE, 32, bursts into the room. Marco is a tall man with long, black hair slicked back on the sides of his head.

Aaron leaps up into a sitting position as Tiffany covers herself with a robe.

MARCO

The assholes just hit our Florence Valley operation!

AARON

What the hell happened?

MARCO

It looks just like the other four.

AARON

How bad?

MARCO

The whole place exploded and we lost everything.

Aaron seethes as he stands up and pulls on a smoking jacket.

AARON

How much did we lose?

MARCO

About \$30 million in cash and \$300 million in product.

AARON

Son-of-a-bitch!!!

Aaron picks up a lamp and smashes it against a column. Tiffany is struck by a few of the pieces as Aaron wildly crushes the remnants of the lamp on the floor.

AARON (CONT'D)

I've had it with those shits! I want'em dead! Dead! Dead!

Aaron holds the lamp shaft as if he's prepared to hit Marco with it.

MARCO

But we still don't know who they are.

AARON

I'm sick to death of excuses. Figure it out and do it fast before I forget you're my son!

Aaron throws the shaft onto the floor.

AARON (CONT'D)

We can't have the bastards screwing up our plans here.

MARCO

We'll take care of it.

AARON

You better. Where's that idiot Baskin?

I told him his ass was mine if this happened again.

MARCO

He's downstairs. We tracked him down at the airport.

AARON

So he wants to fly. Let's see if he has wings. Take him to the pit.

INT. CREVASSE CAVE

Three men hold DICK BASKIN, 40, who is bound and gagged. They stand in front of a huge crevasse.

Aaron barges into the area with a sawed off shotgun in hand. He immediately blasts Dick repeatedly until he falls into the crevasse and disappears. Aaron turns, walks toward Marco and hands him the gun.

AARON

Get Santino up here from LA to take over Northern California operations.

You move down there until we decide on a replacement for LA.

EXT. DOUG'S HOUSEBOAT - DAY

Doug sits on the rear deck of the boat which is anchored near the mouth of a cove. His demeanor reflects a profound sadness.

A power boat roars around the point at high speed and moves directly toward Doug but he does not react as it comes to a stop nearby. The side of the boat has "Paradise Pointe" painted on it.

Tiffany drives the boat and she wears a bikini that should be impossible to ignore. She focuses on Doug and is visibly moved by his expression. Tiffany eases the boat toward him, but he still does not react.

TIFFANY
Are you okay?

Doug's gaze shifts toward Tiffany and his eyes focus on hers for several long moments as they seem to feel each other's anguish.

TIFFANY (CONT'D)
Aren't you Doug Winslow?

Doug nods, but remains transfixed on her eyes.

TIFFANY (CONT'D)
My name's Tiffany Taylor. I'm the
Activities Director at Paradise
Pointe.

DOUG
Pleased to meet you, Tiffany. What
are you up to?

TIFFANY
I'm going to be working with you on
the project so I thought I'd
introduce myself.

DOUG
How'd you find me?

TIFFANY
It wasn't hard. Could I interest
you in a ride?

Doug hesitates as he focuses on her eyes until she becomes embarrassed.

TIFFANY (CONT'D)
I'm sorry. It was a bad idea.

Tiffany turns the boat to leave and Doug springs to his feet, dives into the water and swims toward the boat.

EXT. POWER BOAT (MOVING)

SERIES OF SHOTS:

Tiffany and Doug laugh and have a great time as the boat races through the water at a high rate of speed.

LATER - DUSK

Tiffany maneuvers the boat up to Doug's houseboat. She kills the engine and turns to Doug. Doug eventually pulls back and gazes into her eyes as he gently strokes her hair as though he had known her all his life.

EXT. DOUG'S HOUSEBOAT - SUNSET

Doug lies on his back on a padded lounge chair as Tiffany holds his hand and they watch the sunset.

LATER - NIGHT

Tiffany stands alone on the rear deck and looks out over the water as her conscience tugs at her. Doug appears from the main cabin and notices her shift of mood. She turns toward him but cannot look him in the eye.

Doug lifts her chin and looks into her eyes which are moist with emotion.

DOUG

Thank you. I felt something close to happiness today and that's very hard for me.

TIFFANY

Me too. I had a great time.

Tiffany kisses Doug tenderly and steps onto the power boat.

TIFFANY (CONT'D)

See you at the Pointe next week.

Doug waves as she starts the engine and pulls away.

POWER BOAT

The boat races through the water. Tiffany's expression reflects the conflict within her as she gazes back at Doug.

INT. A HELICOPTER - AIRBORNE - DAY (MOVING)

The helicopter flies above a stretch of the Pacific Coast Highway. The chopper sweeps low for a better view of a group of seals on a large rock out in the ocean. Most of the seals dive from the rocks into the water.

Doug watches the view out his window with a sense of anticipation. He wears jeans and boots.

STAN ALEXANDER, 45, sits across from Doug. Stan is a distinguished-looking man with prematurely gray hair that is perfectly manicured. Stan wears a dark suit and his mood reflects apprehension.

DOUG

You sure don't look like a man who's about to become the next Governor of California. Where's your Seal commander certainty?

STAN

The election's in six weeks and I'm still five points behind. It's all over if I don't come up with more advertising money. I can get the money from these guys but they always want something in return.

DOUG

Fortunately, it looks like all they want is our approvals on the construction permits for Paradise Pointe.

STAN

I hope it's that simple.

A large expanse of lush green landscape surrounds a high bluff peninsula out into the Pacific Ocean.

STAN (CONT'D)

So what's the deal on the permits?

DOUG

We have to get a clean earthquake assessment from the city geologist before we can issue the permits.

STAN

What's the hold up? We need to get this project moving.

DOUG

Relax, I should have the report by Monday.

Doug points up ahead to a beautiful mansion built on a high bluff overlooking the ocean.

DOUG (CONT'D)
There's the Chancellor Mansion.

INT. STABLE LOFT - TIFFANY'S ROOM - DAY

Tiffany hears the approach of the helicopter and smiles as she finishes putting up her hair. She stands up and rushes out of the room in her riding outfit.

EXT. CHANCELLOR MANSION - COMPOUND - DAY

The helicopter lands as Tiffany hurries through the lavish gardens toward the landing pad. Tiffany lights up as she sees Doug step from the chopper. Doug smiles as they approach each other. Tiffany extends her hand.

TIFFANY
Hello, Doug. I'm so glad you could make it.

DOUG
Good to see you again, Tiffany.
I've been looking forward to it.

Tiffany, I'd like you to meet our Mayor, Stan Alexander.

Stan admires her beauty as he speaks.

STAN
It's a pleasure to meet you, Tiffany. Doug didn't tell me I was in for a treat today.

TIFFANY
Well, he also didn't tell me that our next Governor was so charming.

Doug rolls his eyes.

DOUG
Will Dick be joining us?

TIFFANY
No, I'm afraid not. Dick has been transferred to our new development in Florida.

Mike Parsons is taking over for him here. Mike is meeting us at the construction office. He'll take you through the tour.

SAL LACOSTA, 39, approaches them. Sal is a huge, burly man in a dark suit.

TIFFANY (CONT'D)

Stan, this is Sal LaCosta, our Head of Security.

They shake hands.

STAN

Hello, Sal.

Sal nods.

TIFFANY

Sal will escort you to your meeting and we'll catch up with you later.

Sal leads Stan to the main house. Tiffany smiles as she affectionately takes Doug's hand and leads him toward the stables.

INT. CHANCELLOR MANSION - BALLROOM

Stan, Nick and Aaron are seated in the dark room as Nick clicks the Powerpoint slide changer to show an architectural picture of the main casino on a large screen.

NICK

And this is where you come in, Mr. Mayor. We need you to win the election and to call a gambling referendum next Spring.

STAN

I can accommodate that but you'll still have to overcome public sentiment which voted against gambling two years ago.

NICK

That's why we want a special election.

As you know, special elections are low turnout affairs and we can ensure a large turnout from our union membership that we believe will make the difference.

STAN

It certainly should improve the odds of success. I'll push the issue.

NICK

That's what we like to hear.

STAN

The whole matter is academic if I don't get immediate financial support.

I'm still behind in the polls and we've only got a few weeks left.

NICK

Yes, yes. We understand and we're prepared to provide the funds and deliver a big union turnout for you.

AARON

In return, we expect your cooperation on a number of matters that are critical to the achievement of our goals.

NICK

We need the building permits, we need the referendum and we need your support for our gambling license designee.

STAN

Is that all?

NICK

We may ask for certain favors from time to time.

AARON

Starting with a pardon for my son, Vick, who's in San Quentin on some trumped up murder charges.

Stan struggles to control his temper.

STAN

I'd like to have some time to consider your proposal.

AARON

Why? You only have one option.

NICK

You're either on the team or you
don't get the money or the support.

Stan stands up indignantly.

STAN

I don't like your implications and
I'd prefer to lose the election
than to compromise my integrity.

I'd like to leave now?

Aaron and Nick both smile.

NICK

Please sit down.

Stan remains standing as the lights dim again and Nick clicks
the projector back on. He clicks again to show a picture of
an attractive woman.

NICK (CONT'D)

Your wife is very beautiful.

Nick clicks again to show a picture of his wife dropping
their son and daughter at school.

NICK (CONT'D)

And so are your kids.

AARON

Their future depends on your
ability to win this election and to
comply with our instructions
thereafter.

Do I make myself clear?

Stan's is shaken as he nods slowly in resignation.

NICK

Excellent. I knew you'd come
around.

Your campaign will be receiving \$7
million in small donations over the
next week from our members.

Be certain that you spend the money
wisely. The consequences of an
election defeat could be very
unfortunate.

AARON

Don't screw with us, Mr. Mayor!
There's no place you can hide!

Stan and Nick turn and start toward the door.

NICK

And don't make the mistake of
discussing our arrangement with
anyone.

You'd be signing their death
warrant.

EXT. PARADISE POINTE - RIDING PATH

SERIES OF SHOTS:

Tiffany and Doug ride beautiful Arabian horses along a scenic trail past crashing waves and other beautiful vistas.

Tiffany kicks her horse into a gallop and Doug does the same. They race through several jumps until they eventually reach the construction office where they dismount.

EXT. CONSTRUCTION OFFICE

MIKE PARSONS, 40, walks out of the office to greet them. Mike is a well-groomed, blond man who is wearing khaki slacks and a teal colored Paradise Pointe golf shirt. Mike walks toward Doug and shakes his hand.

MIKE

Hello, Doug.

DOUG

Congratulations on your promotion.
You've got a great project here.

Doug notes Mike's shift to a grave expression.

MIKE

Thanks, I'm looking forward to the
challenge. Good afternoon, Tiffany.

TIFFANY

Hello, Michael. Is the model ready
to go?

MIKE

Finished it last night. Let's have a look.

They walk toward a larger building nearby.

INT. MODEL SHOWCASE BUILDING

A large topographical/architectural model sits in the center of the room. Doug and Tiffany take a seat on a four level group of theater type chairs on one side of the model.

Mike picks up a pointer as he walks onto an elevated platform at the other end.

MIKE

Here we have our seventy-two hole ocean front golf complex that will make the world forget Pebble Beach.

The main complex over here will include luxury hotels, a shopping village, sidewalk cafes and the convention center... In this area, there'll be a group of connected lagoon style pools and a series of lushly landscaped canals with a water taxi service to move people about the complex.

The recreation center will have indoor racketball and basketball courts, weight and exercise rooms and forty tennis courts plus the championship tennis stadium here.

A series of luxury condos will be constructed starting here and extending down to the marina.

The marina will have 300 water berths and about as many covered berths on land. Estate lots will be available all along this ridge with views of the Pacific.

This large area will be for single family housing, schools and retail shopping.

DOUG

Is that all?

MIKE

No, that's just Phase I.

Doug surveys the entire mockup.

DOUG

This is truly amazing. I just hope we can get the development approvals. This will change the whole area here and we have some real eco-hardcases on the city planning commission.

MIKE

But the city and the state also have some huge budget deficits and this project will create very large tax revenues. Surely logic will prevail.

DOUG

We shall see.

Mike nervously hesitates for a few moments.

MIKE

How'd you like to take over as Assistant Project Manager?

DOUG

You can't be serious?

MIKE

Absolutely serious. Dick's departure has opened up the position and the Board has authorized me to offer you the job after the building permits are approved...

The salary is 200 thousand dollars per year plus incentives.

Doug's expression reflects his discomfort.

DOUG

I wish I could say that I appreciate the offer but money doesn't motivate me and we really shouldn't be talking about something like that right now.

MIKE

I'm sorry, I understand.

Tiffany's demeanor reflects respect for Doug.

TIFFANY

Why don't we show Doug the work
that's already been done?

MIKE

Good idea.

EXT. MAIN COMPLEX SITE

Mike pulls up in an open top jeep with a Paradise Pointe logo on the door. Tiffany and Doug ride up and stop next to the jeep.

MIKE

The main complex will sit over
there with an incredible view of
the beach and the marina.

The seaside golf courses will be
down where the earth movers are
working and the recreation center
will sit over there.

DOUG

It looks like the marina's almost
finished.

TIFFANY

Why don't we take a closer look?

DOUG

I'd like to, but I don't have a lot
of time.

My daughter's flying in from New
York and I have to pick her up in
San Francisco at 9:00.

TIFFANY

This is really important to us. Why
don't I fly you up there in one of
the helicopters after we're
finished?

DOUG

I couldn't ask you to do that.

TIFFANY

Come on, Doug. It'll allow you
spend more time on our project and
it's the least we can do.

Doug pauses uncomfortably for a few moments. Tiffany flashes her impossibly beautiful smile and eyes at him.

DOUG
Okay, if you insist.

TIFFANY
Great.

Mike climbs into the jeep. Doug and Tiffany remount their horses and follow Mike toward the marina.

EXT. PARADISE POINTE - RIDING PATH

Doug and Tiffany ride their horses and admire the scenery as a beautiful old Victorian house comes into view on the other side of a deep ravine.

TIFFANY
That's the old Serenity House.
They say Jack Chancellor had it
built around the turn of the
century as a place for his
mistresses.

He brought in beautiful women from
all over the world and the tabloids
used to rave about his exploits.

DOUG
Do we have time to take a look?

TIFFANY
Sure.

INT. SERENITY HOUSE

The door opens and they walk inside.

SERIES OF SHOTS:

Tiffany leads Doug through the house which is decorated in Victorian style. They work their way to the large master bedroom which is lavishly decorated with a king size canopied bed and a large picture window.

Tiffany walks over to the window and pulls the drapes back to reveal an immaculate garden and a spectacular view of the Pacific.

TIFFANY

Rumor has it that Jack Chancellor's wife Adrienne caught him in this bed with a woman of African decent.

She was so horrified by the site that she ran down that walkway and leaped to her death on the rocks below.

Jack felt so bad about the incident that he never used the house again.

It was still boarded up when we decided to refurbish it.

Tiffany leads Doug into the kitchen.

DOUG

Where'd you learn to fly a helicopter?

TIFFANY

From Rollo. It's part of my job.

