

METAMORPHOSIS

by

Donald G. Skipper

Name: Donald G. Skipper
Address: Don@RenaissanceStudio.org
Phone Number: 972-239-2497

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FADE IN:

SUPER: "NORTHERN CALIFORNIA - 2022"

EXT. PACIFIC COAST

A sense of foreboding as massive waves crash onto the rocky shore. They recede to reveal beautiful azure water. The waves regather their force and smash again into the base of the tall cliffs in sensational displays of airborne water.

EXT. PACIFIC COAST HIGHWAY - DAY

Series OF Shots:

A black Ferrari LaFerrari races recklessly through the curves on the high cliffs above the crashing waves below. Eventually the car slows as it approaches a grove of trees. The car turns left and stops at a heavy, ornate gate that is opening.

The engine revs to high RPM and settles back as the gate fully opens.

EXT. MCCLAREN MANSION COMPOUND

The Ferrari surges down the driveway until a sensational sunset appears above a huge, ultra modern mansion.

The Ferrari eases to a stop at the front door. Two VALETS in a tuxedos approach the car and open the driver and passenger doors. Smoke pours out of the car.

INDIA POWELL, 22, emerges first from the passenger door. She is a stunning beauty with a sensational body. She wears a leather couture outfit that accentuates her many attributes. This girl is INCREDIBLE!

India walks around to the driver's door where JONATHAN POWELL, 24, is talking on his phone and dragging on a joint.

Jonathan is a very handsome guy who wears a designer sport coat and slacks. He covers the phone with his hand.

JONATHAN

Gotta finish this, Sis. Go have fun.

India shakes her head in dismay and follows the valet to the front door. The valet opens the door to the sound of dance music blaring. India reluctantly disappears inside.

INT. MCCLAREN MANSION - GREAT ROOM

The great room is filled with REVELERS who are all wearing designer fashions. Everyone stops as India enters the room.

EVERYONE

INDIA!!

Eight women converge on India.

INDIA

Easy, girls. What say we head out back?

India leads them from the room and onto the rear deck. India has an ability to captivate with everything she does.

EXT. THE BEACH - LATER - SUNSET

India walks barefoot through the waves as they roll onto the beach. The view of India in this setting could hardly be more sensational as the sun sets into the Pacific Ocean. She exudes an almost ethereal aura.

Jonathan appears stoned on the beach with a joint in hand. India focuses on it with disapproval but he takes a drag anyway.

JONATHAN

What're you doing down here by yourself?

INDIA

I've so outgrown your friends.

JONATHAN

What's the matter now?

INDIA

There's so much more to life than getting high and partying all the time.

Jonathan rolls his eyes.

JONATHAN

Well, you're always the life of the party...

India cuts her eyes at Jonathan.

INDIA

Let's just say that I've had enough of this kind of partying...

Please give me the key so I can go home. William can pick you up.

JONATHAN

No way are you driving that car.

INDIA

Well, you're in no shape to drive anything.

Jonathan cuts his eyes back at India.

JONATHAN

Do you want to go home or not?

INDIA

Only if you let me drive.

JONATHAN

Not happening.

INDIA

Fine, I'll have one of the valet's drive me home.

JONATHAN

It's an hour away and I've got work to do.

India laughs.

INDIA

Stoned out of your mind?

JONATHAN

(Incredulous)

I do my best work when I'm high.

India guffaws. Jonathan takes her by the hand and leads her back toward the mansion. She scoops up her leather boots along the way.

INDIA

I don't understand you at all. You have a brilliant mind and all the money in the world and you still think it's cute to get high and hang out with stoners.

JONATHAN

Easy for you to say. You don't bear
the burden of being the son of the
great Arthur Powell.

India scoffs.

INDIA

Oh, please, that excuse is so lame!

Just grow up and find happiness
being the really great guy that you
are inside.

Jonathan absorbs her assertion through his stoner gaze. She
stops and gives him an affectionate hug.

INDIA (CONT'D)

I love you, Jonathan... Please stop
this insanity and be the best you
can be.

Jonathan is lost in thinking about her words as he
reflexively removes a joint from his pocket and lights it.
India shakes her head in disbelief.

INDIA (CONT'D)

You really are impossible.

India walks ahead as Jonathan takes a deep drag on the joint.

JONATHAN

Lighten up, India... Do you have to
be a downer all of the time?

India stops for a moment as her mind races. She shakes her
head and continues walking without looking back. Jonathan
follows her.

EXT. PARKING AREA - LATER - DUSK

A parking VALET walks toward a group of ultra expensive cars.
He notices a DARK FIGURE as he darts away from the cars and
into the heavy trees beyond the parking area.

VALET

HEY, STOP!!!

The valet removes a Glock from his vest and chase after the
dark figure. The valet reaches the tree line and searches in
vain. He turns and walks back to the cars. He climbs into
Jonathan's Ferrari and drives it toward the mansion.

EXT. PACIFIC COAST HIGHWAY - NIGHT

The Ferrari speeds through the curves.

INT. FERRARI

Jonathan drives as the car passes through a series of curves.

INDIA

JONATHAN, slow down or let me out
now!!

Jonathan laughs and speeds up. India's expression shifts to genuine fear.

INDIA (CONT'D)

Please stop this!

EXT. PACIFIC COAST HIGHWAY AIRBORNE - NIGHT

We track the Ferrari as it races up and down and through the curves at high speed. A severe curve to the left nears. The Ferrari loses traction in the curve and slides sideways over the edge of the cliff.

The Ferrari tumbles side over side down the steep hill and crashes into the rocks below.

EXT. SAN FRANCISCO - CEMETERY

Jonathan stands alone in the heavy rain outside the grave side canopy where a large crowd is gathered. His left arm and lower left leg are in casts. He leans on a crutch.

INT. CANOPY

ARTHUR and GRACE POWELL stand somberly at the front of the CROWD of mourners and next to an ornate casket.

REVEREND

In the name of the Father and the
Son and the Holy Spirit, Amen.

Grace breaks down and wails in extreme distress. Arthur comforts her to no avail. Grace suddenly spots Jonathan standing out in the rain. Her eyes flash with rage.

She breaks away from Arthur and bolts out into the rain where she attacks Jonathan and knocks him violently to the ground.

GRACE
 (Extreme rage)
 How could you do this?!!

Suddenly Grace grabs her chest as Arthur arrives. Jonathan and Arthur watch in horror as she collapses to the ground in cardiac arrest.

SUPER: "THREE MONTHS LATER"

INT. SAN QUENTIN PENITENTIARY - DAY

A GUARD leads Jonathan down the hallway with cells on each side. Jonathan is in a daze in his prison uniform. A heavy cell door opens automatically. Jonathan looks inside the cell where FRANKLIN, 38, is standing.

Franklin is a huge and menacing black guy who is covered with tattoos.

FRANKLIN
 Well, well. Looky here. Poor little rich boy. Welcome to my world, asshole.

The guard shoves Jonathan into the cell and the door slides shut. The guard stalks away as sounds of a beating can be heard from inside Jonathan's cell.

INT. JONATHAN'S CELL - NIGHT

Jonathan lies in his bloodied bunk. His face is bleeding and badly bruised.

LATER

Jonathan sleeps in obvious distress. He rolls back and forth until he jerks up into a sitting position and screams in extreme terror. A fist crushes his face from the darkness and knocks him unconscious.

FRANKLIN
 SHUT THE HELL UP!!!

EXT. PRISON YARD

Jonathan sits alone on a bench as other INMATES workout on weights and play basketball.

His face is severely bruised and he has lost a lot of weight. He is withering away in self loathing.

PERCY JOHNSON, 28, focuses on Jonathan as he does curls with weights. Percy is a small but muscular black guy. Franklin lifts weights next to him.

PERCY
(To Franklin)
What's up with your cell mate?

Franklin scoffs.

FRANKLIN
Pathetic bastard. He had it all and
pissed it away.

PERCY
What'd he do?

FRANKLIN
Got high and killed his little
sister out on the PCH.

Franklin sets his weights down.

FRANKLIN (CONT'D)
Trashed a half million dollar
Ferrari in the process.

Percy looks at Franklin.

PERCY
Now where would a loser like him
get that kind of jack?

Franklin looks at Percy like he is an idiot.

FRANKLIN
Are you serious?

Percy nods.

FRANKLIN (CONT'D)
His old man is the richest guy on
the planet.

PERCY
Who?

FRANKLIN
Arthur Powell.

PERCY
(Impressed)
Oh yeah, I remember the story now.
The rich bastard lost his whole
family.

Franklin points to Jonathan.

FRANKLIN
Because of that idiot pothead over
there.

Percy considers the situation.

PERCY
He's not the idiot, you are.

Franklin cuts his eyes at Percy and surges toward him.

FRANKLIN
Do you have a death wish?

PERCY
Relax, big boy and explain
somethin' to me.

FRANKLIN
What?

PERCY
How long's he in for?

FRANKLIN
Three years, I think.

Percy's eyes flash with greed.

PERCY
Then how does it make any sense for
you to be wailin' on the poor boy
instead of bein' his bodyguard?

The light slowly goes off in Franklin's dense brain. His
expression shifts to concern.

FRANKLIN
But I wailed on him pretty bad...

PERCY
Dumb ass.

FRANKLIN
Think he'd forgive me?

PERCY

Only one way to find out.

Percy leads Franklin over to Jonathan. Jonathan remains transfixed in a catatonic daze.

PERCY (CONT'D)

Hey, man. I'm Percy.