Tiffany walks over to the refrigerator, opens it and pulls out a bottle of champagne.

TIFFANY (CONT'D)

Are you game?

DOUG

Sure. Why not?

Tiffany pulls two fluted glasses out of a cabinet and hands them to Doug. She then leads him through the huge den with a massive stone fireplace. Doug admires the view of the Pacific out the large rear windows.

Tiffany opens the rear double French doors and leads him outside.

EXT. SERENITY HOUSE - REAR TERRACE - SUNSET

Tiffany leads Doug down a series of steps to a large white gazebo that overlooks the Pacific. The gazebo is surrounded by a manicured flower garden.

Tiffany sits down on one of the large padded lounge chairs and starts taking off her riding boots. Doug has a seat on the chair next to her.

TIFFANY

Would you mind opening the bottle
while I take off these new boots?

They're killing me.

DOUG

Sure.

"Florence Valley Winery" is prominent on the label of the bottle as Doug pops the cork. Doug fills the glasses while Tiffany continues to remove her boots.

Doug muses as he watches Tiffany set the boots aside and remove her bra underneath her shirt. She pulls the bra out, tosses it into one of the boots and then releases the top button of her shirt.

Tiffany leans forward to let the sea breeze blow down her shirt and her ample breasts become partially visible.

TIFFANY

Please forgive me. I need to cool
off.

Doug takes a large drink of champagne.

DOUG

Well, your cooling off seems to
have the opposite effect on me.

Tiffany laughs and releases her long hair to flow in the breeze. She tousles her hair with both hands.

DOUG (CONT'D)

You're a very dangerous lady.

Tiffany smiles as she picks up her glass, takes a large swallow and lies back on the lounge chair.

TIFFANY

I'd forgotten how great this stuff
is. They say no woman can retain
her virtue after drinking two
glasses of it.

DOUG

And what effect do you suppose it
has on guys?

TIFFANY

I haven't the slightest idea.

DOUG
Yeah, I'll bet.

They both smile and finish their glasses. Doug refills them and then relaxes back on his chair. Tiffany rolls on her side and faces Doug. Doug is obviously captivated by her beauty and the ambiance of the setting.

Tiffany reaches out to touch his hand and smiles. Their silhouettes are highlighted against the multicolored sunset as they gaze into each other's eyes for a few moments.

Tiffany empties her glass and sits down on Doug's lounge chair. She leans over him and gently closes his eyes with her fingertips. He savors her perfume as she kisses him softly on his forehead and works her way down to his lips.

They kiss briefly but Doug raises up and gently pushes her away.

DOUG (CONT'D)
I'm sorry, Tiffany, but I can't do this.

TIFFANY
Why? Is there something wrong with me?

DOUG
Of course not. You're the most desirable woman I've ever known.

TIFFANY
So what's the problem? I really like you.

DOUG
I like you too and I'm probably crazy but I've got enough sense to know that there's more going on here than meets the eye.

Tiffany reflects her embarrassment as she wrestles with her conscience.

DOUG (CONT'D)
It's okay, Tiffany. I sense that you are in trouble and I'd like to help you if I can.

The moment is broken by the sound of a helicopter in the distance.

TIFFANY

If you want to help, you should let
me kiss you right now.

Tiffany pushes Doug back down and kisses him passionately as
the noise grows steadily louder. Tears run down her cheeks.

INT. ROLLO'S HELICOPTER (MOVING)

ROLLO PARDONI, 39, is a large, obese man wearing a dated
suit. Rollo is chewing tobacco and smiling as he watches Doug
and Tiffany. Rollo spits tobacco in his cup and picks up his
microphone as he lands the chopper.

ROLLO

Rollo to base. Tell the boss we've
scored. The City Manager is in the
bag.

EXT. SERENITY HOUSE - REAR TERRACE

Doug and Tiffany eventually stop kissing and gaze into each
other's eyes.

INT. - ROLLO'S CHOPPER (MOVING)

Tiffany is at the controls and Doug sits in the copilot's
seat as they take off. Tiffany points to a small object on
the console and puts her finger up to her mouth to indicate
someone may be listening. Rollo waves good-bye.

INT. SAN FRANCISCO INTERNATIONAL AIRPORT - NIGHT

Tiffany stands several feet behind Doug as he watches
Courtney emerge from the gate. Courtney turns every head
around her as she spots Doug and hurries to greet him.

Doug smiles and rushes to embrace her. Courtney sniffs and
notices lipstick on his collar as Tiffany walks up to join
them.

DOUG

Courtney, I'd like for you to meet
Tiffany Taylor. Tiffany is the
Activities Director at the new
Paradise Pointe development north
of town.

Tiffany, this is my daughter,
Courtney.

Courtney seems to recognize Tiffany and her face registers concern. Tiffany notes Courtney's reaction.

TIFFANY

Pleased to meet you, Courtney.

COURTNEY

Hello, Tiffany. It's nice to meet you.

TIFFANY

Why don't I walk ahead and get the helicopter ready to go.

COURTNEY

That might be a good idea.

Tiffany smiles and walks away at a brisk pace.

COURTNEY (CONT'D)

Is it my imagination or are you both wearing the same perfume and lipstick?

Doug winces but he does not respond as they walk down the terminal in the direction that Tiffany departed.

COURTNEY (CONT'D)

I'm delighted you finally found an interest in a woman again, but why in the world did it have to be Tiffany Taylor?

DOUG

Do you know her?

COURTNEY

No. But I know who she is.

Don't you remember the big Taylor murder case down in LA about five years ago?

DOUG

Sure, some LA prosecutor named Tony Taylor was knifed to death by his wife.

COURTNEY

And do you remember her name?

DOUG

Oh yeahhh. Victoria Taylor. She was a big model back in the 90's.

COURTNEY

You got it.

DOUG

She was really something.

COURTNEY

That's for sure. She pleaded guilty to second degree murder of her husband and she's been in prison ever since.

DOUG

And she has a daughter named Tiffany.

COURTNEY

Right again. It's no accident that Tiffany looks like a super model....

In fact, she was on her way to being bigger than Victoria as a model when the murder happened.

DOUG

That's all fascinating, but it doesn't make Tiffany a bad person.

It sounds like she's been the victim of tragic circumstances.

COURTNEY

Come on, Dad. Surely you remember the rumor that Victoria only pleaded guilty to stop the investigation into Tiffany's involvement in the murder?

Doug registers concern.

COURTNEY (CONT'D)

The scuttlebutt at the agency is that Tiffany is a major league head case who's been consorting with mobsters ever since.

Doug's expression reflects concern that shifts to puzzlement.

DOUG

But why would a sensational girl like her be doing something like that?

COURTNEY

A very good question... I don't want to bruise your ego, but why is a girl like her interested in you?

DOUG

Thanks a lot... but no offense taken... I've been thinking the same thing.

EXT. SANTA CRUZ - CITY HALL - HELICOPTER PAD

The helicopter lands and Courtney exits quickly. Doug and Tiffany climb out and walk in the opposite direction from Courtney. They stop and face one another.

TIFFANY

You seemed concerned after you spoke to Courtney.

DOUG

She felt she should update me on your family history.

TIFFANY

And the sordid rumors about me, no doubt.

DOUG

She was just concerned about me.

TIFFANY

I understand. I should've talked to you about it, but it's not something I'm anxious to discuss.

All I can say is that things are not at all the way they seem...

I loved my father the way Courtney loves you.

Doug takes her hand.

DOUG

It's okay. We can talk about it when you're ready.

Tiffany smiles softly and they hug briefly. Tiffany climbs back into the helicopter and closes the door. Doug smiles and gives her a thumbs up as she restarts the rotor. Doug joins Courtney and they watch the chopper take off.

COURTNEY

I hope you know what you're doing.
She's a very dangerous lady.

DOUG

My words exactly.

The helicopter disappears into the night.

EXT. DOUG'S HOUSEBOAT - DAY

Courtney wears a bikini as she suns on a lounge chair on the rear deck. Doug appears from the cabin and takes a seat next to her with a beer in hand.

DOUG

What were you doing in New York?

Courtney reacts with apprehension.

COURTNEY

There's no easy way to tell you
this.

I've accepted a contract offer from
the Chase Modeling Agency in New
York.

DOUG

You can't be serious. What about
your education?

COURTNEY

I'm transferring to NYU.

Doug is stunned.

COURTNEY (CONT'D)

I'm sorry, Daddy, but I really
think it'll be the best thing for
both of us.

Mom's been gone for over a year and
you'll never get serious about your
own life if I keep coming down here
every other weekend.

DOUG

I appreciate your concern, but I
have no business in a serious
relationship with a woman.

(MORE)

DOUG (CONT'D)

I just met Tiffany and my only interest in her is as a friend.

COURTNEY

Please don't talk that way on my account.

Courtney's eyes moisten as she sits beside Doug and embraces him.

COURTNEY (CONT'D)

Daddy, I loved mother, but there's no excuse for what she did to us.

Her death was horrible, but it wasn't your fault. She's let us both down and there's no reason to blame yourself.

Doug reflects on her words for several moments.

COURTNEY (CONT'D)

Have I ever told you how proud I am that you're my father?

How much I love what you did for all those people on 9/11 and for our country in Iraq and Afghanistan?

You always made me feel loved and nobody deserves to be happy more than you.

Please give yourself a chance.

Doug is clearly moved by her words. He struggles to control his emotions. They embrace each other in a very poignant way.

EXT. CHANCELLOR MANSION - HOT TUB

Aaron sits in the churning hot tub with an unlit cigar in his mouth and his eyes closed. Beautiful instrumental music plays as Tiffany enters the area wearing a bathing suit. Tiffany slides into the hot tub across from Aaron.

AARON

How are you progressing with your assignment?

TIFFANY

I've been delayed by his daughter's visit but she's leaving today.

AARON

Good. He got the geological reports today and he has to complete the alterations in time for Wednesday's City Council meeting.

Aaron takes a drink of red wine.

AARON (CONT'D)

Be sure to tell him the terrible things I will do to you if he doesn't deliver...

Aaron lights his cigar and takes a drag.

If that doesn't do the trick, tell him we'll pay a visit to Courtney that will not end well.

Tiffany fights off her revulsion.

TIFFANY

Will do.

INT. SAN FRANCISCO INTERNATIONAL AIRPORT

Doug and Courtney embrace as people load onto the plane.

COURTNEY

I'll be on an assignment down in LA for the next several weeks.

I'm staying at the Regis. I'll stop by on my way back to New York...

Please be careful.

DOUG

I love you, Baby.

Courtney pulls away and disappears into the jetway.

INT. CITY HALL - STAN'S OFFICE - DAY

Stan stands behind his desk and stares out one of the large windows that make up two sides of the corner office. Doug enters the room and closes the door behind him.

DOUG

We've got a huge problem. Fred's says that most of the Paradise Pointe property should be a Class 1 earthquake zone.

STAN

What does that mean?

DOUG

It means that there's a high probability that a moderate to severe earthquake will occur within the next 10 years.

Any property that falls within a Class 1 zone is ineligible for a building permit under city ordinances.

Stan's eyes flash with terror.

STAN

How the hell could this have happened? Wasn't there an earlier report?

DOUG

There was a study done as part of the initial review of the project's development potential.

The city gave its preliminary approval based on that report.

STAN

So why's Fred's report so different?

DOUG

The city used an outside consulting firm to do the study. Fred believes that it may have been doctored to cover up these problems.

The deception would have worked if we hadn't forced a full review.

STAN

Wonderful! The city gave a tentative approval to the unions based on a bogus geologic report.

(MORE)

STAN (CONT'D)

If the city denies the permit now,
the unions will sue our ass for
\$200 million.

Stan walks over to the window and ponders for a few moments
in great distress.

STAN (CONT'D)

We need to talk. Let's go take a
sail.

EXT. STAN'S 60 FOOT SAILBOAT - DAY

Stan mans the helm and Doug stands next to him as they cruise
through the harbor. Doug grows increasingly distressed as
Stan speaks.

DOUG

Damn, Stan! This is as bad as it
gets.

STAN

No, it gets worse. I've also had
several threatening phone calls
from people who own large Nevada
casinos.

They want gambling killed in
California and their threats are
every bit as bad as make
Constantine's.

DOUG

Constantine? Not Aaron
Constantine?

STAN

Why? Do you know the guy?

DOUG

Yeah. Jalen's been looking all over
for him.

STAN

Jalen?

DOUG

Yeah, Jalen Walker.

STAN

What're you talking about? He's
been dead for months.

DOUG

He was faking it. The whole thing was a cover to let Jalen track down Constantine without legal restrictions.

STAN

But why Constantine?

DOUG

He's the guy who murdered Jalen's little brother and countless other cops and prosecutors.

STAN

I can believe it... He makes the Taliban look like girl scouts.

He's the most evil son-of-a-bitch you can imagine.

Doug reflects for several moments.

DOUG

I need to talk to Jalen.

STAN

What for?

DOUG

He's put our old unit back together and we'll need all of them to take this guy down.

STAN

Not likely. I've done some checking on him. He has a personal army and a global network.

DOUG

Let me talk to Jalen.

INT. DOUG'S HOUSEBOAT - BEDROOM - NIGHT

Doug sits on the bed with his laptop. He pages through data on the Taylor murder case. He stops at a picture of Tiffany and focuses on her face as he reflects. He presses enter and the adjacent printer activates.

LATER

Doug flips off the light and the moon light illuminates him as he removes his clothes. He collapses face down onto the bed.

LATER

The silhouette of a beautiful woman appears in the small hallway adjacent to the room. The figure moves into the room and the view shifts to Doug as he sleeps on the bed.

A series of large scars across Doug's back become visible.

Tiffany is moved by the severity of the wounds that must have caused them. Tiffany remains transfixed on the scars as she carefully lies on the bed beside Doug.

Doug continues to sleep as Tiffany softly traces the scars with her fingers.

LATER

Tiffany sleeps with her arm draped across Doug's chest. His eyes open slowly and he focuses on Tiffany's delicate fingers.

Doug smiles as he savors the beauty of her contours in the soft moonlight. He turns on his side to face her and focuses on her face as she sleeps and her hair blows with the breeze. Tiffany opens her eyes and smiles.

DOUG

What're you up to this time?

TIFFANY

Just thought you might like some company.

Tiffany sits up and crosses her legs.

TIFFANY (CONT'D)

Do you mind me asking what happened to your back?

DOUG

Souvenirs from Afghanistan.

TIFFANY

Can you tell me about it?

DOUG

Only if you're sure you won't doze off.

She smiles and nods.

DOUG (CONT'D)

I was on a search and rescue team near Jalalabad. It was the day before Stan and Jalen and I were suppose to ship out for the States.

We got word that two of our guys were down behind enemy lines and I volunteered us for the mission.

Stan was more than a little unhappy about it.

FLASHBACK:

EXT. A DESERT IN AFGHANISTAN - NIGHT

A military helicopter descends toward two fliers who are lying on the ground near their downed Apache helicopter. Machine-gun fire strikes the chopper.

DOUG (V.O.)

Our chopper was descending when a rocket severed its tail.

The chopper fell into a group of palm trees that broke the fall.

It slipped all the way to the ground and came to a stop.

I heard Stan screaming because his foot was stuck.

(a pause)

I don't remember the details, but Stan and Jalen were trapped in the wreckage and somehow I managed to pull them out just before the chopper exploded.

I got hit in the back with shrapnel from the explosion and blacked out.

END FLASHBACK

INT. DOUG'S HOUSEBOAT - BEDROOM

Tiffany lies on her side beside Doug.

DOUG

I didn't wake up for ten days.

The pilots had carried me back to base with cover from Stan and Jalen. Stan says Jalen must have killed a fifty Taliban on the way back.

Tiffany's eyes are moist as she strokes his chest affectionately.

DOUG (CONT'D)

Hey, no reason to be upset... Shit happens.

TIFFANY

Yes it does...

Tiffany wipes her eyes.

TIFFANY (CONT'D)

Mind if I stay awhile?

DOUG

If you promise to behave yourself.

Tiffany playfully stands up on the bed.

TIFFANY

Can't promise that. Guess I'll have to go.

Doug smiles and pulls her down next to him. They embrace and gaze at one another as Doug gently traces the silhouette of her body with his fingers.

Tiffany is moved by the tenderness of his touch and the warmth of his demeanor.

They kiss several long moments and then gaze at one another. It is clear that a connection has been made between them that is more spiritual than sensual.

LATER

Tiffany lies in Doug's arms. Her expression is serene sadness.

TIFFANY

I need to talk to you about something.

DOUG

Yes, the building permits.

TIFFANY

He will not take no for an answer.

You and me and Courtney will all die if you do not get the approvals.

DOUG

Yes, I suspected as much and I have a plan to deal with Aaron.

TIFFANY

Doug, I admire your courage, but there is nothing you or anyone else can do to deal with Aaron.

DOUG

Tiffany, I understand why you feel that way, but it must be obvious to you that we will all be dead if we do not try to stop him...

I have dealt with worse situations than Aaron Constantine.

They embrace and it is obvious from her expression that her dilemma has become unbearable.

DOUG (CONT'D)

Just tell Aaron I will deliver the permits, and trust me, okay?

Tiffany nods in distress.

INT. CHANCELLOR MANSION - MASTER BEDROOM - NIGHT

Aaron watches Tiffany's mood as she changes clothes.

AARON

How did your adventure go with Winslow?

TIFFANY

I did what I had to do. He says he will deliver the permits.

AARON

Yes, but I'm a little worried about you, Tiffany.

Are you sure he hasn't gotten to you with his horse shit honor code routine?

Tiffany removes the cigar from Aaron's mouth, puts her arms around his neck and climbs onto his lap.

TIFFANY

We have a deal and I'm not about to screw it up.

AARON

Yes, we have a deal, but you may not like the conditions.

TIFFANY

What conditions?

AARON

First we have to secure the permits from Winslow and then he has to be terminated.

TIFFANY

Why?

AARON

He's much too dangerous to leave alive. The last thing I need is a Navy Seal hero type screwing everything up.

Tiffany's expression briefly reflects her anguish.

AARON (CONT'D)

More importantly, I need confirmation of your commitment to me.

If you're willing to pull the trigger on Winslow, I'll arrange for your mother's release.

She'll have to be restricted to life here at the compound, but you could live together down at Serenity House.

It can stay that way as long as you both maintain a positive attitude.

Tiffany turns around quickly and puts her arms around Aaron's neck but he cannot see her eyes. Her expression reflects her distress but her voice seems sincere.

TIFFANY

Thank you.

AARON

There is something else to consider. I never cared about a woman before, but there's no denying my affection for you.

I can't take back the things I've done, but I can change things for the future.

(a pause)

I conceived of this place as a way for me to leave the dark side of my life behind and that's why these permits are so important. If you're willing to do this thing, I'm prepared to shut down all of my illegal operations and we can build this place together.

(a pause)

But first I have to know the strength of your loyalty to me.

There's no other way.

INT. CHANCELLOR MANSION - AARON'S SHOWER

Tiffany scrubs herself vigorously under the flowing shower head with an expression of terrible anguish on her face. She slides down to her knees and cries as the water continues to spray over her.

INT. DOUG'S EXPEDITION

Doug drives down a canyon road. He looks in his rearview mirror and notices a black limousine following behind him. He accelerates to a high rate of speed and the limo speeds up as well.

Doug rounds a curve and the road is blocked by a white limo. Doug eases to a stop. JERRY STARKS, 41, climbs out of the limo ahead and walks up to Doug's window.

Jerry, is a large man with blond hair and a heavy mustache. Doug rolls his window down and Jerry points a gun at him.

JERRY

Get out and proceed to the limo up ahead. Now!

EXT. CANYON ROAD

Doug climbs out of his Expedition. Walks to the white limo and disappears inside. Jerry climbs into Doug's Expedition and all three vehicles pull away.

INT. WHITE LIMO

Nick sits in the rear seat of the limo which is sealed off from the forward compartment. Doug sits across from Nick with the stoic expression on his face that he mastered in basic training.

NICK

Mr. war hero. I'm sure your buddy, Stan, filled you in on the situation so our conversation can be short.

(a pause)

You're gonna' obtain approval for our building permits at Wednesday's Council meeting.

(a pause)

If you do, you can become our new Assistant Project Manager and live happily ever after with your darling, Tiffany.

(a pause)

If you don't, you, Courtney, and Tiffany will all be shark shit by Thursday morning.

(a pause)

You'd be amazed what a blow torch can do to a human body.

Nick leans toward Doug for emphasis.

NICK (CONT'D)

And you better forget your Navy Seal bullshit!

Do as you're told or I'll personally fuck you up just like I did your buddy, Walker!

Doug remains calm but reflects surprise.

NICK (CONT'D)

Yeah, I saw you give the eulogy at his funeral and we know all about your pathetic life.

Afghanistan War hero drives his wife to suicide and becomes an emotional cripple who falls in love with a hooker!

It's a real tear jerker!

Doug's expression doesn't change and Nick smirks.

NICK (CONT'D)

I guess it's pointless to mind fuck a dimwitted head case like you.

Nick pulls a gold case from the vest pocket of his jacket and removes a cigarette.

NICK (CONT'D)

Well, after your little encounter last night, I know your ass is mine.

Tiffany will be under my close personal supervision until we have the permits in hand.

Nick motions for the driver to pull over and lights the cigarette.

NICK (CONT'D)

I can certainly understand why you don't give a damn about your own worthless life.

Nick takes a drag.

NICK (CONT'D)

But that's no reason to get two more women killed that you profess to care about.

EXT. CANYON ROAD

The car rolls to a stop and Doug climbs out. Doug shuts the door and stands in stunned silence as the two limos and his Expedition speed away.

Doug closes his eyes and breathes heavily as he collects his thoughts. He removes a cellular phone from his jacket and dials.

DOUG

Come on, Jalen. Be there...

I found your boy Constantine, but I'm under surveillance, and there's some heavy shit going on.

Meet me at my houseboat out in the cove. Access through the diving hatch. They've got my place bugged so bring detection.

Doug stuffs the phone back in his jacket jogs up the highway. His demeanor shifts to raging determination as he accelerates his pace.

EXT. DOCK AT THE COVE - DUSK

Doug jogs down the dock and climbs aboard the houseboat. He walks to the helm and starts the engine. The boat pulls away from the dock and moves toward the middle of the large cove.

INT. JERRY'S CAR - DUSK

Jerry watches as Doug's houseboat pulls away from the dock.

INTERCUT AS NECESSARY:

JERRY

He's pissed, but he made good time.

He's taking the boat out to the center of the cove.

NICK

Are Perez and Phillips in place?

JERRY

Yeah. One on each side of the cove.

NICK

Okay. Don't lose his ass if you value yours.

INT. DOUG'S HOUSEBOAT - BEDROOM - NIGHT

Doug sits at his desk and reads through the copies of the newspaper material on the Taylor murder case. Jalen silently appears behind him. He removes a detection device, flips it on and views the monitor.

Jalen holds up four fingers, removes a small box from the waterproof case. Removes a bug from a lamp and places it into the small box. He leaves the room with Doug close behind.

BEDROOM

Jalen closes the windows and removes a bug from under the end table beside the bed. He puts the bug in the box and closes it.

JALEN

We're clear now.

DOUG

I thought you said four?

JALEN

The other two are on the outside decks and you've got a bigger problem.

Jalen moves down the hall toward the stern. Doug follows close behind.

ENGINE ROOM

Jalen leads Doug into the room and removes the engine cover. Jalen drops to his knees and looks underneath the deck. Doug kneels next to him and they both focus on a large bomb with a detonator mechanism on it.

JALEN

Jesus! They're not planning to leave a trace of your ass.

They've got enough C-4 here to sink a battleship.

DOUG

Can you defuse it?

JALEN

Yeah, but it's got a sensor on it that'll alert'em if it's disconnected.

DOUG

Great.

LATER - BEDROOM

Doug leads Jalen back into the bedroom and they take a seat in two chairs in one corner.

JALEN

What's the situation?

DOUG

It can't get much worse.

LATER

Doug and Jalen remain seated on chairs in one corner of the room.

DOUG

They're gonna' kill us either way
so we've only got til' Wednesday.

JALEN

Try to relax. We'll get you and
Courtney to safety until we resolve
this thing.

DOUG

It's not gonna' be that simple.
There's another girl involved and
they've got her.

They'll kill her if Courtney and I
disappear.

JALEN

It certainly sounds like Aaron's
M.O. Who's the girl?

DOUG

A friend of mine.

Jalen rolls his eyes.

JALEN

Friend? You didn't let a sweet
young thing get into your head, did
you?

Now is no time to let your pecker
do the thinking.

DOUG

It doesn't matter. I can't let'em
kill her.

JALEN

And you're prepared to risk
Courtney's life to save hers?

DOUG

No. I was hoping we could figure a
way to save both of them at the
same time... Or are you too old
for multi-tasking on missions?

Jalen gives Doug a "fuck you" look.

JALEN

Okay, we'll give it a shot. So
what's the big secret about the
girl's name?

DOUG

That's the hard part, Jalen. You're
gonna' think I've lost my mind, but
please hear me out.

Her name is Tiffany Taylor.

Jalen closes his eyes and rolls his head back on his
shoulders.

JALEN

You can't be serious. She's been
Aaron's main squeeze for years.

Doug is upset by the revelation. Jalen winces as he notes
Doug's reaction.

JALEN (CONT'D)

Sorry man. I guess I should've been
more tactful.

Jalen leans forward with his elbows on his knees as Doug
collects himself.

JALEN (CONT'D)

Well, I certainly understand where
you're coming from. They don't come
any better looking than Tiffany
Taylor.

DOUG

But she's so much more than that,
Jalen.

(MORE)

DOUG (CONT'D)

Her bio reads like the all American girl until her father died.

(a pause)

Hell, she was a top model and graduated at the top of her law school class the day he was murdered.

How does a girl like her wind up with a monster like Aaron?

Jalen reflects for several moments.

JALEN

I don't know. She latched onto Aaron right after her dad died.

DOUG

It doesn't make any sense.

Jalen ponders intensely until he has a revelation.

JALEN

That sorry son-of-a-bitch! Aaron must have set up the whole thing!

DOUG

What do you mean?

JALEN

Tony Taylor was the top Federal drug enforcement prosecutor in LA.

He may've been gettin' close to an indictment on Aaron, so Aaron had him taken out and framed Victoria for the murder.

DOUG

But why would Victoria confess?

Jalen reflects for several moments more.

JALEN

To protect Tiffany. It's the only logical reason.

A light goes on in Doug's brain.

DOUG

And Tiffany hooks up with Aaron to protect her mother.

(MORE)

DOUG (CONT'D)
The lousy bastard's been
blackmailing her for sex!

Doug is stunned with anguish. Jalen shakes his head, closes his eyes in disgust.

JALEN
This all sounds just like the sorry
SOB!

DOUG
We have to get her outta' there
before we hit the place.

JALEN
Yeah, but if we're right, she's not
gonna' leave unless we can figure a
way to spring her mother, too.

DOUG
Any idea where Victoria is?

JALEN
I'll check it out, but you realize
this is gonna make the final
assault more difficult.

Aaron will go security crazy if we
pull it off.

DOUG
That's why it'll have to appear
like it's a one man operation.

Jalen chortles.

JALEN
You always had more balls than
brains, Winslow.

What sort of security do they have
at this development?

DOUG
The main compound must have twenty
five heavily armed men that I could
see.

JALEN
Twenty five to one odds. That
sounds like a winner.

DOUG

I said look like a one man operation. I'm counting on you to back me up.

JALEN

Well, that evens the odds, but it'll still be tough.

DOUG

Give me a break. We'll be fine if you're only half as tough as your bullshit.

JALEN

Have you worked out a tactical plan?

Doug motions for Jalen to join him at the window. Doug points to the shoreline on the northwest end of the cove.

DOUG

There's an abandoned dock just around the point. Can you meet me there with a boat at 19:30 tomorrow?

JALEN

Yeah, what then?

DOUG

I know the Paradise Pointe layout.

Tiffany stays in a room above the stables which are located in one corner of the compound.

The main problem will be scaling the electrical fence.

JALEN

We can handle that, but she may not even be there when you arrive.

DOUG

That's a chance I've gotta' take.

My guess is he keeps her locked up at the compound until the permits are approved.

Jalen reaches into the waterproof bag, pulls out a phone and hands it to Doug.

JALEN

Keep the phone with you at all times. Base monitors the phone location and the line 24 hours a day and they can patch you through to me. Where's Courtney?

DOUG

Down in LA on a modeling assignment. She's staying at the Regis.

JALEN

Okay, we'll pick her up.

Jalen stands up and hands Doug the small box.

JALEN (CONT'D)

Replace the bugs exactly where we found them. I'll round up some of the guys and we'll recon the development tomorrow morning.

We rendezvous at 19:30.

They shake hands.

DOUG

Thanks, Buddy.

EXT. THE COVE - NIGHT

Doug's head pops up out of the water and he surveys the dock. He spots the boat and waves at Jalen and Jim Jackson. Jim fires up the boat and cruises over to pick up Doug.

INT. MOTOR BOAT (MOVING)

The boat makes almost no sound as it cuts through the water. Jim operates the boat as it reaches Doug and slows to a stop. Jalen helps Doug into the boat and they ease away.

Jalen helps Doug out of his tanks and wet suit. He hands Doug a black uniform, boots, socks and a bulletproof vest.

Doug pulls on the gear as Jalen removes a headset from his backpack and puts it on. He hands a second headset to Doug and he pulls it on. Jalen hands Doug a small box.

JALEN

There's homing transmitters in here for you and the girl.

(MORE)

JALEN (CONT'D)
Attach it to the girl's watch and
tell her not to take it off.

EXT. PARADISE POINTE - SOUTH BEACH - NIGHT

The boat beaches and Jalen and Doug pile out. They give the boat a shove. Jim drives it quietly away through the surf. Jalen and Doug rush over to the base of the cliff and climb up the face.