Jonathan doesn't react. Percy snaps his fingers in front of Jonathan's face. No reaction.

PERCY (CONT'D)

Wow, this boy's in bad shape.

Percy sits down next to Jonathan and puts his right arm around his shoulders.

PERCY (CONT'D)

I understand you've got some big problems to work out and as luck would have it, I'm a somewhat streetwise psychologist.

Percy motions for Franklin to sit down on the other side of Jonathan. Jonathan complies.

PERCY (CONT'D)

I hear that my boy Franklin here has been a little rough on you.

JONATHAN

Not rough enough.

Percy smiles at the response and he winks at Franklin.

FRANKLIN

Look man, I'm really sorry for bein' so hard on you.

JONATHAN

Don't worry about it. I had it comin'.

Percy searches for the right words.

PERCY

You see, Franklin and me are actually true humanitarians at heart.

Jonathan glares dubiously at Percy.

PERCY (CONT'D)

Yeah, I get that you doubt the concept but we talked it over and felt like we should help you get through this difficult time in your life.

Jonathan smiles.

JONATHAN

So that I can help you two fine gentlemen get through your difficult times once you depart this outstanding institution?

Percy grins and reveals several gold teeth.

PERCY

I think you get the concept.

JONATHAN

Sounds like a plan to me. When do you guys get out?

FRANKLIN

Three mo' years.

PERCY

A little more fo' me.

JONATHAN

And what landed you characters here?

PERCY

A misunderstanding over certain missing funds.

Jonathan looks to Franklin who lowers his view.

FRANKLIN

Let's say I got a little too rough with my girlfriend's new boyfriend.

JONATHAN

How rough?

FRANKLIN

Tossed him out of a third floor window.

JONATHAN

But he survived?

FRANKLIN

Sort of.

JONATHAN

How long you been in?

FRANKLIN

12.

PERCY

3.

Franklin searches for words.

FRANKLIN

(Sheepishly)

I'm really sorry for wailin' on you
so bad... I got anger management
issues.

KWAN spots Franklin looking sheepish and joins them. He is an athletic looking Asian dude.

KWAN

What've we got here? Oprah on the
yard?

Franklin cuts his eyes at Kwan in menacing way. Kwan playfully shifts into a martial arts position toward Franklin.

KWAN (CONT'D)

(Smiling)

Don't make me hurt you again.

Franklin rolls his eyes.

FRANKLIN

This Kung Fu dude thinks he's the
second coming of Bruce friggin' Lee
or somethin'.

PERCY

Be careful, he may be right. Nobody
messes with my man Kwan.

Jonathan sizes up Kwan.

JONATHAN

Nice to meet you, Kwan... Do you
give lessons?

Kwan considers the question. Percy whispers into his ear for several moments. Kwan's eyes light up.

KWAN

Not much interest in lessons from the knuckleheads around here but I'll teach you anything you want to know.

JONATHAN

Great, mind if I ask you why you're here?

Kwan holds up his hands.

KWAN

Registered lethal weapons... Let's say I got a little too aggressive with some gang members who were hassling my little sister.

Jonathan nods.

JONATHAN

When're you out?

KWAN

20 months. So what's the real deal here?

PERCY

A new posse formin' up. Are you in?

KWAN

Hell, yeah.

MONTAGE:

A series of shots of Percy, Jonathan, Kwan and Franklin going about prison life. Working out. Eating. Doing laundry. Playing basketball. Practicing martial arts together. Sunrises, sunsets. Lonely moments in their cells.

END MONTAGE.

SUPER: "20 MONTHS LATER"

INT. PRISON GYMNASIUM - DAY

The room is jammed with rowdy PRISONERS who are gathered around a large wrestling mat. Kwan stands on one corner of the mat and Jonathan on the other.

They bow to each other and move quickly into combat with each other as the crowd yells and cheers them on. Percy and Franklin are seated together at the edge of the mat where they are whooping it up.

SERIES OF SHOTS:

Kwan and Jonathan engage in a very skillful martial arts exchange in which no punches are pulled. Kwan starts out the aggressor but the momentum shifts toward Jonathan over time.

Eventually, Jonathan unleashes a sensational series of moves that stun and impress Kwan. Jonathan engages Kwan and slams him hard to the mat. Kwan is stunned immobile for a moment.

Jonathan registers concern as Kwan struggles to his feet. Jonathan gauges the situation, steps back and bows in submission to Kwan. Kwan smiles and bows to Jonathan. They move together and embrace in exhaustion.

KWAN

I think perhaps I taught you too well.

MIGUEL and his posse of seven tatted up CHOLOS approach Kwan. Miguel is short but heavily muscled up.

MIGUEL

So much for the Kung Fu master...
Let yourself be taken down by this
limp dick pretty boy?

KWAN

You're all talk, Miguel. Do I
really need to teach you another
lesson?

Miguel laughs. Franklin and Percy join Kwan and Jonathan.

PERCY

Funny how you show up after they're
exhausted by the match.

MIGUEL

Shut up little man or you'll get
yourself hurt...

Kwan guffaws.

KWAN

By Miguelito and his seven dwarves?

Miguel smiles and claps.

MIGUEL

Rice eater humor... Very funny...

PERCY

What's your problem, Mikey?

MIGUEL

Lest's just say we're tired of you
ass clowns thinkin' you're
something special since your little
rich boy puto showed up.

Franklin, Percy and Kwan all scoff.

KWAN

And why exactly do we care what you
think about anything?

Miguel cuts his eyes at Kwan.

MIGUEL

Because this place is our turf and
the time has come to put you
pendejos in your place.

Percy, Kwan and Franklin laugh.

FRANKLIN

Mighty big words from a sawed off
chile chomper.

Everyone starts to posture in preparation for a fight. Miguel shifts his focus to Jonathan.

MIGUEL

Well, I'm not tall and I do like
chiles... but I never killed my
little sister!

Jonathan explodes in a terrifying rage and attacks Miguel with an unbelievable series of martial arts blows. The cholos all remove sharp objects and try to attack Jonathan.

Franklin, Percy and Kwan all join into a violent melee of intense fighting with vicious attempts to stab Jonathan. GUARDS soon arrive in mass and quickly break up the fight but Miguel and all the Cholos are in bad shape on the floor.

INT. JONATHAN'S CELL - NIGHT

Jonathan tosses and turns in his sleep. Eventually he sits up and screams bloody murder. A large hand appears from the darkness, grabs his shoulder and gently shakes it.

FRANKLIN
Hey, man. Snap out of it.

Jonathan's eye flash open as he shakes in terror.

FRANKLIN (CONT'D)
Easy, Dude... Wanna' talk about it?

Jonathan collect himself for several moments and fights off tears.

JONATHAN
Thanks for asking but talking
doesn't help.

FRANKLIN
It must be a terrible thing to live
with.

Jonathan nods in self loathing.

JONATHAN
It's a nightmare that never ends.

LATER - DAWN

A ray of sunlight shines through the window onto Jonathan's face. Suddenly, the cell door opens and two GUARDS appear at the open doorway.

GUARD #1
Powell, grab your stuff.

JONATHAN
What's going on?

GUARD #1
The warden wants to see you.

INT. THE WARDEN'S OFFICE

The WARDEN reads a file at his desk. There is a knock at the door.

WARDEN
Come in.

The door opens and Jonathan appears in street clothes.

WARDEN (CONT'D)
Be seated.

Jonathan takes a seat in a chair facing the warden's desk. The warden removes a sheet of paper from the file and slides it across the desk to Jonathan.

WARDEN (CONT'D)

Read it.

Jonathan picks up the sheet and reads it.

JONATHAN

A presidential pardon?

WARDEN

Yes, and I have orders to release you immediately.

Jonathan absorbs the information.

JONATHAN

Do you know any more?

WARDEN

No, I just follow orders. You're free to go now.

Jonathan refocuses on the pardon as his mind races. He slides it back across the desk to the warden.

JONATHAN

No, thank you, Sir. I want to serve out my sentence.

The warden cuts a hard look of disapproval at Jonathan.

WARDEN

Don't play dumb ass with me, Son. Get the hell outta' here!

Jonathan hesitates for a moment. The warden's eyes flare at him. Jonathan stands and starts for the door. He stops and turns back toward the warden.

JONATHAN

You do understand that Percy, Kwan and Franklin did nothing wrong in the fight yesterday.

WARDEN

Yes, they saved your life.

Jonathan absorbs the warden's comment.

JONATHAN

What're you saying?

WARDEN

That someone put out a hit on you.

Jonathan is taken aback.

JONATHAN

Any idea who?

WARDEN

No, but the cholos are being interrogated. All we know so far is that the hit originated in the Middle East.

The warden motions for Jonathan to leave. Jonathan walks back toward the door.

WARDEN (CONT'D)

Don't worry about your friends. The cholos are being split up and sent to maximum security facilities.

Jonathan reflects relief.

JONATHAN

Thank you, Sir.

The warden nods and Jonathan exits the room.

SUPER: "2 YEARS LATER"

EXT. PACIFIC COAST - AIRBORNE - SUNSET (MOVING)

We track along the sensational beach and seaside cliffs until a bungalow appears alone on a seaside overlook. We close to the bungalow.

INT. JONATHAN POWELL'S BEACH BUGALOW - DEN - SUNSET

The bungalow is small but well built with a sensational view of the setting sun over the vast Pacific Ocean through a large, wall length set of windows. Stoner 60s music plays on powerful speakers.

The kitchen is state of the art but it and the den are trashed in the aftermath of long neglect and way too many parties. There are random holes in the walls and hundreds of names and other scribbles on the walls.

Jonathan sits in his black boxer shorts on the once polished concrete floor. Jonathan now has a ripped body, long, shaggy hair and a deep tan.

His legs are crossed in a meditative posture as he gazes at the sunset through the picture windows.

Jonathan takes a deep hit on a large joint and washes it down with a heavy drag from a bottle of Jack Daniels.

His cell phone rings on the kitchen bar. He ignores it until the ringing stops. He takes another deep hit on the joint and another chaser. The phone starts ringing again.

Jonathan glares at the phone through blood shot eyes and a stoner haze. Projects frustration at the ringing phone. It stops ringing. He smiles. The ringing starts again.

JONATHAN

Jesus...

Jonathan rises to his feet with great difficulty. He steadies himself on a chair and works his way through debris on the floor until he reaches the phone. He reaches for the phone but he suddenly passes out and falls hard to the concrete floor.

LATER

Jonathan tosses and turns on the floor.

FLASHBACK:

Jonathan remembering the party with India. India tries to convince him not to drive. Crash on PCH. Funeral. His mother is distraught. Screams at Jonathan and attacks him. She has a heart attack. Dies. Jonathan freaks out.

END FLASHBACK.

LATER - NIGHT

Someone outside is pounding on the rear glass door but Jonathan remains passed out on the floor.

EXT. REAR DECK - NIGHT

THOMAS BRANDT, 51, pounds on the glass door. Thomas is a professional looking older guy in a dark suit.

He cups his hands around his eyes and peers through the glass. He spots Jonathan passed out on the floor and registers concern.

Thomas moves quickly around to the front of the house and over to an old beater Pontiac Firebird. He opens the door on the Firebird, climbs inside and presses the garage door opener. The garage door opens a third of the way and jams.

Thomas exits the car and examines the garage door with frustration. He drops to his knees and steps under the partially open garage door.

INT. JONATHAN POWELL'S BEACH BUGALOW - DEN

Thomas enters the room from the garage and approaches Jonathan. He kneels and takes his pulse. Thomas shakes his head in disgust. Thomas shakes Jonathan who rises in alarm to a sitting position and barfs on Thomas.

THOMAS

Damn it!!

Thomas exits the room.

LATER

Thomas wears a bath robe as he returns with wet hair and a look of exasperation as he spots Jonathan passed out on the couch. He reaches over the back of the couch and shakes Jonathan again.

Jonathan eventually rises to a sitting position and focuses through a stoner haze on Thomas.

JONATHAN

Thomas?

THOMAS

Yes.

JONATHAN

What're you doing here?

THOMAS

Go clean up and I'll tell you.

Jonathan lies on his back on the couch. Thomas moves to the front of the couch. Takes his right hand and pulls Jonathan to his feet.

THOMAS (CONT'D)
Let's go, Jonathan.

Thomas pulls Jonathan's right arm around his shoulders and leads him into the bedroom.

LATER

The barf is cleaned up from the floor and the room is straightened somewhat. Thomas now wears jeans, a Hawaiian shirt and flip flops as he makes coffee in the kitchen area. He pours two cups as Jonathan appears from the bedroom in swim shorts and a T-shirt.

JONATHAN
Sorry about the mess.

Thomas hands a cup of coffee to Jonathan and they both take a drink from their cups. Thomas sits on a chair and Jonathan relaxes onto the couch in a haze. Thomas' expression turns very grave. Jonathan registers concern.

JONATHAN (CONT'D)
What's up, Man?

THOMAS
Your father's G-650 exploded in mid air over the Atlantic.

Jonathan swallows hard with stunned disbelief.

THOMAS (CONT'D)
His whole executive team went down with him.

Jonathan begins to shake with the implications.

THOMAS (CONT'D)
I'm very sorry, Jonathan... I know you and your dad were not close, but he loved you very much.

Jonathan nods but remains speechless.

THOMAS (CONT'D)
So much so that he left almost everything he had to you in his will.

Jonathan shakes his head in terrified disbelief.

JONATHAN

Why would he do that? He's knew I'm
a human disaster.

THOMAS

That may be your point of view but
he saw the potential for very great
things in you.

Jonathan rolls his bloodshot eyes through tears.

JONATHAN

Dream on...

Thomas takes a deep breath to control his frustration.

THOMAS

I think your father believed that
the responsibility of his estate
might help you become the man he
always knew you could be.

Jonathan shakes his head in a determined fashion.

JONATHAN

Not gonna' happen.

Thomas considers the situation as he takes a drink from his
coffee cup.

THOMAS

Jonathan, you have to start dealing
with reality...

You're now the wealthiest man on
earth and your dad assigned me the
job of helping you to deal with it.

Jonathan considers the situation.

JONATHAN

What do you suggest?

THOMAS

Rehab to start with.

JONATHAN

No way, Man. I'd rather give it all
away to charities.

Thomas takes another drink from his coffee cup and sets it
onto the table.

THOMAS

Your father anticipated that reaction so his will requires that I sign off on any expenditures or conveyances you make over \$100 million.

Jonathan shakes his head in frustration.

JONATHAN

Fine, it's all yours.

THOMAS

That scenario is specifically prohibited by the will.

JONATHAN

Okay, it can just sit there. I don't need or want any of it.

Thomas mulls the situation.

THOMAS

That's your choice to make but your father has entrusted you with a tremendous legacy that you can put to good use for humanity.

Jonathan shakes his head in fury.

JONATHAN

You're not getting it, Thomas. It's all I can do to not kill myself every minute of every day!!!

Thomas considers his words.

THOMAS

Then therapy's where we should start.

Jonathan explodes in anger.

JONATHAN

Therapy??? Are you insane? No amount of therapy can erase what I did to the people I loved most!!!

Thomas waits patiently for Jonathan to calm down. Thomas removes an envelope from his vest jacket pocket and hands it to Jonathan. Jonathan views it with trepidation.

JONATHAN (CONT'D)

What's that?

THOMAS

A letter from your father. He asked me to give to you if something ever happened to him.

Jonathan puzzles.

JONATHAN

Was he expecting something to happen?

Thomas reflects for several moments.

THOMAS

No, but the President had requested his help on some very important national security matters.

Jonathan registers surprise and dismay.

JONATHAN

Why would Dad get involved in something like that?

THOMAS

Because he felt blessed by his good fortune and he wanted to give something back to his country.

Jonathan absorbs the information.

JONATHAN

So he risked everything?

THOMAS

I think he felt like he had lost everyone he loved... including you.

Jonathan's eyes fill with tears.

JONATHAN

So he went on a suicide mission for America?

THOMAS

No, he just decided to take some risks to try to save the world from itself.

Jonathan shakes his head in disbelief as he processes the information. Jonathan opens the envelope and reads the letter.

ARTHUR (V.O.)

Jonathan, if you are reading this letter, it means that I have moved on to the afterlife. My one great regret is that you and I were unable to recover from our family tragedy.

Jonathan's eyes tear up.

ARTHUR (V.O.)

I know that you blame yourself for what happened but I never did.

Please, please forgive yourself and devote your life to being worthy of their memory.

Be the man that they would want you to be.

Take what I have left to you and help make the world a much better place.

I love you with all my heart.

Dad

Jonathan breaks down as the tears flow. Thomas reaches across and places his hand on Jonathan's arm in a comforting gesture.

Jonathan places the letter back into the envelope. Sets it onto the coffee table. Gazes out the window as he collects his composure. Thomas rises.

THOMAS

I know this is a lot to absorb...

Why don't we go get some breakfast and talk things over.

Thomas extends his hand to Jonathan. Jonathan takes it and Thomas pulls him to his feet.

EXT. RESTAURANT DECK - DAY

Jonathan and Thomas sit alone at a table on the outer deck of the rustic restaurant that resides on high cliffs above the ocean. Sensational views of the rugged coastline can be seen in both directions.

Jonathan's eyes are glassy and bloodshot as he take a deep drink from a glass of scotch. Thomas studies Jonathan and he takes a sip of coffee. Thomas' cell phone rings and he answers it.

THOMAS

Brandt.

Thomas listens for several long moments. His eyes shift to dismay.

THOMAS (CONT'D)

Thanks for the update. Proceed with the investigation.

Thomas hangs up the phone. Takes a sip of coffee.

THOMAS (CONT'D)

They found the wreckage of your father's jet. It was definitely sabotage.

Jonathan's gaze does not register any cognizance of what Thomas just said. Thomas touches Jonathan's hand. Jonathan's blank gaze shifts to Thomas.

THOMAS (CONT'D)

Did you hear what I said?

JONATHAN

Yes, but it's of no consequence to me.

THOMAS

You don't care that your father was murdered?

JONATHAN

No. He understood the risks and the consequences and he made the choice to risk his life knowing how it would affect me if he died.

Jonathan empties the scotch glass and raises it to the WAITRESS. She nods and moves toward the bar.

THOMAS

Are you at all interested in why he made that choice?

JONATHAN

I know the reason. It was a patriotic cover for suicide and I completely understand that choice.

Thomas shakes his head in dismay.

JONATHAN (CONT'D)
Don't you dare judge me Thomas!

How'd you feel if you'd caused the
deaths of everyone in your family?

Thomas nods in grim understanding.

THOMAS
But you should know that you may be
the next target of these people...

I believe they ordered the hit on
you at San Quentin.