BLUFF - TOP

Doug helps Jalen over the top of the ledge and they work their way toward the mansion lights in the distance.

FOREST

Jalen and Doug move quickly through the wooded area toward the compound wall. They both kneel in a group of bushes next to the wall and look up at the four foot high electrical fence on top of the ten foot high stucco wall.

Jalen removes two connectors from his backpack and wraps them around Doug's neck. Doug pulls on special gloves as Jalen braces himself against the wall. Jalen folds his hands together and lifts Doug up.

Doug places a connector at two points on the power wire at the base of the fence. He jumps back to the ground and they check the meter. They whisper as they speak.

JALEN
(Whispering)
Damn! It'll fry your ass. I'll try
to drop the current level.

Jalen turns the knob and the current level drops on the meter.

JALEN (CONT'D)
(Whispering)
I can't turn it all the way off or
it would trip the alarm.

You may get a bump but it should be
okay with the gloves and those
rubber boots.

Jalen braces himself against the wall and lifts Doug up.

Doug tests the current on the fence with his glove and it jolts him slightly. He grits his teeth and grabs the wire again with both hands as Jalen lifts him higher. Doug quickly scrambles up and over the fence.

COMPOUND

SERIES OF SHOTS:

Doug briefly balances himself on the top of the wall and then jumps to the ground below. He removes the gloves and hides them nearby. Doug pulls his pistol, screws on a silencer and works his way toward the stables.

He spots the loft and breathes a sigh of relief as he notices the light is on. Several horses are standing in a large corral beside the barn. Doug hides behind one of them as he moves toward the stable.

INT. STABLES

Doug hides inside a stall as two armed GUARDS pass nearby.

He looks through an empty knothole at the main compound where he spots eight armed GUARDS stationed at various points around the area.

Doug carefully moves between the stalls toward the stairs at the end of the corridor. He starts to tiptoe up the steps as the door opens above. Joe Ranson appears and backs out of the door. Doug vanishes into darkness.

TIFFANY

I'm going to shower.

JOE

Okay. Just be ready by 9:00.

Joe closes the door and bounds down the empty staircase.

INT. STABLE LOFT - BATHROOM

Tiffany opens the bathroom door and turns on the shower. She peels off her clothes and drops them to the floor. She steps into the shower and closes the curtain.

LIVING AREA

Doug enters the loft, drops to his knees and quickly moves into the bathroom.

BATHROOM

Doug winces and sticks his head into the shower. They whisper as they speak.

DOUG
Tiffany, don't scream.

Tiffany screams briefly but quickly muffles it with her hand.

TIFFANY
Are you crazy?!!

She pushes the door shut and turns on the shower radio.

DOUG
I'm sorry, but there was no other way.

TIFFANY
No other way to what?

DOUG
To save your life.

TIFFANY
What are you talking about?

DOUG
Aaron has threatened to kill you, me and Courtney if Council doesn't approve the permits by Wednesday.

TIFFANY
So get the permits approved.

DOUG
It wouldn't make any difference if I could. They're gonna' kill us anyway.

We have to get you outta' here before I can get Courtney to safety.

A knot swells in her throat.

TIFFANY
I appreciate your concern and your courage in coming here, but my situation is impossible.

You have to take Courtney and get as far away from here as you can.

DOUG

Tiffany, I know all about Aaron and how he's been blackmailing you and your mother.

Tiffany reflects both her surprise and embarrassment.

DOUG (CONT'D)

It's okay. I know you didn't have any other choice... But now you've finally got a chance to stop these assholes.

TIFFANY

It won't work, Doug. These people are ruthless animals.

How can you possibly hope to stop them?

DOUG

I have powerful friends who have a score to settle with Aaron.

They've already destroyed several of Aaron's operations over the last year.

Tiffany's eyes brighten.

TIFFANY

They're the guys who've been driving Aaron insane?

Doug nods and she considers the revelation.

TIFFANY (CONT'D)

But how could we deal with Mother?

DOUG

We know she's in Fresno and we're set up to rescue her first thing in the morning.

TIFFANY

How?

DOUG

We're planning a chopper extraction, and I'll explain the details, but we have to get moving.

Please trust me.

Tiffany's mind races as Doug grabs the watch from the counter, removes the transmitter from the box and places it on the watch. Tiffany notices the time on the watch as she pulls it on.

TIFFANY

Oh my God, I'm late!

The sound of heavy steps can be heard on the stairs. Tiffany pulls the bathroom door shut and frantically dries off. Doug steps into the shower and closes the curtain as Tiffany freaks out in desperation over her predicament.

DOUG

Calm down.

LIVING AREA

Joe enters the room and trudges toward the bathroom.

JOE

Tiffany! What's the hold up? I told you not to be late.

TIFFANY

I cut myself shaving my leg. I'm almost ready. I'll be out in just a second.

Joe notices muddy boot prints on the floor by the door. He pulls his pistol and tries to open the door, but it's locked. Joe kicks the door open and the force of door knocks Tiffany against the far wall of the bathroom.

BATHROOM

Joe bolts into the room and fires twice into the shower. Doug blasts him in the forehead with a silenced round. Blood splatters all over the mirror and wall behind Joe and he collapses to the floor.

Tiffany is horrified as Doug grabs her by the arm and pulls her into the living area.

LIVING AREA

Doug shakes Tiffany by her upper arms.

DOUG

Is there an attic access?

Tiffany leads him into the large closet and points to the ceiling as alarms sound in the compound.

EXT. FOREST

Jalen winces as he hears the alarm blaring inside the compound. He flips his headset to another frequency.

JALEN

Base. Get word to Doc to pick up
Courtney immediately!

He dials the frequency back on his headset and places a charge on the compound wall.

COMPOUND

A dozen armed GUARDS converge on the stables.

CLOSET

Doug stands on a chair below the attic access in the closet. He tosses his and Joe's weapons into the attic and leaps up through the opening. He struggles to climb into the attic, but makes it.

DOUG

Move the chair back.

Tiffany tosses a pair of tennis shoes up to Doug, moves the chair into the bedroom and returns to the closet. Doug reaches down for her through the attic access. She hesitates, but eventually reaches up for his hand.

Doug jerks Tiffany up and through the opening as guards burst through the door to the loft.

LIVING AREA

DAN WILLIAMS, 34, leads the group which fans out in the room with their weapons ready to fire. Dan notices Joe in a bloody heap on the bathroom floor and hurries over to examine him. Dan speaks into his radio.

DAN

Somebody capped Joe in the loft.

INT. CHANCELLOR MANSION - NICK'S OFFICE

Nick stands at his desk and listens on the intercom.

NICK
Winslow! Find them!

Nick clicks off the intercom and moves toward the closet.

NICK (CONT'D)
Sal!

Sal rushes into the room.

NICK (CONT'D)
I want Victoria and the Winslow
girl terminated immediately.

Tell Rollo to get his fat ass
activated with the rest of his
guys!

And don't contact Aaron!

Nick hurries from the closet with an automatic weapon in hand
and exits the room.

INT. STABLE LOFT - ATTIC

Doug and Tiffany are surrounded by bales of hay as they
whisper. Doug flips a switch on his headset as Tiffany pulls
on her tennis shoes.

INTERCUT AS NECESSARY:

DOUG
I've got Tiffany, but we've got a
dead asshole in her loft. Are you
moving on Courtney?

JALEN
10-4. What's your situation?

DOUG
We made it to the hay loft. Let's
go with Plan B.

JALEN
10-4. Keep your line open.

DOUG
10-4.

Doug removes his pack and his bulletproof vest. He yanks off his shirt and hands it to Tiffany. Tiffany pulls on the shirt and Doug helps her into the bulletproof vest.

Doug removes another pistol from his pack, screws on a silencer, engages it and hands it to Tiffany. Tiffany stares at the weapon and at Doug as he removes an explosive charge from his pack and sets the timer.

Tiffany hesitates, but then leads the way as they move through the bales of hay. The alarms are spooking the horses into a frenzy in their stalls below.

EXT. COMPOUND

SERIES OF SHOTS:

Several GUARDS turn out the horses from the stable and the horses gallop away. A large group of MEN patrol between the stable and the compound wall where Doug had entered.

Nick follows behind a group of eight GUARDS as they move into the stable. Suddenly, the front office portion of the barn erupts into a massive fireball!

The force of the blast knocks Nick on his back near the main gate to the stables and sends the horses surging toward him! Nick is stunned as he focuses on the approaching horses. He scrambles out of the way at the last possible moment.

Nick collects himself and rushes toward the compound wall area where many of the guards have taken refuge. As he approaches the compound wall, it explodes! The blast lifts Nick off his feet and hurls him backward onto the ground.

Tiffany and Doug bolt toward the hole in the compound wall. A helicopter suddenly appears and shines a spotlight on the hole. The helicopter opens fire on the area outside the hole and shreds the surrounding trees.

EXT. FOREST

Jalen opens fire on the chopper and it pulls away. A second chopper fires on Jalen and he is forced to haul ass with the gunfire from the chopper in hot pursuit!

COMPOUND

Doug and Tiffany run back into the stables.

TIFFANY

I've got another idea.

They turn and race out the other side of the barn toward the trees in the distance.

LATER

Nick rolls over and sits up with difficulty. He surveys the destruction around him and spots Doug and Tiffany as they disappear into the trees in the distance.

Nick struggles to his feet and motions for four GUARDS to follow him. They all move toward the mansion.

SERENITY HOUSE - FOREST

Doug pulls Tiffany by the hand as they run down a heavily wooded pathway. Two helicopters appear overhead and start to search with spotlights. Doug and Tiffany weave back and forth as they avoid the spotlights.

SERENITY HOUSE - YARD

The choppers continue to search the area with spotlights as the voices of men in the distance can be heard. Doug and Tiffany reach the trees near Serenity House and she points to a small building nearby.

TIFFANY

There's an elevator in that building. It goes down to a series of caves below.

There's supposed to be an exit to the beach from one of the caves.

DOUG

Supposed to be?

TIFFANY

It's our only shot.

They wait for an opening between the searchlights and run for the small building.

INT. SMALL BUILDING

Doug leads Tiffany through the door and shuts it as she presses the elevator button. The doors open, they step inside and the doors close.

INT. ELEVATOR

Doug and Tiffany wait anxiously as the elevator descends.

TIFFANY

Jack Chancellor used the caves and
this elevator as his access to
Serenity House.

The elevator stops and the doors open.

INT. CAVE

Nick and four GUARDS stand near the elevator with their automatic weapons prepared to fire.

NICK

Drop'em or die!

Doug and Tiffany drop their weapons on the floor and two of the guards put plastic cuffs on their wrists behind their back.

They push them back into the elevator and Nick joins them inside. The doors close.

INT. ELEVATOR

Nick slaps Tiffany senseless and she collapses to the floor unconscious. Nick seethes as he hits Doug in the face with a crushing blow that knocks Doug to his knees.

NICK

Big mistake! You're only gonna'
live long enough to tell me who
helped you with this little
operation.

Nick jerks the headset off of Doug's head, smashes it on the floor and forcefully knees Doug in the face.

EXT. - PARADISE POINTE - FOREST

Jalen has been listening and he bolts off into the darkness.

INT. LOS ANGELES - REGIS HOTEL - HALLWAY - NIGHT

Doc McIntosh and Ron Wilson rush down the hallway. They stop at room number 2756 and Doc knock on the door.

COURTNEY (O.S.)

Who is it?

DOC

Doc and Ron. Doug sent us to protect you.

The door opens. They disappear inside and close the door.

INT. ROOM 2756

The balcony doors are open. Courtney is alarmed.

COURTNEY

What's going on? Is Dad okay?

DOC

We don't know for sure, but we've got to get you outta' here.

RON

Let's go!

Ron picks up her bag and they start for the door. The sound of footsteps rapidly approaching can be heard outside the door.

Doc turns out the light and points for Courtney to go into the bathroom nearby. Doc and Ron quickly position themselves behind an upright dresser on one side of the door and an armoire on the other.

INT. HOTEL - HALLWAY

Marco Constantine and MAX MASON, 35, stop outside the room and draw their guns. Max kicks the door open with a forceful blow and they race inside.

INT. ROOM 2756

Doc knocks the gun out of Marco's hand as Ron cold cocks Max with a blow to his forehead. Doc pins Marco's arm behind his back, grabs his long hair from behind. He forcefully pushes Marco through the open balcony doors and over the railing.

EXT. HOTEL

Marco screams as he spins and crashes into the pavement below. Max's lifeless body follows close behind.

INT. SERENITY HOUSE - MASTER BEDROOM - NIGHT

Doug is tied to a chair and his face is grotesquely bloody. Nick smashes Doug's face with a devastating blow from his gloved fist that causes the chair to tumble over backward and crash to the floor.

Nick removes the glove from his hand and tosses it aside as he glares at Doug's lifeless body. Tiffany lies on the bed unconscious with her hands tied together on the headboard and her bare feet tied to the footboard.

Nick places smelling salts under her nose and she slowly awakens. Tiffany looks up at Nick and struggles briefly against the ropes on her hands and feet as Nick smiles.

NICK

Your boy wouldn't talk so I guess
you'll have to.

Tiffany's eyes flare as she sees Doug.

TIFFANY

Brilliant idea, dipshit! We've
gone to all the trouble to set this
thing up and you decide to kill the
City Manager three days before the
permit hearing?

Who the hell's gonna' doctor the
geology now?

Nick reflects some concern as he lights a cigarette.

TIFFANY (CONT'D)

You a complete idiot! Not only
have you screwed up the permits,
but I was on to something a lot
bigger.

NICK

What're you talking about?

TIFFANY

His friends are the guys who've
been hitting Aaron's operations all
over the place, and he was ready to
lead me right to them!

(MORE)

TIFFANY (CONT'D)

All you had to do was have enough sense to talk to me before you beat his brains out.

Nick's concern grows.

TIFFANY (CONT'D)

Your macho crap with him the other day created this problem.

I had him in the palm of my hand and ready to do exactly what we wanted.

Now what do you suppose his people are gonna' do?

Nick is scared shitless.

NICK

That's total bullshit! Aaron will never buy it!

TIFFANY

The hell he won't! It's the truth!

Tiffany notices Doug as he moves slightly on the floor. Nick's hand starts to quiver and cigarette ashes spill all over the place. Nick's expression shifts from fear to anger as she continues to speak.

TIFFANY (CONT'D)

Aaron's gonna' wring your worthless neck as soon as he gets here!

Nick slaps Tiffany unconscious. Fear registers on his face as he tries to figure out what to do. Sal sticks his head through the door.

SAL

Aaron will be here in 30 minutes.

NICK

(Sarcastically)

Great. Did you tell him what happened?

SAL

No. I told him there had been a problem and that we needed to talk to him about it here.

NICK

Good. These two are gonna' have to disappear permanently.

Nick's expression grows more desperate as he starts to untie Tiffany's hands from the headboard. Sal walks into the room and unties her feet.

NICK (CONT'D)

We've got to get'em outta' here.

As soon as Tiffany is free, she springs up on the bed and flies through the air with her foot extended into Sal's face. Sal collapses to the floor unconscious as Nick rushes toward her.