Jonathan laughs.

JONATHAN
Great! Maybe this time they'll hire
real professionals and end my
misery for me.

The waitress arrives and places a glass of scotch in front of
Jonathan. Jonathan hands her a \$100 bill. She smiles and
leaves as he picks up the glass and raises it to toast.

JONATHAN (CONT'D)
To dear ole Dad. Thanks for showing
me the best way to deal with
unimaginable grief.

Jonathan bottoms out the scotch glass and throws it off of
the deck.

JONATHAN (CONT'D)
I need the keys to the estate.

Thomas projects reluctance.

JONATHAN (CONT'D)
Do I own it or not?

Thomas removes a set of keys from his jacket pocket and
places them on the table in front of Jonathan.

THOMAS
I should go with you.

Jonathan cuts his eyes at Thomas in anger.

JONATHAN
No, you should not.

Jonathan grabs the keys, rises from the table and exits the deck.

EXT. THE POWELL ESTATE COMPOUND - EAST SIDE - DAY

The beater Firebird rolls to a stop in front of the sprawling but deserted mansion. A huge black wreath is mounted on one of the enormous front doors.

Jonathan exits the Firebird and looks up at the mansion in trepidation. Tears flow but he wipes them away and walks to the front door. He inserts a key. Unlocks it. Disappears inside.

INT. THE POWELL MANSION - FOYER

Jonathan gazes at the huge staircases and the enormous chandelier that hangs above and between them. Jonathan eases the front door shut and walks between the staircases and into the great room.

GREAT ROOM

Jonathan enters the magnificent room with its grand art collection and its awe inspiring view of the pool area, the vast and manicured landscaping and the coastline just beyond it.

Jonathan turns his attention to the bar area and moves quickly to it as he struggles to control his emotions. He opens a single malt scotch bottle, pours a whiskey glass half full and downs it.

He refills the glass as he shifts his gaze to a large door to his left. He stares at the door and then walks to it. He hesitates for several long moments and then opens the door and steps into the study.

STUDY

The room is large and immaculately appointed. It projects an aura of great wealth and power. It shares a similar rear view as the great room through a large picture window.

There are massive, larger than life size photos of Arthur, Grace, India and Jonathan mounted on the walls.

Jonathan focuses briefly on the impressive desk and then apprehensively shifts his view to the huge photo of India on the wall. Her unreal beauty seems almost alive in the image.

Jonathan collapses to his knees in extreme distress. The scotch spills all over the floor. He rocks forward and backward on his knees in grief and self loathing.

Jonathan turns his gaze away from India and spots the image of himself on the opposite wall. His eyes flash with extreme anger. He grabs the scotch glass as he scrambles to his feet.

He hurls the glass at his image and the glass explodes on contact. Jonathan collapses back to his knees in tears.

EXT. POWELL ESTATE COMPOUND - WEST SIDE

Jonathan emerges from the rear door of the mansion in a stupor. He trudges across the deck of the huge veranda and pool area and onto the massive and perfectly manicured lawn beyond it.

A sea breeze flows through Jonathan's hair as he moves across the lawn toward the huge cliffs above the crashing waves below.

Jonathan focuses on the cliff edge and bolts recklessly toward it. He picks up speed as he approaches the edge of the cliff.

At the last possible moment, Jonathan collapses to his knees and skids to a stop with his head and neck projected over the edge of the cliff. Jonathan stares down at the huge waves as they crash into the massive rocks below.

INDIA (V.O.)

NOOOO!

Jonathan is stunned by the apparent sound of India's voice. He scans in all directions searching for India in vain. Eventually he collapses into tears.

JONATHAN

But I want to be with you!!!

EXT. POWELL ESTATE COMPOUND - EAST SIDE - SUNRISE

Jonathan emerges from the front door and leaves it open. He walks toward the Firebird and climbs inside. The Firebird drives away through the magnificent grounds.

The image shifts toward the house as smoke rises and flames leap from all across the roof of the huge mansion.

EXT. SAN FRANCISCO - AIRBORNE - SUNSET (MOVING)

A sensational aerial panorama of San Francisco. We close to the penthouse of a high rise condo.

INT. CONDO PENTHOUSE

Kwan sits on a couch near a huge glass window with a great view of the bay and the Golden Gate bridge.

The condo is large and ultramodern with concrete floors.

Percy leans his shoulder against the window as they both gaze out at the view. They are both cleaned up to perfection and wear designer suits. Percy grimaces and shifts his gaze to a bedroom door. He now has perfect white teeth.

PERCY

(Yelling)

Come on, man! Bitches don't take as long as you to get ready!

The bedroom door opens and Franklin appears in a designer suit and a gold Rolex. All of his tattoos have been removed and he looks like a different man.

FRANKLIN

Come on, fools. It's party time.

Percy and Kwan follow Franklin to the exit door. Franklin opens the door and motions for Kwan and Percy to exit. They all leave the room and the door closes behind them.

SUPER: 2 MONTHS LATER

INT. JONATHAN'S LUXURY FLAT - MASTER BEDROOM - DAWN

Jonathan lies asleep on a king size bed in the huge bedroom. The room has a high ceiling and it is immaculately appointed in a modern french style.

Jonathan begins to toss and turn in his sleep. Eventually he sits up in bed and shakes his head furiously.

Jonathan looks around the room and climbs out of bed in black, form fitting boxer shorts. He walks over to two french doors and opens them. Jonathan now has a good haircut and he looks healthy.

EXT. JONATHAN'S LUXURY FLAT - VERANDA - DAWN

Jonathan appears on the covered veranda which is on the top floor of the 4 story apartment building. Jonathan walks over to the railing and gazes out at the Eiffel tower less than 100 yards away.

The sun peaks over the Dome of the Invalides to his right. Jonathan takes in the sensational view for several long moments and then disappears back into the flat.

EXT. PARIS - AVENUE FOCH - SUNRISE

The street is still not well lit as the trees block the sunrise to the right. Jonathan takes in the sites as he walks up Avenue Foch toward the Arc Du Triomphe.

Jonathan reaches a street to his right and he notices a person sleeping on a park bench inside of a sleeping bag. He removes several 100 euro notes from his wallet and approaches the person. Jonathan gently shakes the sleeping bag.

JONATHAN

Bonjour.

The person slowly sits up still inside the bag.

JONATHAN (CONT'D)

Do you speak English?

RENEE

(Young Female French accent)

But, of course.

RENEE DUPUIS unzips the sleeping bag to reveal her beautiful but unkempt face and hair. Renee sizes up Jonathan and moves to straighten her hair.

She then unzips the sleeping bag completely and steps out of it wearing a dirty t-shirt, jeans and well worn shoes.

Jonathan reflects surprise at her beauty and projects compassion for her situation. She speaks with a captivating French accent.

RENEE (CONT'D)

Please forgive my circumstances,
Sir.

Renee, 23, rises and extends her had to reveal a sensational but very thin figure under her clothes.

RENEE (CONT'D)

My name is Renee. How may I help you this morning?

JONATHAN

Hello, Renee. Very nice to meet you. I'm Jonathan.

RENEE

You are American, no?

JONATHAN

Oui... but I have moved to Paris recently.

RENEE

You are up early this morning.

JONATHAN

On my way to have coffee and a croissant... Would you like to join me?

Renee studies Jonathan carefully and gazes directly into his eyes for several moments.

RENEE

Your eyes tell a very sad story.

JONATHAN

Yes, I think we both have had misfortunes in our lives...

Renee continues to gaze into Jonathan's eyes.

RENEE

May I ask what your interest is in me?

JONATHAN

I felt compassion when I saw you lying over here and I wanted to give you this.

Jonathan extends his hand with the euros to her.

RENEE

And what do you expect of me in return?

JONATHAN

A smile, perhaps?

Renee grins to reveal beautiful teeth and an infectious smile.

RENEE

Please keep your money but I would
be honored to join you for
breakfast.

Renee turns and starts to roll up her sleeping bag. Jonathan gently touches her arm.

JONATHAN

You can leave it here... You'll
never need it again.

Renee is taken aback. She studies his eyes once again and a single tear rolls down her right cheek. She quickly wipes it away.

RENEE

Please do not trifle with me,
Sir... I can endure no more
suffering in my life.

Jonathan projects compassion and gently takes her hand in his.

JONATHAN

Please trust me, Renee. I'm not
trifling with you and I have the
means to keep my promise to you.

Tears flow down Renee's cheeks. Renee wipes them away and struggles to compose herself.

RENEE

But what do you expect from me?

JONATHAN

Friendship if you find me to be
worthy.

Renee studies Jonathan's eyes for several moments. She then embraces him in tears. Jonathan holds her frail body gently in his arms.

RENEE

Thank you, kind Sir...

JONATHAN

You're welcome. Please call me
Jonathan... Are you hungry?

Renee nods as she wipes away tears. They begin to walk up the sidewalk toward the Arc Du Triomphe. Jonathan extends his hand and they walk hand in hand together.

RENEE

But what about my clothes? They will not allow me in to the cafes around here.

Jonathan nods.

JONATHAN

Let's say that I have an ability to open doors.

Jonathan removes his full length designer coat and wraps it around Renee.

RENEE

But you will be cold.

JONATHAN

Not for long.

Jonathan dials his phone and steps away from Renee so she cannot hear his conversation. Renee studies him carefully with some concern until he hangs up. Jonathan takes her hand and they resume walking.

EXT. RITZ CARLTON HOTEL - SUNRISE

Jonathan and Renee approach the hotel. Renee focuses on the Ritz Carlton logo and stops in trepidation.

RENEE

Oh, no. I could not possibly go into such a place.

Jonathan places his hand on Renee's arm in a comforting gesture.

JONATHAN

Relax, Renee. You're my friend and they're expecting us and they very much want to impress me.

Renee puzzles for a few moments.

RENEE

Why?

JONATHAN

In time, I will explain. For now,
please trust me and believe in
miracles.

Renee nods in trepidation and takes Jonathan's hand. Jonathan leads her up to the main entrance of the Ritz Carlton where the CONCIERGE greets them.

CONCIERGE

Welcome. Mr. Powell. It is a
privilege to have you with us
today.

Jonathan nods. The concierge turns to Renee. He takes her hand and kisses it.

CONCIERGE (CONT'D)

Bienvenue, Mademoiselle. Your room
is prepared for you. Please follow
me.

Renee stands frozen in terror.

JONATHAN

It's okay, Renee. I arranged a room
for you so you can go up and get
cleaned up and change clothes so
you will feel more comfortable with
me at breakfast.

Renee swallows hard in amazement.

JONATHAN (CONT'D)

Please just trust me and all will
be very well.

Jonathan extends his hand. Renee takes it and he leads her inside.

INT. RITZ CARLTON HOTEL - LOBBY

Jonathan and Renee enter the lobby. Renee stops to take in the splendor of the room.

JONATHAN

The suite is yours for as long as
you want it. I will wait here in
the lobby for you.

Renee absorbs his words with disbelief.

RENEE

I think perhaps I am having a dream.

JONATHAN

No, this is all very real.

Renee looks around the room and becomes emotional.

RENEE

And why are you doing all of this for me?

JONATHAN

Because I see that beautiful woman inside of you.

Renee studies Jonathan's eyes and sees his sincerity.

RENEE

(Emotionally)

Thank you.

Renee embraces Jonathan for several profound moments. Jonathan motions for the concierge who soon joins them. The concierge extends his elbow to Renee.

RENEE (CONT'D)

(To Jonathan)

But what about my clothes?

JONATHAN

They have several selections waiting for you in your room.

Renee nods and smiles.

RENEE

But of course.

Jonathan watches as the concierge leads Renee onto the elevator. She turns to face Jonathan and waves to him just before the doors close.

INT. RITZ CARLTON HOTEL - RENEE'S SUITE

The door opens and the concierge leads Renee into the huge, high ceiling suite. Renee takes in the room in disbelief.

The concierge opens a door to a large closet. There are a dozen outfits hanging in the closet along with numerous pairs of shoes and boots.

He slides open several drawers to reveal underwear, bras, sweaters, etc.

He moves on to the bar and opens a large refrigerator which is loaded with food and beverages.

The concierge extends his hand to Renee and leads her into a very large bathroom with a huge shower and an oversize tub.

CONCIERGE

May I run a tub for you?

RENEE

No, thank you. I should shower now because Jonathan is waiting for me.

The concierge nods and turns on the shower. He hands a business card to Renee.

CONCIERGE

Please call me on my private number if you need anything.

RENEE

Thank you.

The concierge bows and exits the room. Renee gazes around at the room as she removes Jonathan's coat. She drops to her knees. Clasps her hands together and prays for several moments.

INT. RITZ CARLTON HOTEL - LOBBY - LATER

Jonathan watches the elevator doors as he waits patiently on a sofa in the lobby. One of the elevator doors opens and Renee emerges wearing a form fitting designer outfit with black leather boots. She looks way beyond sensational.

Everyone in the area stops to watch Renee as she emerges from the elevator and nervously walks to join Jonathan. Jonathan is clearly awestruck as he rises from the sofa and watches Renee approaching him.

Jonathan extends his elbow and Renee grasps it.

RENEE

(Whispering)

Why is everyone staring at me?

JONATHAN

Did you look in the mirror? You look amazing.

Renee blushes briefly.

RENEE

Thank you for all of this,
Jonathan. It is a true fairy tale
for me.

JONATHAN

You're very welcome. Your smile is
priceless.

Renee smiles her beautiful smile as they disappear into the
restaurant.

MONTAGE:

Jonathan and Renee enjoy the sites of Paris together.

END MONTAGE.

EXT. PRIVATE RIVER BARGE - NIGHT (MOVING)

The luxurious private river barge eases down the Seine past
Notre Dame. Jonathan and Renee are seated across from each
other at a small table under the rear open canopy.

They eat their dinners by candlelight as the sites of Paris
pass by around them.

RENEE

Thank you for this fairy tale
today, Jonathan.

JONATHAN

You're quite welcome... Thank you
for the most wonderful day I've had
in memory.

Renee smiles.

RENEE

It has been my greatest pleasure to
be with you.

Renee takes a sip of wine from her glass and projects some
concern. Jonathan notes her discomfort.

JONATHAN

Is something wrong?

RENEE

No... I just cannot help but wonder how long this fairy tale will last.

JONATHAN

That's understandable.

RENEE

I am very grateful and I do not want to pressure you for answers.

Jonathan considers the situation. He extends his hand across the table to Renee. She places her hand on his.

JONATHAN

We've only just met so it would be irresponsible to contemplate the future too seriously at this moment.

RENEE

But, of course.

JONATHAN

What I can say is that I like you very much and you have brought happiness to my life and that's something I value very much.

Renee smiles broadly and nods.

RENEE

Very well said, Jonathan. I feel the same way about you.

JONATHAN

Then let's enjoy our time together and see how things go just like any other couple who has just met.

RENEE

That sounds very reasonable to me.

Jonathan reflects on the situation for several moments.

JONATHAN

I can promise you two things... We can always be friends and you'll never have to worry about money again.

Renee winces with emotion.

RENEE

Thank you, Jonathan... You are the greatest blessing to me.

JONATHAN

That feeling is mutual between us...

They lock onto each other's eyes as Renee takes a sip of wine and Jonathan takes a drink of water.

JONATHAN (CONT'D)

I'd like to know more about you if you want to share with me.

Renee considers the situation with trepidation.

RENEE

You should know that I have never had trouble with the law and I come from a very good family in Provence...

My mother died of cancer three years ago and my father passed away six months ago in an accident.

Jonathan projects genuine compassion.

JONATHAN

I'm very sorry for your losses. You are very young to have lost everyone.

Renee fights off her emotions.

RENEE

We were all very close so it has all been very difficult for me.

Renee takes another sip of wine to sooth her emotions.

JONATHAN

So how'd you get to Paris?

RENEE

I have no other family so I came to Paris to try and become a model.

It was a big mistake because I spent all of my money to come and live here and I could not become a model.

JONATHAN

Why?

RENEE

Because I am only five foot seven inches tall.

JONATHAN

And 5 foot 8 is the minimum.

RENEE

Yes, it seems a silly rule to me but they take it very seriously so I was lost here with not enough money for a flat for the last few months.

Renee squeezes Jonathan's hand.

RENEE (CONT'D)

Until a knight in shining armor arrived this morning.

Jonathan smiles.

JONATHAN

Well. I'm very glad that we found each other...

Perhaps fate is finally shining on both of us.

Renee nods in agreement and flashes her beautiful smile.

JONATHAN (CONT'D)

Please know that I have no expectations between us.

RENEE

Thank you. I am a good Catholic girl. I have never been with a man before.

JONATHAN

I respect that very much... In truth, I've never been with a woman before.

Renee registers disbelief.

RENEE

How is that possible? You are the man every woman dreams of.

JONATHAN

Well' I'm certainly not gay...

Jonathan chooses his words carefully and becomes emotional.

JONATHAN (CONT'D)

But I grew up with a sister who...
A sister who set an impossible
standard for what a woman can and
should be...

Jonathan's eyes moisten and he quickly wipes them with his fingers.

JONATHAN (CONT'D)

She was truly God's best work in
feminine form so it made it very
difficult to settle for women in my
life who were so much less.

Renee registers concern.

JONATHAN (CONT'D)

Please do not be concerned... I am
trying to be honest so that you can
understand me.

Renee nods emotionally.

JONATHAN (CONT'D)

My sister was in a class all by
herself until today.

Renee is overwhelmed by his comment.

RENEE

Wow... Do you really think so?

Jonathan nods through moist eyes.

RENEE (CONT'D)

Thank you for a great compliment...
But I must tell you that I feel
unworthy of such praise...

I am an ordinary girl from
Provence.

Jonathan gently squeezes Renee's hand.

JONATHAN

There's nothing ordinary about you,
Renee... You're truly extraordinary
in every way...

Renee smiles as she struggles to contain her emotions.

RENEE

I must say the same about you,
Jonathan ... You are like a
beautiful alien from a much better
world.

Jonathan and Renee engage in a prolonged gaze into each other's eyes.

EXT. THE LOUVRE - NIGHT

Jonathan and Renee walk hand in hand through the Courtyard of the Louvre past the glass pyramid.

JONATHAN

Do you still want to pursue
modeling?

RENEE

But, of course... if you want me
to.

JONATHAN

I want you to do what makes you
happy.

RENEE

Then I would like to try modeling
if it is possible.

JONATHAN

Everything is possible. Were you
able to actually meet with the
agencies?

RENEE

No, none of them. I delivered my
portfolios but they did not respond
or they said that I was too short.

JONATHAN

A great mistake on their part. It
is unlikely that your photos
conveyed the captivating reality of
you.

Renee stops and releases Jonathan's hand.