Tiffany rolls onto her back and gives Nick a full kick to the groin. Nick buckles to his knees and holds his crotch.

Doug watches as Tiffany pummels Nick with a series of rapid fire kicks and jabs to his face. She finishes with a full spin and a violent kick to Nick's head. Nick collapses on his chest on the floor.

Tiffany rushes to Doug and starts to untie him.

DOUG

Where'd you learn to do that?

TIFFANY

Fifteen years of practice. Mom took it up for self defense after she was assaulted during her modeling days.

She insisted that I go along.

Tiffany finishes untying Doug and helps him to his feet.

TIFFANY (CONT'D)

Can you make it?

DOUG

I have to. Any weapons in here?

They look around briefly but a commotion can be heard coming from the den. Tiffany quickly opens the French doors and they disappear outside as a goon bursts into the room and through the French doors.

A series of kicks can be heard outside and the goon crashes backwards through the French doors and lands heavily on Nick's back just as Nick tries to get up on his knees.

EXT. SERENITY HOUSE

Tiffany snatches up the goon's gun and starts to go back inside but another GUARD opens fire on them and they are forced to flee.

INT. HELICOPTER - MOVING

Ted flies the chopper and Jalen sits in the co-pilot's seat viewing a monitor on the panel between them.

JALEN

They're approaching the ravine.
Take her down.

The chopper descends below tree top level and races along the roadway toward the ravine from the opposite side.

EXT. RAVINE

Tiffany leads Doug onto the bridge at a full run. Shots ring out from behind them as a limousine chases them. A GUARD hangs out of the side window and fires as they dodge the bullets.

Suddenly, a missile flare appears ahead of them. Doug and Tiffany dive to the ground and the rocket whistles by just above them and strikes the car behind them. The car detonates and flies over the railing into the ravine.

The helicopter appears ahead and sets down. Doug leads Tiffany to the chopper. They disappear inside and the helicopter takes off.

INT. CHOPPER

Doug and Tiffany are sprawled on their backs in exhaustion in the rear of the chopper. Jalen climbs back to join them and registers alarm as he sees Doug. Jalen opens a first aid cabinet nearby and goes to work on Doug's face.

JALEN

Jesus, what a mess! You're gonna'
need surgery to get your face back.
What happened?

DOUG

Nick had a party at my expense. Did
you get to Courtney in time?

JALEN

Yeah, but Aaron lost a couple more of his boys out a thirty story window.

Tiffany sits up and extends her hand to Jalen.

TIFFANY

Hi, I'm Tiffany.

JALEN

Please forgive me, Ma'am. I forgot my manners in all the confusion. My name is Jalen Walker.

TIFFANY

What's the status on my mom?

JALEN

We're makin' our move first thing in the morning.

Our guyys have worked out the routine at the site and we should be ready at sunrise.

Concern covers Tiffany's face.

JALEN (CONT'D)

Try not to worry. We're headed that way right now.

Doug puts his arm around Tiffany.

JALEN (CONT'D)

We would've moved sooner but we need you to convince her to come with us....

She's in lock down all night so it is unlikely they can get to her until morning.

Tiffany nods her understanding.

INT. FRESNO PRISON

Prison GUARD #1 talks on a pay phone.

GUARD #1

No problem. I'll take her out early tomorrow morning. Just make damn sure the cash is in the account!

Guard #1 hangs up and walks away.

INT. SERENITY HOUSE

Nick is slumped in a chair as he hangs up his cellphone in terror. Sal sits on the couch across from him and is concerned by his expression.

NICK

Marco and Max got tossed out of a high rise window while they were trying to grab the Winslow girl.

Aaron's knows about it and he's on his way.

SAL

Son-of-a-bitch! We're screwed!

They both jump to their feet and break for the front door as it suddenly swings open.

Nick and Sal back up nervously as DUSTY and JAKE RINKO, both 35, enter the room with their pistols drawn. Dusty and Jake are twins. They are both enormous, muscular men who wear dark suits.

Dusty puts the gun in his vest holster as Aaron walks in behind him dressed in a dark trench coat. Jake removes Aaron's topcoat and hands him a blackjack.

Aaron walks up to Nick who is terrified. Aaron's black eyes burn furiously as he strikes Nick across the face with a vicious blow from the blackjack.

Nick collapses to his hands and knees and Aaron violently kicks him in the gut and the chest several times. Nick rolls over onto his back and Aaron presses the tip of his shoe underneath Nick's chin and leans on him.

Nick tries to talk but cannot because he is choking. Aaron removes his foot from Nick's throat and walks over to Sal.

AARON

How could this happen, Sal? You're in charge of security.

Sal shakes but cannot speak. Aaron brutally beats Sal on the head with the blackjack until he drops to the floor motionless.

EXT. SERENITY HOUSE - REAR TERRACE - DAWN

A strong breeze blows through Aaron's hair as he sits alone on one of the chairs under the gazebo. His mood reflects his profound sadness as he removes his wallet and looks inside.

He focuses on a picture of Marco and struggles to control his emotions for several moments. He flips to a picture of Tiffany seated at the gazebo at sunset as she looks out over the ocean.

Aaron is briefly overcome with emotion but it quickly shifts to simmering anger as he removes the picture of Tiffany and tears it into small pieces.

Aaron stands up and walks to the edge of the cliff. He tosses the pieces of the picture into the breeze.

AARON

We'll play it your way.

INT. SERENITY HOUSE

Aaron storms into the den as Nick climbs to his feet.

AARON

It's fortunate for you that I love you like a brother. Don't ever let it happen again.

Nick nods.

AARON (CONT'D)

What's the situation on Victoria?

NICK

She's set up for a hit any moment now.

AARON

How many men did we lose?

NICK

Seventeen.

AARON

Shut down everything we've got on the West Coast and get all the men we have in here until this thing is stabilized.

Get Burkett's men out here from Chicago tonight.

Nick nods.

AARON (CONT'D)

I want this place secured and I don't care what it costs.

The whole organization is gonna' be here for the cornerstone setting next Saturday and we can't afford any problems.

NICK

We'll take care of it.

Aaron seethes as he reflects for several moments.

AARON

Pick up the Mayor's kids and bring'em here.

NICK

We can't. They've disappeared along with his wife.

Aaron boils with anger.

AARON

Then pick up the Mayor and we'll find out how much he values his balls!

Nick starts to leave, then stops and turns toward Aaron.

NICK

You should know that Tiffany claims that Winslow is tied into the group that has been hitting our drug operations.

Aaron's mind races for several moments.

AARON

That means they may be related to his old Seal Team. Get busy tracking them down.

NICK

That may not be necessary... The mayor was their commander and he may be able to give us a line on all of them.

AARON

Good thinking... I knew there must
be a reason to keep you alive...

Just make certain the mayor doesn't
slip through your fingers or you
will be a dead man.

EXT. FRESNO PRISON - DAWN

A group of women prisoners work in a large garden outside the main prison compound. Victoria picks corn and places it in a basket.

GUARD #1 stalks past the cornrows with his rifle on his shoulder. He spots Victoria at the end of a long cornrow with her back toward him.

He looks in all directions and smiles. He removes a hand sharpened spoon from his pocket and carefully works his way toward her down an adjacent row.

As he closes in, a helicopter appears overhead and Guard #1 stops to look up. Victoria also looks up as the chopper comes in from the direction of the sun.

INT. HELICOPTER

Jalen wears a black sock hat, a black bulletproof jacket and uniform. He surveys the garden with a targeting scope.

Guard #1 comes into view through the sniper rifle scope as he rushes toward Victoria from behind. Jalen pulls the trigger.

EXT. FRESNO PRISON

Guard #1's chest explodes from a silent round. His momentum causes him to collide with Victoria and knock her to the ground. Victoria screams as the helicopter descends rapidly to the area where she is located.

GUARD #2 raises his rifle and points it at the chopper as it hovers just above the ground. Jalen speaks on an intercom.

JALEN

Drop your weapon!

Guard #2 hesitates nervously and Jalen fires a burst from the chopper that shears off a swath of corn stalks near him. Guard #2 shudders with fear and drops the gun onto the ground.

Tiffany emerges from the chopper and races toward Victoria. Her face is covered with a ski mask. She reaches Victoria.

TIFFANY

Stay calm. We have to get you out
of here. Just head for the chopper.

Victoria nods and Tiffany points the gun in her back and nudges her toward the chopper. Tiffany follows Victoria as she runs up to the helicopter. They disappear inside and the chopper takes off.

A large group of GUARDS and vehicles can be seen racing toward them from the main compound.

INT. HELICOPTER - MOVING

Ted swings the chopper toward the onrushing guards as Jalen fires a long burst in front of them. They all turn and flee back toward the compound. Guard #2 picks up his rifle and fires, but the chopper speeds away.

Victoria sits next to Tiffany as she pulls off her mask. They both tearfully embrace as Jalen, Doug and Jim all move to the forward compartment. Victoria runs her hand across Tiffany's hair and her cuts and bruises.

VICTORIA

Baby, what happened to your face?

TIFFANY

Nick got a little rough.

Victoria's eyes flare at the mention of his name.

VICTORIA

But why aren't you in Europe?

TIFFANY

I never made it. I couldn't let
Aaron murder you.

Victoria processes the information with difficulty.

VICTORIA

So what've you been doing since
then?

Tiffany hesitates uncomfortably.

VICTORIA (CONT'D)

What's wrong?

Tiffany pauses for several long moments. A knot swells in her throat and tears start to run down her cheeks as she thinks about it. She tries to speak, but she cannot get the words out. Horror flushes over Victoria's face.

VICTORIA (CONT'D)

Aaron?

Tiffany nods. Tears flow from both of them as Victoria puts her arms around Tiffany.

EXT. SIERRA NEVADA MOUNTAINS - CAMP JUSTICE - DAY

A "Camp Justice" sign hangs above the main gate. The large, rustic main house is situated at the base of a dramatic mountain range.

The helicopter lands and Victoria, Tiffany, Jalen and Doug all pile out and head for the main house. Courtney rushes through the front door and embraces Doug. She is shocked to tears by the wounds on his face.

Doug consoles her and they all eventually disappear into the main house through the front door.

INT. CAMP JUSTICE - MAIN HOUSE

Tiffany and Victoria walk from the front door into the huge main room as Doug walks arm in arm with Courtney. They all admire the high, beamed ceiling and the huge fireplace. The rear windows frame the scenic lake behind the house.

VICTORIA

Jalen, this place is fabulous.
How'd you ever afford it?

JALEN

It's a fringe benefit of our
business, courtesy of Aaron
Constantine.

VICTORIA

Exactly what business are you in,
Jalen?

JALEN

We're in the scumbag remediation
business. We locate their drug
operations and exterminate'em.

DOUG

And conveniently accumulate a serious amount of cash in the process.

Jalen nods innocently.

TIFFANY

What do you do with the cash?

JALEN

We pay our expenses and donate the rest to the Justice Foundation.

VICTORIA

What's the Justice Foundation?

JALEN

It benefits the families of policemen and servicemen that have been killed in the line of duty.

DOUG

And along the way you manage to live pretty well.

JALEN

Yep. We take big risks and we enjoy ourselves when we can.

VICTORIA

You're a pretty unusual guy, Walker.

JALEN

Our work may be controversial, but we've busted more major drug operations in the last few months than the Feds and locals have in the last ten years. And we've busted 'em permanently.

INT. CHANCELLOR MANSION - AARON'S OFFICE

Aaron sits at his desk. Dusty and Jake sit on a couch nearby. There is a knock at the door.

AARON

Come in.

Nick and Sal walk into the room and close the door behind them.

NICK

Another problem. Somebody dropped into the Fresno Prison yard this morning in a chopper and grabbed Victoria before our guy could get to her.

Aaron leaps up.

AARON

Idiots! Can't you people do anything right?

NICK

Hold on. Most of the new men are here and we've made some progress with the Mayor.

SAL

Yeah. He decided he'd rather spill his guts than lose his nuts.

They all laugh.

NICK

As we thought, a group of Winslow's Seal Team buddies are the ones who've been hitting our operations. They organized after Walker's death. We've got their location and we're leaving now.

AARON

Don't screw it up. I want Tiffany and Victoria alive.

Nick nods and they turn to exit. Nick stops and looks back.

NICK

By the way. The Mayor has guaranteed me that the permits will be issued at Wednesday's Council meeting.

INT. STAN'S HOUSE

Stan's distress is evident as he fidgets at his desk and gazes out the window. One of the two GUARDS leaves the room and closes the door.

Stan focuses on the remaining GUARD for several moments. He grits his teeth, stands up and walks toward the guard. The guard stands up and points his weapon at Stan.

GUARD

What do you think you're doing?

STAN

Give me your gun.

GUARD

What?

STAN

I said give me your gun. You're not about to shoot me. Aaron would rip your ass!

The guard pulls out his cell phone. Stan strikes him with a vicious martial arts blow to the face. Stan snatches the gun from the guard's hand and quickly strikes him in the face with the butt. The guard collapses. Stan rushes to the phone.

Stan dials and waits as the phone starts to ring at Camp Justice. No one answers and the recorder comes on.

INTERCUT AS NECESSARY:

BILL (O.S.)

We're not available. Please leave a message.

A beep.

STAN

Jalen, they know your position and may attack at any moment! Get the hell outta' there!

Stan hangs up and the door to Stan's office suddenly bursts open. Stan fires at the second guard who is struck by several rounds but returns fire. Stan is hit by three rounds and is knocked to the floor.

The first guard regains consciousness and reaches for the second guard's weapon. Stan pumps a burst into the first guard. Stan dies.

EXT. AIRBORNE - MOVING - DAY

Four attack helicopters and two large, double rotor choppers thunder through the air in formation.

INT. CAMP JUSTICE - MAIN HOUSE - DEN - DAY

The light flashes on the phone recorder as Jalen, Doug, Courtney, Tiffany and Victoria all file through the room and out the door on the other side.

INT. CAMP JUSTICE - ASSEMBLY HALL

Ron, Bill and Doc are seated around a large conference table. Jalen, Doug, Courtney, Tiffany and Victoria enter the room and everyone except Jalen takes a seat at the large table.

Jalen picks up a pointer and walks over to a map of Paradise Pointe on the wall. Jalen studies the map for a few moments.

JALEN

As you can see, the place is incredibly fortified and more men and ordinance are arriving all the time.

(Pointing)

Over here is the heliport they use as a base for six armed choppers.

DOUG

So what's your read on the situation?

JALEN

A traditional assault would be too costly.

We've got to figure out another angle or we've got a big problem.

Tiffany walks over to the chart and points as she speaks.

TIFFANY

There are some caves underneath the big cliffs. They run from the main house, over to Serenity House and down to the marina.

JALEN

That could be just the ticket. Any idea where the access is?

TIFFANY

One of the old grounds keepers showed me a large rock down near the beach below the big cliff about here.

(MORE)

TIFFANY (CONT'D)

He claimed that there was an entrance below it but it was too large for us to move.

JALEN

That area is covered with rocks. Can you tell us exactly where to find it?