RENEE

Now you are teasing me.

JONATHAN

No, I'm very serious. You will see when they meet you in person.

RENEE

You can arrange such meetings?

JONATHAN

(Smiling)

But, of course...

Renee smiles dubiously and they continue walking.

INT. RITZ CARLTON HOTEL - LOBBY - NIGHT

Jonathan and Renee enter the lobby arm and arm. Jonathan leads Renee to the elevator where they stop and turn toward each other holding both hands.

JONATHAN

It has been a very special day,
Renee but we must sleep for
tomorrow.

Renee nods in understanding and embraces Jonathan.

RENEE

Thank you. You will come in the
morning?

JONATHAN

But, of course.

Renee smiles as the elevator door opens. She pulls Jonathan close and kisses him softly for a moment until she pulls away and moves into the elevator. At that moment she projects a great happiness that makes her irresistibly desirable.

Jonathan watches in captivated amazement as the elevator doors close.

INT. RITZ CARLTON HOTEL - RENEE'S SUITE - NIGHT

Only candlelight illuminates the room as Renee emerges from the closet wearing a luxurious night gown. She moves gracefully across the room to the windows. She unlatches a set of windows and opens both of them.

A gentle breeze blows into the room as Renee steps to the window opening and gazes in wonder out at the sites of Paris. Renee projects a very captivating and alluring presence as the breeze causes her night gown and her long hair to flow.

SUPER: "3 MONTHS LATER - PARIS FASHION WEEK"

MONTAGE:

A series of stunning shots of Renee in major fashion shows with adoring crowds. A series of magazine covers with Renee's images. A series of video clips of Renee from make up, perfume and clothing commercials.

END MONTAGE.

EXT. AMALFI COAST, ITALY - AIRBORNE - DAY (MOVING)

A sensational aerial view of the Amalfi Coast and Positano.

EXT. AMALFI COAST, ITALY - COVE - DAY

Renee sunbathes in an awe inspiring bikini on a lounge chair on white sand beach in a beautiful private cove that is surrounded by rocky cliffs on two sides.

Jonathan appears from a huge Italian villa nearby wearing swim shorts and a deep tan. He carries an iced Sangria in a large glass that he hands to Renee.

RENEE

Thank you.

Renee takes a drink from the glass and sets it on a table nearby. She rises from the lounge chair and extends her hand to Jonathan. He takes her hand and she pulls him down to the water and into the cove.

They swim around in the clear azure water of the pristine cove for a few minutes. Eventually they embrace and engage in an intimate kiss.

TREES ABOVE THE CLIFFS

A DARK FIGURE kneels on one knee in the darkness of the dense tree canopy and watches Jonathan and Renee in the cove below. The figure disappears in a flash into the trees.

MONTAGE:

A series of shots of Jonathan and Renee at the sites in Rome and having dinner on a private deck overlooking the Capri harbor. Driving a Lamborghini through the hills of Tuscany. Walking through the ancient hilltop towns.

Exploring the streets of Florence hand in hand. Engaging in a romantic kiss on a hilltop overlooking Lake Como at sunset.

END MONTAGE.

EXT. PORTO FINO, ITALY - SUNSET

Jonathan leads Renee through the cove side plaza past the colorful buildings and small boats in the cove harbor. Eventually they reach a 40 foot motor boat and climb aboard.

The boat motors away through a series of beautiful coves and landscapes. Eventually they reach open water and motor towards a 250 foot yacht that is anchored offshore.

There is a large "Powell Industries" logo on the side of the yacht. It is a four pointed silver star on a purple background.

The motor boat eases along side the huge yacht. Jonathan helps Renee onto the rear deck as the anchors rise from the water. The engines of the yacht come to life and it gradually moves forward.

EXT. BIG YACHT - REAR DECK (MOVING)

Renee sits next to Jonathan below a hard canopy. A waiter serves her a glass of red wine and offers one to Jonathan. Jonathan waves him off.

RENEE

Wow, just wow, Jonathan. This ship is way beyond amazing.

JONATHAN

My father had a lot of money and great taste. He designed this vessel himself for our family.

Renee winces with compassion and takes Jonathan's hand.

RENEE

Where are we going?

JONATHAN

To the Ibiza festival to meet some friends of mine for a big party.

Renee smiles.

RENEE

Would you mind if some of my new
model friends join us?

JONATHAN

That would be great and I'm sure my
friends would appreciate the views.

RENEE

(Smiling)

But of course.

Renee takes a sip of wine.

RENEE (CONT'D)

May I ask you a question about your
father?

JONATHAN

Sure.

RENEE

How did he accumulate over 10 times
the wealth of the second richest
man on earth?

Jonathan considers the question.

RENEE (CONT'D)

Please do not be offended by the
question.

I have no interest in wealth for
myself. It is just a curiosity for
me.

JONATHAN

It's a great question and you
should know the answer since you
too are bearing the great burden of
his legacy.

The answer is quite simple. He made
his first billion on advanced
software that made the internet
possible.

It grew from there over the years
but it exploded during the big
stock market crash in 2008.

Renee projects a puzzled look.

RENEE

How is that possible? I thought
stock prices went way down.

JONATHAN

They did, and trillions of dollars
of wealth were lost almost
overnight.

But Dad was a big believer in
America so he bet almost everything
he had on a big stock market
recovery.

Renee smiles.

RENEE

I see. So he captured a trillion of
those dollars when prices went back
up?

Jonathan nods.

JONATHAN

That's the way you accumulate
extreme wealth.

Jonathan's mood shifts to sadness.

JONATHAN (CONT'D)

But then you discover that great
wealth means nothing without the
people you love.

Renee nods in understanding. She rises and takes a seat on
Jonathan's lap.

RENEE

So has great wealth been meaning
more to you recently?

Jonathan smiles.

JONATHAN

Yes, you've helped rediscover that
it has certain advantages.

They gaze deep into each other's eyes. A soul connection
moment. Renee kisses Jonathan in a very soft, poignant and
intimate way.

EXT. IBIZA - AIRBORNE VIEW - NIGHT

An aerial view of Ibiza with huge parties and night clubs in full festival mode. We close to Jonathan's yacht.

EXT. IBIZA HARBOR - NIGHT

Franklin, Percy and Kwan walk along the wharf toward Jonathan's yacht which is moored to the dock. They wear stylish beach party attire and project a naturally cool vibe. They are all in great physical shape.

Music blares from all the decks of the yacht where guys and beautiful girls in bikinis are partying. Franklin, Percy and Kwan reach the yacht and take in the scene in awe.

PERCY

Gentleman, I think we has found
heaven on earth.

KWAN

Jonathan sure knows how to throw a
party.

Franklin is speechless with his mouth gaping open. Jonathan appears on the upper deck with his arm around Renee.

PERCY

There's Jonathan on top.

KWAN

Who's the babe with him?

PERCY

Renee St. Pierre.

FRANKLIN

The Renee St. Pierre?

PERCY

Yep, the most beautiful girl in the
world.

Franklin smiles.

FRANKLIN

Once again, I'm sure happy we saved
his young ass.

PERCY

Me too.

EXT. YACHT - UPPER DECK

Jonathan spots the crew standing on the dock below.

JONATHAN
 (Yelling at them)
 Look what the cat dragged up!

The three of them simultaneously give Jonathan an "up yours" salute with their arms. Jonathan laughs.

JONATHAN (CONT'D)
 Come aboard gentlemen!

Percy, Kwan and Franklin all bound up the ramp and onto the yacht.

EXT. YACHT - LOWER DECK

Percy, Kwan and Franklin arrive on the yacht and are greeted by insanely beautiful fashion MODELS in bikinis who grab them and begin to dance. The guys join in and show some big moves as the party rises to a frenzy.

MONTAGE:

A series of shots of Jonathan, Renee, Percy, Kwan and Franklin and the models working their way through a series of night clubs and parties across Ibiza.

END MONTAGE.

EXT. YACHT UPPER DECK - DAWN

Jonathan sits alone with a cup of coffee in hand as he watches the sun rise above the horizon. Franklin appears from the lower deck with a bottle of beer.

FRANKLIN
 Want some company?

JONATHAN
 Sure.

Franklin moves with some difficulty over to Jonathan and takes a seat.

FRANKLIN
 Man, that was some serious partying.

Jonathan smiles.

FRANKLIN (CONT'D)

I used dance muscles I didn't know
I had.

JONATHAN

You guys have some serious moves on
the dance floor...

The models were very impressed.

Franklin smiles.

FRANKLIN

Man they is smokin' hot. Where'd
you find'em?

JONATHAN

Friends of Renee from the fashion
world.

FRANKLIN

Well, you found yourself one
serious girlfriend... Man she's
unreal.. Where'd you find her?

Jonathan grins.

JONATHAN

On a park bench in Paris.

FRANKLIN

Seriously?

JONATHAN

Yep, I call it a fate intervention
of the positive kind for a change.

Franklin takes a drink from his beer bottle.

FRANKLIN

So you're glad you decided to stick
around planet earth awhile longer?

JONATHAN

Oh, yeah... Renee makes life
bearable for me...

FRANKLIN

I get it, Man. There's somethin'
real special about that girl.

JONATHAN

You got that right... So how's your money situation holding up?

FRANKLIN

Great. We sunk a bunch into Apple at just the right time so we cool on money for a very long time thanks to you.

JONATHAN

Glad to help out. You guys saved my life in more than one way.

Renee appears from the deck below in a stunningly sensual beach cover up. Franklin is awestruck as she moves toward them.

RENEE

Good morning, Franklin. Did the girls treat you right last night?

Franklin tries to speak but words do not come out. He takes a drink from his beer.

FRANKLIN

Yes, yes ma'am... They were real good to us.

RENEE

Great, are you guys going to come with us to Greece?

Franklin considers the question.

FRANKLIN

That's up to mister J here.

JONATHAN

I think the girls would be real disappointed if you guys didn't tag along.

Franklin smiles.

FRANKLIN

Man, that works for me. I better go break the great news to the guys.

Franklin rises and bows respectfully to Renee. She smiles at the gesture. Franklin disappears with a "whoop" below deck.

RENEE

I like your friends.

JONATHAN

They're a little rough around the edges but they're great guys.

Thanks for encouraging the girls to treat'em so well.

RENEE

No problem. They like them too.

JONATHAN

So are you read to blast off for Greece today?

RENEE

Whenever you're ready.

JONATHAN

(Yelling)

GASTON!

GASTON soon appears from below deck in uniform.

GASTON

Yes, Sir.

JONATHAN

Departure in one hour for Greece.

GASTON

Yes, Sir.

Gaston disappears below deck.

EXT. HIGH RISE CONDO BUILDING - ROOF

A dark figure kneels beside a large air conditioning unit and gazes through binoculars at the huge yacht as it launches from the dock below.

After a few moments, the figure returns the binoculars to a satchel along with a small antenna device. Disappears from the roof through a doorway.

EXT. MEDITERRANEAN SEA - DAY (MOVING)

The enormous yacht glides gracefully through the blue sea on a clear day. Renee and the models are sunbathing on the various decks. Jonathan and the guys are relaxing in the huge hot tub on the upper deck.

EXT. YACHT - UPPER DECK (MOVING)

Jonathan, Percy, Kwan and Franklin relax in the hot tub. Jonathan suddenly registers concern and leaps out of the hot tub with his eyes focused on a ship on the horizon ahead.

The guys flash puzzled looks as Jonathan disappears down to the lower deck. The guys focus on the ship carefully.

PERCY

It looks like a small navy vessel.

KWAN

Heading straight for us.

FRANKLIN

Not good news.

They all scramble out of the tub and down to the lower deck.

INT. YACHT - CONTROL ROOM

Percy, Kwan and Franklin arrive at the doorway as Jonathan stands next to Gaston who is projecting grave concern.

GASTON

All of our communications are being jammed.

JONATHAN

What do you suggest?

GASTON

Arm the crew immediately and change course to Malta.

JONATHAN

Can we out run it?

GASTON

He's moving at 30 knots now and our maximum is 25.

JONATHAN

Go for it at max speed.

Jonathan turns to the Percy, Kwan and Franklin.

JONATHAN (CONT'D)

Get all the girls below decks and move to the armory to gear up!

The crew disappears as Renee arrives and the yacht shifts course hard left.

RENEE
What's going on?

JONATHAN
Trouble. Please go below with the girls and I'll keep you posted as I know more.

Renee is freaking out. Jonathan takes her hands to calm her.

JONATHAN (CONT'D)
It will be okay. Just go keep the girls calm.

Renee nods and disappears. Jonathan returns his focus to the ship. Suddenly the loud sound of cannon fire shudders the yacht. A shell explodes in the water 50 yards in front of the yacht.

Gaston stands at the helm in terror. He shifts the yacht into a serpentine course as another cannon shot fires. It soon explodes close enough to the yacht to cause the splash to spray over the bow.

Jonathan is freaking out as his mind races.

JONATHAN (CONT'D)
Stop the vessel!

Gaston looks at Jonathan as though he is mad.

JONATHAN (CONT'D)
If a shell hits we all go down. Perhaps they are legitimate coast guard.

GASTON
Firing on an unarmed vessel!???

Another cannon shot fires and sprays water over the yacht once again. Jonathan seizes the helm and brings the yacht to a stop.

JONATHAN
Have the men remain unarmed. It's our only chance.

Gaston projects extreme reluctance.

JONATHAN (CONT'D)
They'll blow us out of the water
with cannon fire! Go!

Gaston exits the control room as the yacht eases to a stop. Jonathan liens over at the waist in extreme anguish. He rises and exits the control room toward the rear deck.

EXT. YACHT - LOWER REAR DECK

Jonathan stands alone in terror on the deck as the small gunboat eases up to the yacht and stops. Jonathan sees that the gunboat CREW is dressed in black Islamic State uniforms. They all carry Kalashnikovs.

Six TERRORISTS exit the gunboat onto the yacht. The gunboat backs away and idles nearby. RAMAL steps forward to Jonathan.

RAMAL
Jonathan Powell, I presume?

Jonathan nods.

RAMAL (CONT'D)
Do exactly as I say and no one will
be harmed.

Jonathan nods.

RAMAL (CONT'D)
Tell your crew to remove their
uniforms and report here
immediately with your friends.

Jonathan hesitates and Ramal fires a burst from his weapon into the air.

RAMAL (CONT'D)
Now!!

Jonathan disappears into the cabin.

LATER

The terrified five man crew stands on deck next to each other in a row at the edge of the deck. Percy and Kwan are shaking in terror at one end of the crew.

Ramal fires a quick burst into all of them that causes them to tumble into the sea. Jonathan stands frozen in terror.

RAMAL

Now bring up your women.

Jonathan registers extreme reluctance.

RAMAL (CONT'D)

Don't be foolish. We will not harm such exceptional women. They are too valuable to us.

They will be taken on the gunboat to safety and held as hostages to insure your compliance with everything we tell you to do.

Jonathan's terrified mind processes the information. He reluctantly disappears into the cabin.

LATER

The gunboat is once again moored to the yacht. Jonathan leads Renee and the other seven girls onto the rear deck. The girls all scream in terror as they see the terrorists.

RAMAL

Relax pretty ladies. No harm will come to you if you do exactly as I say.

The girls shake with terror.

RAMAL (CONT'D)

Proceed immediately onto the gunboat.

The girls cringe in terror. Ramal fires a burst into the air.

RAMAL (CONT'D)

You're of no use to us alive if you do not obey us without question.

Move to the gunboat now or die!!

Renee moves first and leads the other girls onto the gunboat. Jonathan anguishes in terror. The girls disappear below deck on the gunboat. Four terrorists appear carrying a large metal case.

They carefully load the case onto the rear deck of the yacht and then carry it below the main deck. Jonathan trembles in terror as the other two terrorists cast off the mooring lines onto the gunboat.

Ramal places plastic cuffs around Jonathan's wrists in front of him. Jonathan watches in tears as the gunboat speeds away. Ramal violently slaps Jonathan and viciously grabs his face in his right hand.

RAMAL (CONT'D)

Time to go infidel!

Ramal shoves Jonathan into the control room.

INT. CONTROL ROOM - NIGHT

Ramal follows Jonathan into the control room.

RAMAL

You will drive this vessel.

Jonathan leans against the control board in extreme anguish.

JONATHAN

Where to?

RAMAL

London.

Jonathan considers the information.

JONATHAN

Why?

Ramal strikes Jonathan hard in the side of his chest with the butt of his Kalashnikov.

RAMAL

To exact revenge on the people who murdered the family of our Caliph.

Jonathan staggers in severe pain.

RAMAL (CONT'D)

Now!

Jonathan fires up the engines and the vessel moves forward.

EXT. STRAITS OF GIBRALTAR - NIGHT (MOVING)

The yacht glides through the strait of Gibraltar and into the Atlantic Ocean.

INT. YACHT - CONTROL ROOM - NIGHT (MOVING)

Jonathan remains at the controls. Ramal now wears Gaston's uniform. He checks his watch.

RAMAL

Place the vessel on cruise control
and dial this number on the
satellite communication system.

Ramal hands a slip of paper to Jonathan and flips a switch on the dash. He reads the note and types the numbers into the sat com system. The numbers dial quickly and an image of a bearded man in a black turban appears on the big screen above the console.

THE CALIPH

Ah, the long lost Jonathan Powell.
We meet at last.

Jonathan remains impassive.

THE CALIPH (CONT'D)

Do not look so downcast. I bring
good news...

We have been following the
activities of your family for a
very long time and now is time to
free you from the burdens of their
deaths.

Jonathan shifts his gaze to the Caliph.

THE CALIPH (CONT'D)

Your sister did not die because of
your reckless driving...

Jonathan registers shock.

THE CALIPH (CONT'D)

She died because we skillfully
damaged the brake lines on your
Ferrari La Ferrari.

Jonathan's eyes flash with extreme hatred.

THE CALIPH (CONT'D)

And your parents died as a result
of our actions, not yours.

Jonathan seethes.

JONATHAN

Why?

THE CALIPH

Because your father refused to convey his fortune to us.

Jonathan is overwhelmed by the concept.

THE CALIPH (CONT'D)

Any now your girlfriend and her friends will die for the same reason if you make the same choice as your father.

Jonathan's mind races.

JONATHAN

I would give it to you but why would anyone believe that you'll release them unharmed?

THE CALIPH

Because they are certain to die most terrible deaths if you do not.

Jonathan shakes his head.

JONATHAN

You'll have to do a lot better than that if you want the money.

The Caliph's expression hardens.

THE CALIPH

Do not play games with me.

JONATHAN

Go screw yourself!!

Ramal stuns Jonathan with a blow to his back.

RAMAL

Be respectful or die!

JONATHAN

You people think you're the only ones who don't fear death?

Ramal slaps Jonathan with the back of his hand.

RAMAL

There are much worse things than death.

THE CALIPH

Like being responsible for the deaths of hundreds of thousands of people in London.

Jonathan cuts his gaze to the Caliph.

JONATHAN

What're you talking about?

THE CALIPH

You saw the metal container we loaded onto your vessel?

Jonathan nods.

THE CALIPH (CONT'D)

It contains 50 cannisters of highly compressed Sarin gas.

Jonathan registers alarm.

THE CALIPH (CONT'D)

You see, we found Saddam's WMD stockpiles in Syria that your people were unable to find in Iraq.

Jonathan is stunned by the implications.

THE CALIPH (CONT'D)

Our scientists tell me that each one of the 50 cannisters can kill up to 30,000 people in densely populated areas.

JONATHAN

And you expect me to believe that you'll not proceed with the attack if I give you all my money?

THE CALIPH

That is exactly the deal that I am proposing. Your \$1 trillion dollars will insure that the Caliphate becomes a nuclear state and exceeds all of our goals.

Jonathan registers extreme alarm.

JONATHAN

And you don't think the global security systems will notice that much money moving around?

THE CALIPH

That is why you will be adding our representatives as authorized signors on all of your accounts.

Jonathan shakes his head in dismay.

JONATHAN

That's not easily done.

THE CALIPH

It's not a problem for us. We have people in all of the major global financial centers standing by for your authorizations to add them to your accounts.

Jonathan's mind races with the implications.

JONATHAN

That doesn't resolve the issue of releasing my friends unharmed.

THE CALIPH

We will release all of the women to the American embassy in Tripoli upon receipt of account authorizations on half of your fortune.

Jonathan considers the situation.

JONATHAN

And I will be released unharmed with the cannisters after I release the other half?

The Caliph considers the scenario.

THE CALIPH

So be it.

JONATHAN

Okay, but I have to speak with Thomas Brandt to make the changes and I need proof of life on all the girls.

I also need to see the cannisters to verify they are authentic.

THE CALIPH

Very well, but know that many people will die if you do not comply with our agreement.

The screen goes dead for several moments. A second feed appears on the screen. It shows Renee and the other girls in a palatial room.

JONATHAN

Renee, can you hear me?

Renee smiles and rushes to the screen.

RENEE

Yes, I can hear you.

JONATHAN

Are you all okay?

RENEE

Yes, we are being treated well so far.

The feed goes dead and The Caliph reappears.

THE CALIPH

Ramal, show him the cannisters and then make certain to monitor his call to Thomas Brandt carefully.

RAMAL

Yes, great one.

The feed goes dead. Ramal steps outside the control room for a moment but he soon returns.

Four other terrorists carry the case into the control room. They wear the crew uniforms. They set the case down and open it to reveal two levels of 25 metal cannisters each. All of them are marked with sarin gas labels on the tops.

JONATHAN

I need to examine one more closely.

Ramal looks at Jonathan with suspicion. Jonathan extracts one of the heavy cannisters and examines it carefully. He nods and returns the cannister to the case. He glances at the heavy sides of the case.

Jonathan moves toward the console as they close the case and four of them lift it.

In one swift move, Jonathan kills the lights and slams the controls into a hard reverse. A surge of Arabic cursing and chatter fills the room. A series of 9 rapid fire shots blast in quick succession.

Four more follow shortly thereafter. There is a period of complete silence in the darkness. The lights turn back on. Jonathan stands at the doorway with a Glock ready to fire.

Ramal and the other 4 terrorists lie dead on the floor.

EXT. REAR DECK

Jonathan emerges onto the rear deck where two more terrorists lie dead. He stops and sits down to collect himself.

SERIES OF SHOTS:

Jonathan searches the ship for Franklin with no luck.

INT. DIVE ROOM

Jonathan enters the dive room and searches the storage cabinets and closets. He moves to the dive chamber and opens it. Looks inside. He focuses on a cord that is tied off to one side and running down into the water below.

Jonathan eases into the chamber and begins pulling on the cord. There is resistance at first. He jerks on it in a rhythmic pattern for several moments.

The resistance eases and Jonathan pulls the cord into the chamber. Franklin's head appears from the water below with a dive mask on.

Jonathan exhales a sigh of relief and extends an arm down to Franklin. Franklin grasps Jonathan's hand and Jonathan pulls him up into the dive chamber. Franklin passes out as Jonathan removes his mask.

Jonathan grabs a tank from a wall mount in the chamber and inserts the breather into Franklin's mouth. Turns on the oxygen. Pumps on Franklin's chest. Franklin suddenly throws up water and his eyes flash open.

Jonathan smiles with relief as Franklin chokes for a few moments and takes in more oxygen.

FRANKLIN

Man, not a moment too soon. I
thought for sho' I was a goner.

Franklin flashes with recognition at Jonathan's somber expression.

FRANKLIN (CONT'D)
Where are the guys?

Jonathan swallows hard.

JONATHAN
They didn't make it.

Franklin is visibly devastated.

JONATHAN (CONT'D)
The bastards cut'em down along with
the crew and they fell overboard...

There wasn't a damn thing I could
do.

Franklin nods as he fights to control his emotions.

FRANKLIN
Can't believe it.

JONATHAN
Me either, but we've got work to do
to save the girls.

EXT. REAR DECK

Franklin throws the terrorists bodies overboard and hoses down the deck. Jonathan can be seen through the big windows talking on the phone.

INT. CONTROL ROOM - LATER

Franklin enters the room as Jonathan hangs up.

FRANKLIN
What's the plan?

JONATHAN
A chopper is on the way with a new
crew to take you on to London.

FRANKLIN
(Angry)
No way, Man. I'm goin' witchou'

Jonathan looks at Franklin and does not argue.

JONATHAN

Then the chopper is taking us to Tripoli to help find the girls.

FRANKLIN

How'll we find them?

JONATHAN

I've got people working on a location from the video feed on the proof of life connection.

Franklin nods.

FRANKLIN

And we gonna' find every one of the mofos and kill'em, right?

JONATHAN

There's no other way to get my life back.

FRANKLIN

And they got it comin'...

Jonathan becomes very emotional.

JONATHAN

That's for sure... They killed my whole family...

FRANKLIN

Say what?

JONATHAN

The Caliph came onscreen to convince me to convey my whole fortune to ISIS.

Franklin nods.

FRANKLIN

I figured that had somethin' to do with this.

JONATHAN

Yeah, he started off braggin' on how his people cut my brake lines the night that India died.

Franklin's eyes flash with the realization.

FRANKLIN

Holy shit, J!.. That scum bag's gotta' die.

JONATHAN

Yes, he does...

Franklin grabs a beer from an ice chest and screws off the cap. Takes a big drink.

FRANKLIN

I know it stings, Man, but at least you're finally off the hook.

Jonathan's eyes flash with hatred.

JONATHAN

And that changes everything.

FRANKLIN

Ooh... I think's ISIS has just messed with the wrong dude... and you got the jack to take'em down.

Franklin empties his beer and tosses it in a trash can.

FRANKLIN (CONT'D)

You should know that I was an Army Ranger in the divisions that took down Baghdad and Fallujah.

Jonathan registers surprise.

JONATHAN

Awesome!

FRANKLIN

I knows how to hunt and kill these sons-a-bitches by the bushel.

Jonathan smiles.

JONATHAN

So why'd you leave the Army?

FRANKLIN

Dishonorable discharge. Cold cocked a shit bird major who got 7 of my men killed for no reason at all.

Jonathan nods in understanding.

JONATHAN

Follow me.

INT. YACHT - ARMORY

The door opens to reveal a substantial cache of heavy weapons and body armor.

FRANKLIN
Now we talkin'!!

EXT. YACHT - HELIDECK - NIGHT

A large chopper lands on the helideck. Five CREWMEN pile out. Jonathan and Franklin load weapons and ordnance into the rear compartment of the chopper. They climb inside the helicopter and it takes off.

EST. LIBYA - AIRBORNE - NIGHT

An aerial view looking down on an ornate but damaged palace below. The huge palace is near the sea and remote from other buildings. City lights are visible in the distance.

INT. PALACE - SLEEPING QUARTERS - NIGHT

A sea breeze blows through the open windows of the large, ornate bedroom. Renee and the other girls sleep about the room on low beds and couches. Renee's eyes open and she listens for several moments.

She rises from her bed and creeps quietly over to one of the open windows. She checks outside. Satisfied she moves out onto the balcony that is canopied with dense vines.

EXT. PALACE - UPPER BALCONY

She hides among the vertical portions of the vines as she surveys the courtyard below.

TERRORIST #1 is visible on the ground by the north wall. TERRORIST #2 is stationed on top of the compound wall to her left. TERRORIST #3 is located on top of the wall to her right. Renee reenters the sleeping quarters.

INT. PALACE - SLEEPING QUARTERS

Renee moves about the room and wakes up the other girls. She motions for them to join her. They gather together and all speak in whispers.

RENEE

How many of you think we're getting out of this alive if we do nothing?

All the girls consider the question.

RENEE (CONT'D)

Or don't wind up as wives to terrorists getting blown up by drones?

The girls shudder at the thought.

RENEE (CONT'D)

Do any of you have martial arts training?

They all raise their hands.

VALERIE

It's mandatory as a model these days.

RENEE

I think the last thing they expect is for us to try an escape.

VALERIE

Because it would be insane.

RENEE

Exactly.

The girls