Tiffany demonstrates the size with her hands.

TIFFANY

It's about this size and it has some faded graffiti on it.

JALEN

Can you remember anything specific about the graffiti?

TIFFANY

I think there was a faded red heart on the rock next to it.

JALEN

What about munitions storage?

Tiffany points as she speaks.

TIFFANY

At the marina and in the safe cavern.

Jalen's eyes light up. Doug rolls his eyes.

JALEN

Did you say safe?

TIFFANY

Yes, It's in the cavern below the kitchen in the main house.

That's also where you'll find the drug lab.

It connects to a cave that runs down to the marina.

Jalen grins like a Cheshire cat.

JALEN

Cash?

Tiffany rolls her eyes.

TIFFANY

More than you can imagine.

JALEN

Oh, I have a very big imagination.

TIFFANY

One more thing. There are a series of false walls that run through the mansion itself.

Jack Chancellor had them designed into the house so he could watch his guests having sex.

DOUG

What a guy.

Suddenly, the rumble of numerous helicopters can be heard as they grow closer. A series of explosions and gunfire erupt outside.

JALEN

Courtney! Lead'em to the cave I showed you. Now!!

The girls all race out the rear door. Jalen breaks for the side door with Doug close behind. They stop and watch as Nick's heavily armed choppers devastate the buildings with rockets and gunfire.

Doug has to hold Jalen back as Bill and Ron are cut to pieces by gunfire. The two double rotor choppers set down in the distance and armed men in combat gear pour out.

JALEN (CONT'D)

This is hopeless. Go take care of the girls while I round up some weapons.

We'll rendezvous at the cave.

Jalen bolts toward the main house and is chased by gunfire. Doug rushes to the rear door of the assembly hall. Sees Doc vanish in a missile explosion.

EXT. COMPOUND - DAY

Series of SHOTS:

Doug hesitates at the rear doorway and watches Jalen disappear into the side door of the main house.

Doug breaks for a group of large rocks as the main house is suddenly rocked by missiles.

The house collapses and the blast knocks Doug to the ground briefly. Doug bounces to his feet and disappears behind a large rock.

Doug looks back at the house and notices Jalen's bloody arm sticking up from the rubble. His arm is waving in pain. Doug surveys the area as rockets and gunfire continue to destroy the compound buildings.

Doug spots a pile of automatic weapons at the rear of the house that have been exposed by the explosion. He bolts toward them and dives as gunfire strikes all around.

Doug rolls to a stop beside the stack of guns and quickly grabs an MP5 and a bag of clips. He loads the weapon and immediately cuts down a group of four GOONS who appear nearby.

Doug stands up and blasts a group of three more GOONS who tumble to the ground.

Doug ducks down, grabs the clip sack and a cluster of grenades and races for a rock outcropping nearby. He is tracked by gunfire from a chopper as he disappears behind the large rock.

A rocket blows half of the rock away and Doug raises up and fires at the chopper. The chopper explodes and draws the attention of two other choppers and the remaining GOONS.

Doug reloads and fires a burst into the lead chopper which causes it to swerve and collide with the second chopper.

They both crash and the explosion engulfs a dozen THUGS.

Doug drops out of view as his area is raked with gunfire from the approaching GOONS. Doug vanishes into a group of large boulders as the remaining chopper delivers a devastating volley that destroys Doug's previous position.

Two GOONS rush to the area and search to no avail. Several other GOONS join the search as the two remaining attack choppers circle above the compound.

INT. ROLLO'S CHOPPER (MOVING)

Nick sits in the co-pilot's seat as he notices Courtney, Tiffany and Victoria running through the trees in the distance.

NICK

There they are! Drop me about 200 yards ahead of 'em.

Nick moves quickly into the rear compartment of the chopper. He places two nine millimeter pistols into his shoulder holsters as CURT CONWAY, 31, readies the winch.

EXT. CAMP JUSTICE - FOREST - DAY

Victoria, Courtney and Tiffany run frantically down the canopied trail. Courtney falters in exhaustion and Tiffany slows to help her as Victoria continues to run past a rock outcropping.

Tiffany and Courtney start to run again as Nick appears from behind the outcropping. He strikes Victoria in the face with a vicious forearm blow that knocks her senseless onto her back.

Tiffany pushes Courtney out of sight behind a large rock and races toward Nick. Nick points his gun at her as she approaches and circles Nick in a martial arts ready position.

TIFFANY

Come on you gutless freak! Put the gun down.

Nick hesitates.

TIFFANY (CONT'D)

I always knew you were a nutless wonder.

You'll stab a sleeping man in the back but you can't handle a woman straight up.

Nick empties the shells from the gun and tosses it aside.

NICK

Pay back time!

Nick rages as he charges Tiffany and leaps at her with one leg extended. Tiffany deflects the move with a brutal fist to his groin. Nick collapses in pain but tries to rise. Tiffany rocks him with a vicious series of rapid fire kicks.

Suddenly, Tiffany is struck by a rifle butt from behind as Nick collapses face down in the dirt. Tiffany crashes to the ground unconscious.

A terrified Courtney hides behind a large tree as Curt reaches her and smiles.

CURT
Aaron's gonna' like you.

EXT. CAMP JUSTICE - MUNITIONS BUILDING - DAY

Sal blasts the lock off the door and disappears inside. The large roll-up door starts to rise and reveals a huge arms cache. Sal tears open a box on one side of the building as the two large helicopters land nearby.

Sal smiles, picks up the box and walks toward Jerry and a group of 15 GOONS who are gathered around the rubble of the main house. Sal drops the box on the ground.

SAL
Traceless incendiaries.

JERRY
That's perfect. Take a look over there.

They focus on Jalen's bloodied arm which still protrudes from a pile of rubble. Sal and Jerry smile and start to light the incendiaries and throw them onto the rubble of the destroyed buildings.

The other goons join in as the flames erupt all around the perimeter of the buildings.

SAL
Let's get the choppers loaded and get the hell outta' here.

SERIES OF SHOTS:

All of the goons break for the munitions building. Doug appears on a ledge above the compound and spots Jalen's arm as the flames grow around him. He takes careful aim and fires as a helicopter hovers above the munitions building.

The munitions building erupts in an incredible explosion that completely engulfs the chopper overhead, the larger choppers on the ground and the goons.

Another chopper appears and Doug rakes it with bullets. The chopper careens out of control and heads directly toward Doug. Doug leaps and slides recklessly down the rock incline as the chopper blasts into the ledge above him.

Rocks and metal debris fall around Doug as he reaches the bottom and breaks into a run as the main body of the chopper crashes down the hill just behind him.

Doug races toward the intensely burning debris of the main house and leaps through the flames without hesitation.

Doug leans against a wall to smother the flames on his clothes and then hurries toward Jalen's arm which is now motionless. The flames grow closer as Doug desperately pulls the rubble aside to reveal Jalen's body.

Doug reaches under Jalen's arm pits and pulls him free. Doug lifts Jalen's massive bulk onto his shoulders and drags him quickly through the wall of fire.

Doug collapses as he bursts through the mass of flames. He quickly rolls Jalen on the ground to put out the flames on his clothes. Doug struggles to his knees and turns Jalen onto his back.

Doug takes a deep breath and gives Jalen mouth to mouth resuscitation. Jalen eventually coughs but remains unconscious. Doug continues to administer mouth to mouth.

Eventually Jalen's eyes open and he reaches up to touch Doug's shoulder in a gesture of gratitude. Doug pulls Jalen up into a sitting position and they survey the devastation around them.

Doug helps him to his feet but Jalen's left leg collapses sideways below the knee.

DOUG

Oh, man.

Jalen winces in pain and Doug helps him to take a seat on the rock wall nearby.

DOUG (CONT'D)

I've gotta' find the girls. Will you be okay?

JALEN

Just hand me a gun and a phone from the Humvee. Grab the first aid kit too. I need some morphine bad.

Jalen winces in pain as Doug hurries to the Humvee and retrieves a phone. Doug grabs a first aid kit, picks up a weapon and rushes back to Jalen's side. He opens the kit. Removes a morphine syringe. Injects it into Jalen's leg.

JALEN (CONT'D)
Thanks. Get goin'.

Doug bolts over to his gun, steps on the butt of it and snaps it up into his hand. He grabs a couple of clips and runs toward the path.

LATER

Jalen sits on a chair as Doug jogs toward him alone.

JALEN
Damn!

Jalen stands up and rests on a handmade cane. Doug is extremely upset as he drops to his knees and catches his breath.

DOUG
I let her down, Jalen. I let 'em
all down. If I'd just gone like you
told me to.

JALEN
I'd be dead.

Doug's expression shifts to a terrible resolve.

DOUG
This is war, Jalen.

JALEN
Yeah, I just got off the line with
Jim.

Thank God he and Ted were on a run
down to Mexico to pick up rockets.

DOUG
How many choppers do we have?

JALEN
Just the one that Bill and Ted are
running.

DOUG
Well, how the hell do we get back
to Santa Cruz?

JALEN
We've got a jet at an airport about
five miles from here.
(Pointing))
(MORE)

JALEN (CONT'D)

Pull over to that bunker and let's
load some gear.

Doug runs over to the Humvee, jumps inside and fires it up.

INT. ROLLO'S CHOPPER - DAY (MOVING)

Nick peers out the window of the chopper as the Chancellor Mansion comes into view. The compound is alive with armed men as three helicopters patrol above the compound.

Nick smiles deviously and looks back at Courtney as she holds Victoria's and Tiffany's heads in her lap.

NICK

It's party time.

EXT. AIRPORT - DAY

Doug finishes loading the gear into the luggage compartment of the plane and closes the door. Doug disappears inside the plane and pulls the steps up into the closed position. The jet races down the tarmac and quickly takes off.

INT. JALEN'S JET - AIRBORNE (MOVING)

Jalen sits at the controls in considerable pain as Doug slides into the co-pilot's seat.

DOUG

How's the leg?

JALEN

It sucks big time!

They both remain silent for several moments.

JALEN (CONT'D)

Doug, this situation would be
impossible even if my leg wasn't
screwed up.

The girls will be dead if we wait
to round up more guys and we'll all
be dead if we don't.

(a pause)

(MORE)

JALEN (CONT'D)

A diversion is probably the only support I can give you without committing suicide.

DOUG

I know, but it's not hopeless.

They've lost a lot of their men and equipment already and maybe we can surprise'em before they regroup.

Let's just concentrate on a tactical plan.

They are both silent again for several moments.

JALEN

If we just had a chopper.

Doug's face lights up as he has an idea.

EXT. PARADISE POINTE - HELIPORT - NIGHT

The Paradise Pointe logo is evident as Rollo's helicopter lands near a series of hangers. A fuel truck pulls out to meet it and the driver connects the fuel line to the chopper.

Rollo rolls out of the chopper and walks up behind the driver who suddenly turns around and buries a large knife into Rollo's chest.

Rollo is shocked as he recognizes Doug's enraged face. Rollo collapses to the ground and Doug drags his body into a nearby hanger as a van pulls up beside the chopper.

Doug disconnects the fuel line from the chopper and helps Jalen out of the van and into the cockpit. Doug quickly loads the gear from the van into the rear of the helicopter. Disappears into the chopper and shuts the door.

INT. ROLLO'S CHOPPER (MOVING)

The helicopter lifts off as Doug prepares the ropes and weapons. He pulls on a climbing harness, a headset and a flak jacket.

JALEN

You're a stinkin' genius, Winslow!

DOUG

How does it look?

JALEN

Primitive. It only has four
missiles, but I'll make'em count.
Homing monitor.

Doug retrieves a case nearby, sets it on the console beside Jalen and opens it. Jalen flips a switch and the monitor lights up. He adjusts one of the knobs.

JALEN (CONT'D)

Looks like she's in the mansion.
Southwest quadrant.

Doug shifts to a blank stare of grim determination.

EXT. PARADISE POINTE - SOUTH BEACH

Doug quickly rappels down from the chopper onto the beach. He jerks his line loose and quickly rolls it up as the chopper pulls away.

Doug wears a headset and carries a black satchel, an MP5 and climbing lines as he runs down the beach toward the mansion in the distance.

INT. CHANCELLOR MANSION - MASTER BEDROOM

Tiffany lies on her back on the bed with her hands tied to the headboard and her feet tied to the footboard. She wears only her bra and panties as her mind races.

MALCOLM SCHMIDT, 60, pushes a cart into the room and stations it next to Tiffany. A hand held blow torch, four syringes and several surgical instruments are setting on the cart. He turns on the CD player and leaves the room.

EXT. PARADISE POINTE - MAIN BEACH - NIGHT

Two helicopters patrol with spotlights as Doug hurries into a group of large rocks near the base of the cliff. The full moon illuminates the area as he searches the rocks. Doug focuses on a rock that is marred by some old graffiti.

Doug briefly shines his dim flashlight on it and spots a faded red heart. He turns off the flashlight and speaks into his microphone.

DOUG

(Into headset mike)
I think I've got it.

He rigs the cables and pulleys on the rock.

INT. MASTER BEDROOM

Aaron enters the room wearing a smoking jacket and takes a seat beside the bed on a chair facing Tiffany. He lights a cigar.

TIFFANY

Are you going to give me a chance to explain?

Aaron takes a drag on his cigar.

AARON

What's to explain? You betrayed me.

TIFFANY

Bullshit! I'm not stupid, Aaron.

I would never want to spend the rest of my life on the run from you.

I was only trying to help.

AARON

Help?

TIFFANY

Winslow showed up in my room to rescue me after Nick jerked his chain.

I told him I couldn't go because of Mother and that he should just relax and issue the permits.

(a pause)

He wouldn't take no for an answer and he told me about a group of his friends who've been destroying your operations.

He said that they were planning an assault here to kill you and take the money.

Aaron's eyes flare as he takes a drag.

AARON

So why didn't you just turn him over to us?

TIFFANY

I did. I lead him to the cave where I knew we'd be caught, but Nick knocked me unconscious before I could explain.

Nick woke me up later at Serenity House, but he had already beaten Winslow senseless at that point.

(a pause)

Winslow didn't talk, and I knew how badly you wanted those guys so I decided that I had to go with him to get the information on his friends.

(a pause)

I tried to convince Nick, but he didn't believe me. He was about to kill Winslow so I had to stop him to give us time to determine who these people were.

AARON

We managed that problem without your help.

TIFFANY

Well, that's wonderful but I had no way of knowing that at the time.

AARON

So why rescue Victoria?

TIFFANY

I knew Nick wouldn't tell you the truth, and I was afraid that I might not be able to contact you before you had her killed.

AARON

And why the delay in contacting me?

TIFFANY

I did not have my cell phone and all the lines were monitored at their compound so I knew Mother and I would have to escape.

They were planning a meeting of all the people involved later today to discuss the assault plan.

(a pause)

(MORE)

TIFFANY (CONT'D)

I was invited to the meeting and I wanted to gather the info on the plan before we made our escape.

I was planning to leave tonight, but your guys arrived first.

Aaron muses for several moments.

AARON

Your story is plausible but I know how clever you can be. I find it hard to believe that you would sell out Winslow to rush back to me.

TIFFANY

Winslow was a nice guy, but he was a fool and he wasn't worth dying for.

I know what you're capable of and there's no way he could've succeeded.

(a pause)

My one hope for survival was always with you and I've waited too long for a chance to be with Mother to blow it on a lost cause.

Aaron takes a drag.

AARON

You speak of Winslow in the past tense.

TIFFANY

That's because I saw him go down in the attack. There's no way he survived.

Aaron struggles with his dilemma. He stands up and walks over to the picture window and looks out at the full moon.

TIFFANY (CONT'D)

I've kept my end of the deal and you have to believe me.

We can have a wonderful future together.

AARON

There's no doubt I want to believe you.

(MORE)

AARON (CONT'D)

You know that's my weakness and
you're shrewd enough to exploit it.

Aaron walks back to the chair by the bed and takes a seat as
he wrestles with the situation.

TIFFANY

You'll never be happy until you
trust someone.

Aaron fights his emotions.

AARON

I'll never trust anyone and I can't
verify anything you've told me!

TIFFANY

But will your future be better
without me?

Aaron walks to the window and gazes out at the crashing waves
below.

AARON

Okay, but your bond to me must be
sealed with blood and there's only
one way to do it.

You're gonna' have to kill the
Winslow girl.

Tiffany does not flinch.

TIFFANY

Okay.

EXT. PARADISE POINTE - MAIN BEACH

Doug pulls on the cable until the rock gradually moves out of
the way and reveals an opening.

DOUG

(Into headset mike)
We're in business.

Doug pulls out his flashlight, climbs through the opening and
turns it on.

INT. BEACH CAVE

SERIES OF SHOTS:

The cave is about three feet high at the opening and is covered with cobwebs. Doug clears a path through the cobwebs as he crawls the first 30 feet. The cave gradually grows larger until he can stand.

Doug quickly works his way through the cave until he reaches a large pile of rocks that block the way.

DOUG
(Into headset mike)
Damn! I've got a cave in. It
must've collapsed with the big
quake.

Doug climbs to the top of the rocks and starts to frantically remove them.

INT. MASTER BEDROOM

Aaron finishes untying Tiffany's hands. She wraps her arms around his neck and kisses him passionately.

AARON
That's more like it, but let's be
done with it. Santino!

Nick, Malcolm and Curt enter the room as Tiffany pulls on a robe.

AARON (CONT'D)
Nick, get Victoria up here.

Nick disappears out of the room.

LATER

Nick leads Victoria into the room with her hands tied behind her back and her mouth gagged.

AARON
You two take Tiffany and the
Winslow girl down to the pit.

Tiffany's gonna' pull the trigger
on the girl while I baby-sit her
mother.

Bring her back up here when it's
done.

Malcolm leads Tiffany out of the room and Curt follows close behind with his pistol drawn.

AARON (CONT'D)

I'll handle it here. You watch the security systems like a hawk!!

Nick leaves the room and Aaron motions for Victoria to sit on a chair by the window. She complies.

BEACH CAVE

Doug is still removing rocks as a ray of light pours through an opening. Doug removes more rocks until it is wide enough to climb through. Doug grabs his weapon and peers through the opening.

DOUG

(Into headset mike)

I'm through.

CREVASSE CAVE

Doug views the area that is dimly lit by a light above a large metal door at the end of a short cave. Doug focuses on the huge, 12 foot wide crevasse that severs the cave floor between him and the metal door.

Doug stuffs his gear through the opening and climbs through. Doug tosses part of the gear across the crevasse into a recess that hides it from view.

CAVERN CAVE

Train rails run the length of the cave. Courtney is blindfolded with her hands tied behind her back. Tiffany's mind races as she follows Curt and Courtney down the dimly lit cave. Malcolm tracks behind Tiffany.

MALCOLM

Make one move and I won't hesitate to pull the trigger.

TIFFANY

Relax, asshole. This is no big deal.

They reach a large metal door where Malcolm removes a pistol from his belt and hands it to Tiffany.

MALCOLM

Only one shell. Don't engage it until I say so.

Curt punches a code into the security lock. The door pops open. They all file through it.

CREVASSE CAVE

Curt forces Courtney down onto her knees on the cave floor near the crevasse and points his weapon at Tiffany.

MALCOLM

Now.

Tiffany engages the shell and points the gun at Courtney as she faces away from Tiffany and toward the crevasse. Courtney is in shock and quivering.

Tears stream down Tiffany's cheeks as she slowly walks toward Courtney. She suddenly notices Doug crouched on the other side of the crevasse out of Malcolm's and Curt's view. Doug motions for her to hit the deck.

Tiffany collapses onto her chest and rolls onto her back to fire as Doug springs into view and unloads a wave of silenced rounds at Curt and Malcolm.

Curt is devastated by the rounds and falls on his face as Tiffany fires one shot that hits Malcolm in the chest.

Courtney freaks out near the edge of the crevasse.

Doug blasts Malcolm with several more rounds until he falls in a heap on the floor.

TIFFANY

Jesus, Doug! Think you could've cut it any closer?

Tiffany scrambles to her feet. She removes Courtney's blindfold and unties her hands.

DOUG

Everything is going to be okay.

COURTNEY

Daddy!!!

Courtney and Tiffany embrace. Both in tears.

TIFFANY

I'm so sorry, Courtney. I stalled as long as I could. Can you ever forgive me?

Courtney nods as Doug removes gear from his pack.

DOUG
Where's your mom?

TIFFANY
Aaron's got her in his room.

DOUG
Cover the door.

Courtney picks up Malcolm's weapon and hurries to the door.

Doug threads a rope through the eye on a projectile sticking out of a gun. He fires the gun and the projectile sticks in the ceiling.

He slings the cord across the crevasse and Tiffany grabs it and ties one end off to a large rock. Tiffany then loops the other end around Courtney in a makeshift harness.

TIFFANY
Ready?

Courtney nods and Tiffany pulls her back a few steps. They both run together and Tiffany gives Courtney a shove across the crevasse. Doug catches Courtney on the other side and they forcefully embrace each other.

DOUG
I am so sorry for getting you into this. I will find a way to make it up to you.

Courtney nods wearily.

DOUG (CONT'D)
We have to go help Victoria.
(Pointing)
Follow this cave down to the beach,
and wait for me there.

This may take some time so be patient, ok?

COURTNEY
Okay. Please be careful.

Courtney releases Doug and quickly climbs up the rocks and waves as she disappears through the opening.

DOUG
Jalen, I've got Courtney and Tiffany. Courtney is headed to the beach.

(MORE)

DOUG (CONT'D)
Victoria's in the master bedroom.

Set up as planned.

Doug hurries to Tiffany's side. He removes a bulletproof vest from his satchel and helps her pull it on. He buttons it up and they hug for several moments. Doug hands her an MP5 and they break for the metal door.

INT. MASTER BEDROOM

Aaron sits across from Victoria in a chair by the window as he waits impatiently.

INT. SAFE CAVERN

Doug and Tiffany reach a large cavern that is loaded with a huge quantity of laboratory processing equipment and drugs in various stages of production.

TIFFANY
(Pointing)
Those doors lead into the kitchen.
The explosives are over there.

Doug rushes over to the wire gate of a large fenced area which is loaded with explosives and weapons. He plants a charge near the gate and out of sight.

Doug races back over to Tiffany and she leads him up a set of stairs to the left of the kitchen doors.

INT. FALSE WALL

Doug and Tiffany reach a set of large two way mirrors. Nick and a dozen GOONS are visible in the ballroom. Doug plants a charge along the mirrored wall and Tiffany leads him up another set of stairs.

LATER

Doug and Tiffany are tiptoeing down the false wall. Tiffany stops and points to a mirror up ahead. Doug takes the lead and steps on a board that creaks.

INT. MASTER BEDROOM

Aaron jumps to his feet at the sound of the creak and races across the room.

INT. FALSE WALL

Doug and Tiffany kneel down and peek into the master bedroom. Victoria sits in the chair alone.

Suddenly, the mirror explodes above them as it is struck by a wave of gunfire. Doug spots Aaron as he disappears into a false wall on the other side of the room.

Victoria drops to the rug as Doug bursts into the room. He rolls across the floor and blasts the wall where Aaron vanished.

Jake and Dusty crash through the bedroom door and Tiffany cuts them to shreds with a volley from her MP5.

Tiffany bounces to her feet and rushes down the corridor toward Aaron. She dives to the floor as she reaches the corner. The area above her is devastated with gunfire as she opens fire from the floor.

Aaron slips down a set of stairs as Tiffany jumps to her feet and shoots down through the wood floor below her as she tries to hit Aaron.

MASTER BEDROOM

Doug props himself up and pushes one of the buttons on the detonator.

BALLROOM

Nick follows the dozen goons as they race toward the spiral staircase and the mirrored wall explodes! The force of the blast cuts down all of the goons and collapses the spiral staircase.

Nick pushes several bodies off of him and struggles to his feet. He limps toward a hallway nearby and disappears.

MASTER BEDROOM

Doug rakes the huge sea side window with a gunburst and ties one of his ropes off to a column. He tosses the rope out the window and pulls a knife from his leg scabbard. Doug cuts the ropes on Victoria's hands.

Tiffany limps with a bloody leg as she reappears. She collapses to the floor, tears a strip from the bed sheet and wraps her leg wound.

DOUG
You gonna' make it?

Tiffany nods as Doug pulls off his backpack and removes two harnesses and a bulletproof vest from it. He throws a harness to Tiffany and she quickly pulls it on as Doug helps Victoria put on the vest and the other harness.

DOUG (CONT'D)
Go!

Tiffany connects herself to the rope as Doug picks up his weapon and replaces the clip. Tiffany backs out the window as three GOONS burst into the room and Doug cuts them down. Doug connects himself and Victoria to the line.

DOUG (CONT'D)
I'm going down first and you've got to hold onto the rope as we go. Try to relax and don't look down.

Victoria nods as Doug backs through the window. Victoria follows close behind. Then Tiffany joins their descent.

EXT. CLIFF

Doug rappels down the cliff with Victoria above him as Tiffany reaches the beach below. Two GOONS suddenly appear at the window and set to fire down at them.

A chopper appears nearby as the goons aim down at Doug and Victoria. A missile fires from the chopper, passes through the open window and explodes! The force of the blast throws the bodies of the goons and a mass of debris out the window.

Victoria screams as Doug swings to avoid the bodies and the debris as it falls all around them.

INT. ROLLO'S CHOPPER (MOVING)

Jalen mans the controls to the chopper as the other two helicopters burst into view. Jalen fires a pair of rockets that nails both of them. The choppers spin toward the ground. One crashes into the ocean and the other into the mansion.

EXT. THE CLIFF BEACH

Doug reaches the ground and helps Victoria down. Tiffany soon follows and collapses beside him.

Doug removes a first aid kit from his pack. Injects Tiffany with a morphine serret. Dresses her leg wound. Doug reloads their weapons and takes a position at a rock nearby as Tiffany and Victoria embrace.

DOUG

Follow me.

EXT. CHANCELLOR MANSION - COMPOUND

A huge number of GOONS run from all over the estate toward the Chancellor Mansion. Rollo's chopper appears overhead and opens fire on them.

Jalen strafes the compound with a mass of gunfire that cuts down a large portion of the men. The remaining men race toward the mansion.

INT. AARON'S OFFICE

Nick rushes into the room and over to the closet. He opens the closet door to reveal automatic weapons mounted on the wall. He removes one of the larger weapons and attaches a clip.

Nick pulls on a bulletproof vest and a double shoulder holster. He loads two pistols and puts them in the holsters. Nick pulls a topcoat from the closet and fills it with clips.

Nick opens a wall safe behind his desk and loads a suitcase full of cash and a portable phone. He closes the case, pulls on the top coat and engages the chamber on the gun.

Aaron suddenly bursts into the room through a false panel and Nick almost shoots him. Aaron's left hand is bleeding badly.

AARON

That little bitch!

Nick pulls another jacket from the closet and throws it to him. Nick wraps a small towel around Aaron's hand and ties it off. Nick disappears into the closet and tosses a weapon and a pair of boots to Aaron. Aaron pulls on the boots.

NICK

We'll take the cave to the marina
and make a break on the Serpent.

AARON

There's no way we're leaving the
money! Get the men in here and
secure this place!

INT. ROLLO'S CHOPPER

Jalen smiles as the last man disappears inside the mansion.

JALEN

How dumb can you be?

Jalen fires his last rocket and the mansion erupts in a huge fireball.

INT. AARON'S OFFICE

Aaron and Nick are both knocked to the floor by the force of the blast which collapses one wall of the office. Nick and Aaron scramble to their feet, grab their weapons and the suitcase and disappear down the false wall.

INT. SAFE CAVERN

Nick and Aaron rush down a set of stairs and hurry toward the cave beyond as a secondary fireball explodes through the double doors to the kitchen. They break into a full run as the fire almost engulfs them from behind.

EXT. CLIFF BEACH - DAWN

The gunfire above has ceased and Doug listens on his headphone as Tiffany and Victoria wait nearby.

Doug leads the way as they move quickly down the beach. They reach the cave entrance and Courtney rushes out to join them as Rollo's chopper lands on the beach nearby. They all hurry toward the helicopter and climb inside.

The chopper lifts off as it is raked with gunfire from the top of the cliff. Jalen spins the chopper and cuts down two GOONS at the top of the cliff with gunfire.

The goons tumble forward and fall to the rocks below.

The chopper's fuel tank leaks through a bullet hole.

INT. ROLLO'S CHOPPER - AIRBORNE - DAWN (MOVING)

Jalen is at the controls as Tiffany takes a seat in the co-pilot's chair and Doug kneels between them. Courtney and Victoria are sitting behind Doug.

JALEN

Did you nail the bastards?

DOUG
No confirmed hits.

JALEN
So where the hell did they go?

TIFFANY
There's your answer.

Tiffany points to a huge, motorized yacht that is pulling out of the marina at a high rate of speed. Jalen swings the chopper toward the "Serpent" as it races from the cove.

TIFFANY (CONT'D)
It's turbine powered. They had it specially built for drug running.

Be careful, Jalen. It's outfitted with missile launchers and heavy machine guns.

JALEN
Wonderful. We're out of rockets.

Jalen agonizes as he turns toward Doug.

JALEN (CONT'D)
What do you wanna' do? We need to drop the girls, but that son-of-a-bitch is really movin'!

We'll lose'em for sure.

Doug anguishes as he looks at Tiffany, Victoria and Courtney.

TIFFANY
This will never be over as long as he's alive.

DOUG
Hit it, Jalen.

Jalen turns the chopper and they move over the water toward the "Serpent".

EXT. THE "SERPENT" - REAR DECK (MOVING)

Nick appears on the rear deck with two shoulder missile launchers. He quickly fires both launchers and Jalen forces the chopper into a steep dive.

Jalen pulls out of the dive at the last possible moment and the missiles crash into the ocean and detonate.

The "Serpent" disappears behind the first of a series of large rock formations which jut up out of the water.

EXT. AIRBORNE (MOVING)

Jalen skims the surface of the water and the "Serpent" eventually reappears. Two rockets fire from the boat and Jalen swerves toward an exposed rock outcropping.

The rockets change course to intercept the chopper but they collide with the rock formation just as the helicopter passes behind it.

INT. ROLLO'S CHOPPER - AIRBORNE (MOVING)

Everyone holds on for dear life as Jalen operates the controls.

JALEN
Any idea how many rockets?

TIFFANY
A whole cabin full.

JALEN
Great!

Jalen keeps the chopper close to the water as they hug the rock formations and track the "Serpent".

JALEN (CONT'D)
I've got an idea.

Jalen turns the chopper to intercept the boat as it clears the rock formation up ahead.

EXT. THE "SERPENT" - REAR DECK (MOVING)

Aaron drives the boat from the bridge near the bow as Nick reloads the rocket launchers on the rear deck. They clear the rock formation and the chopper appears from behind it at a high rate of speed.

Nick dives down the steps into the main cabin as Jalen strafes the rear deck with gunfire.

Both of the freshly loaded missiles explode and blow the launchers off the rear deck.

INT. ROLLO'S CHOPPER - AIRBORNE (MOVING)

Doug, Tiffany, Victoria and Courtney are euphoric as they watch the launchers tumble into the water.

DOUG
Great shot!

Jalen makes a sharp turn and heads back toward the boat.

EXT. THE "SERPENT" - REAR DECK (MOVING)

Nick emerges with a mini-gun and tries to set to fire just as Jalen rakes the cabin of the boat with a heavy wave of gunfire. Nick falls down the stairs backward and is knocked unconscious.

INT. ROLLO'S CHOPPER - AIRBORNE (MOVING)

Jalen heads for the rocks again.

JALEN
That's the last of the shells.

Doug, open the side door and set up to fire. Aim for the wheelhouse up front.

Doug complies and Jalen turns back toward the "Serpent". They make a run at the boat and Doug empties a clip at the wheelhouse, but the bullets bounce off.

DOUG
It's no good, Jalen. Bullet-proof glass.

JALEN
They weren't returning fire so we must've nailed Nick.

Jalen looks at the gas gauge which is registering almost empty.

JALEN (CONT'D)
We're almost outta gas. All he has to do is outrun us out to sea.

Doug immediately connects his harness to the winch line.

DOUG
Drop me on the rear deck.

JALEN

Are you nuts?

DOUG

We don't have time to argue.

Tiffany, you set up back here to cover me.

Tiffany moves to the rear compartment as Jalen turns the chopper to approach the "Serpent" from the rear. Courtney throws her arms around Doug's neck.

COURTNEY

Daddy, please don't go!!

DOUG

It's the only way. I'll be okay.

Doug gently pushes her away and briefly exchanges a glance with Tiffany. Doug engages his pistol, sticks it in his holster and drops out of sight.

Tiffany picks up the automatic weapon and prepares to fire out the side door.

EXT. THE "SERPENT" - REAR DECK (MOVING)

Doug slides down onto the deck, disconnects from the cable and bolts toward the main cabin. The chopper hovers above the boat as Doug approaches the stairs.

Nick suddenly explodes from below with a large knife in hand and plows into Doug. They skid across the rear deck and roll back and forth as they viciously struggle.

Tiffany waits desperately for an open shot as Nick tries to stab Doug with the knife. Nick rolls on top of Doug and tries to force the knife into Doug's chest as he puts his full weight behind it.

Doug forces the knife to one side and jabs Nick in the eyes with his fingers. Doug pushes Nick off of him and Nick struggles to his knees just as his body is racked with gunfire from above.

Doug forcefully kicks Nick in the face and Nick flies off the rear of the boat.

DOUG

Shark shit!

Doug retrieves his pistol and rushes down the steps into the main cabin.

INT. THE "SERPENT" - STORAGE ROOM (MOVING)

Doug carefully, but quickly moves past two large jet scooters which are mounted on racks in the room.

INT. THE "SERPENT" - BRIDGE (MOVING)

Doug bursts into the main cabin. Aaron is not there. Doug notices a timer on the console which shows twenty seconds and is counting down. Doug turns and races out of the bridge.

INT. ROLLO'S CHOPPER - AIRBORNE (MOVING)

Jalen, Courtney, Victoria and Tiffany anxiously watch the "Serpent" below as the front half of the boat explodes!

TIFFANY

Noooo!

All the women scream as Jalen swerves the chopper wildly as he is forced to fly through the fireball.

The chopper appears through the other side. Jalen turns the chopper to survey the wreckage. They all watch in stunned horror as the aft portion of the boat fills with water and sinks rapidly. Jalen looks at the gas gauge that registers empty.

JALEN

We can't stay or this thing'll go
down and we're all dead.

Tiffany removes her vest and robe.

TIFFANY

I have to try. Take me down low.

Victoria holds her arm briefly, but lets her go.

EXT. THE "SERPENT" WRECKAGE

Tiffany jumps from the side door of the chopper into the water. She surfaces and waves Jalen off. The chopper hovers momentarily but eventually speeds away toward the beach. Tiffany takes a deep breath and dives back under the water.

UNDERWATER

Tiffany focuses on the hull of the "Serpent" which is resting precariously on the edge of a reef nearby.

The hull is about twenty feet below the surface, but there is a steep drop-off adjacent to the reef. Tiffany swims to a point above the hull and returns to the surface for air.

THE OCEAN SURFACE

Tiffany takes a deep breath and dives under again.

UNDERWATER

Tiffany swims quickly under the hull and searches the bottom for an opening. She spots a hole and swims through it.

INT. THE "SERPENT" - UNDERWATER

SERIES OF SHOTS:

Tiffany appears from under the water in an air pocket inside the hull. She gasps desperately for breath for several moments as she surveys the small air pocket.

Tiffany spots a cabinet on one wall and she swims over to it. She reaches up to the cabinet and opens the door. Tiffany shudders as the entire hull slides and stops suddenly as scuba gear falls out of the cabinet.

Tiffany calms herself and quickly pulls on a tank and mask. She then places a second mask over her arm. She inserts the mouthpiece and disappears under the surface.

Tiffany swims through several water filled cabins of the boat until she reaches a door. She opens the door and water rushes into the room and pulls her along with the current.

STORAGE ROOM

Tiffany focuses in horror on a blood spattered wall. Suddenly, she spots Doug's bloody arm clinging to a wall support as the water rises.

Doug desperately tries to free himself from a jet scooter which has pinned his legs. The water level overcomes him as the hull starts to slide slowly along the reef.

Tiffany disappears underwater and frantically works to free Doug's legs from below the scooter. Doug eventually breaks free and they both swim to the top of the air pocket.

EXT. UNDERWATER

The "Serpent" slides slowly down the reef toward the edge of the black abyss of deep water.

INT. STORAGE ROOM

Tiffany tries to hand him the scuba mouth piece, but he pushes it aside.

Doug takes a deep breath as the hull's movement accelerates. A large hole is torn in the bottom of the hull as it slides completely off the reef.

UNDERWATER

Doug drags a scooter through the opening and Tiffany follows close behind. The Serpent hull disappears into the depths below and they cling to the scooter as it floats to the surface.

Tiffany removes her tank and hands the mouthpiece to Doug. Doug takes a breath from the mouthpiece as they rise.

THE OCEAN - SURFACE

The scooter appears on the surface with Doug and Tiffany still holding on. They embrace as Tiffany sobs.

TIFFANY

I thought I'd lost you.

DOUG

It's okay. It's okay. We're gonna'
make it... Thanks for coming for
me...

They catch their breath and hang onto the scooter. Doug pulls away, climbs up onto the scooter and takes a seat. He makes several attempts to start the scooter without success, but it eventually turns over.

Doug extends a hand to Tiffany and pulls her up onto the scooter. Tiffany takes a seat behind Doug and puts her arms around his waist.

TIFFANY

What happened to Aaron?

Suddenly, a large spear bursts through the forward housing of the scooter.

Doug kicks the scooter into high gear as a turbo-charged mini-sub bursts to the surface about 100 yards behind them. Doug shifts into a ZIG-ZAG pattern as the sub opens fire with its machine gun.

A high speed chase sequence ensues as Doug weaves his way through a group of rock formations and exposed reefs. Aaron continues to fire bullets at them continuously.

Doug widens the gap between them and Aaron and focuses on the tethered spear guns which are mounted on each side of the forward hull of the scooter.

Doug steers the scooter into a tight turn around a rock outcropping and disappears from Aaron's view.

Doug exchanges positions with Tiffany and jerks one of the spear guns loose from the right side of the scooter as they continue to race along.

Tiffany takes control of the scooter and Doug leaps off with the spear gun in hand. Doug disappears under the water as Tiffany speeds away in a zig-zag pattern. The sub reappears around the outcropping with its guns blazing.

UNDERWATER

Doug connects the latch on the tether to his harness and watches as the sub passes overhead. Doug fires the spear and it lodges in the rear housing of the sub as it races away.

Doug releases the spear gun as the sub jerks the tether tight and drags Doug through the water.

THE OCEAN - SURFACE

The sub continues to race along and fire at Tiffany as Doug bursts to the surface and is dragged along at a high rate of speed. Doug fights to climb along the rope toward the sub as Tiffany widens the gap between herself and the sub.

Tiffany turns the scooter to round another rock formation and Aaron hits the side of the scooter with a burst that causes the scooter to spin out of control.

Tiffany is thrown clear and Aaron blasts the water around her with gunfire as she disappears below the surface. Aaron slows the sub as he approaches the spot where she vanished.

Doug quickly works his way up the remainder of the tether and climbs onto the rear of the sub. He hurries to the main hatch, removes a traceless incendiary from his pocket and desperately turns the hatch wheel.

INT. THE SUB

Aaron hears Doug spinning the wheel and frantically hits the dive button.

EXT. THE OCEAN - SURFACE

Doug is unable to open the hatch and the sub starts to submerge. Doug searches the area and notices the air tanks as the water rises rapidly and the sub starts to accelerate.

Doug removes a military knife from his leg scabbard and severs the hoses from the air tanks to the hull. The tanks empty quickly as he unclips the tether from his chest.

Doug tosses the tether into the propeller mechanism at the rear of the sub and it tangles around the propellers until they stop. Doug dives into the water as the sub's motor grinds to a halt and the sub continues to submerge.

Doug appears at the surface nearby and watches as the sub disappears below the water.

INT. THE SUB

Aaron rages as he desperately tries to restart the engine and fights for air.

AARON
Son-of-a-bitch!

Aaron puts a large scuba knife between his teeth, reaches up and releases the top hatch. It pops open and water pours inside the sub.

EXT. UNDERWATER

Aaron slides through the hatch into the open water as the sub sinks rapidly. Aaron looks up and sees Doug above him with his knife ready to attack. Aaron removes the knife from his teeth and races to assault Doug.

Doug swims rapidly toward Aaron on a collision course. Aaron is suddenly struck through the chest by a large spear that pierces his torso and protrudes through his back.

The force of the blow stops Aaron's advance. He turns in shock toward Tiffany who is paddling with the spear gun in her hand. Tiffany's left leg bleeds again.

Aaron watches in stunned amazement as he drifts away on the current leaving a trail of blood behind him. Doug and Tiffany swim quickly to the surface.

THE OCEAN - SURFACE

Doug and Tiffany surface and embrace in total exhaustion.

DOUG

Your leg's bleeding again.

TIFFANY

Yeah, it opened up when I hit the water.

They survey the water around them. The scooter lies on its side about 100 yards away near the large rock formation. They are between the rock and the beach which is about a mile away.

EXT. PARADISE POINTE - HELIPORT

Courtney finishes refueling the chopper and jumps back inside. The helicopter lifts off.

EXT. THE OCEAN - SURFACE

Doug and Tiffany notice a spearhead as it pierces the surface about thirty yards to the left of the scooter. Suddenly, Aaron's body is attacked by a frenzy of sharks and they both freeze in the water.

There is a huge surge of water near the body as an enormous shark engulfs the body and disappears below the water.

DOUG

Was the scooter running after you lost control?

TIFFANY

Yes, but you can't go for it!

DOUG

There's no choice. It's just a matter of time before they turn their attention to your leg.

Wait here and cover your wound with your hands.

Tiffany hands Doug her goggles and he pulls them on. He disappears below the surface as the frenzy continues. Tiffany trembles from fear and the cold.

Doug surfaces for air about half way to the scooter and quickly slides back under the water.

UNDERWATER

Doug watches the feeding frenzy to his left as he weaves between the passing sharks toward the scooter. One comes at him aggressively and kicks it hard with his foot.

The shark glances off and Doug swims rapidly toward the scooter as the sharks race through the water all around him.

THE OCEAN - SURFACE

Doug bursts out of the water and scrambles up onto the scooter. Doug struggles to right the scooter, but eventually manages to do it. He tries to start the scooter, but it does not respond.

Doug focuses on a large dorsal fin that appears in the water nearby and moves in Tiffany's direction.

Doug frantically fights to start the motor and it finally turns over. Doug kicks it into high gear and races to catch up with the large dorsal fin that is closing in on Tiffany. Tiffany screams as she watches the fin approaching.

Doug maneuvers the scooter in front of the fin at the last possible moment and scoops Tiffany out of the water just before the huge shark blasts through the surface with its teeth gnashing violently!

The scooter speeds toward the beach as Tiffany clings desperately to Doug.

INT. ROLLO'S CHOPPER

Jalen focuses on the homing monitor.

JALEN

The homer is moving toward the beach. Lower the life ring just in case.

Jalen changes course slightly. Courtney attaches the life ring to the cable and lowers it.

EXT. THE BEACH

Doug drives the scooter through the surf and up onto the beach. They are about 1,000 yards from the base of cliff below the Chancellor Mansion.

Doug kills the engine and quickly spins around to face Tiffany. Tiffany is traumatized as he puts his arms around her.

DOUG

It's over. It's finally over.

Tiffany struggles to speak.

TIFFANY

Are you? Are you sure?

DOUG

Absolutely!

Doug removes the remote detonator from his pocket. He points it at the mansion and presses the button. Nothing happens so he shakes the detonator and tries it again.

The Chancellor Mansion suddenly explodes with unbelievable force! The earth starts to shake violently and they look back toward the mansion as a huge crevasse opens from the base of the cliff and races toward them.

DOUG (CONT'D)

Shit!

Doug leaps to his feet and picks up Tiffany in his arms as the crevasse moves down the beach directly toward them. Doug desperately runs as the crevasse tracks them down the beach and large rocks tumble down from the cliffs above.

Rollo's chopper suddenly appears above with its cable lowered and a life ring attached. Jalen positions the chopper above Doug and Tiffany as the crevasse rapidly closes in on them.

Doug grabs the ring and sticks his leg through it. He puts his arms around Tiffany's torso and the chopper lifts them off the ground as the moving crevasse passes beneath them.

Tiffany's mind is completely blown.

TIFFANY
Absolutely?

They both smile weakly and cling to each other as they look up. Courtney waves as the winch lifts them up to the chopper through a mass of flying dollar bills.

FADE OUT: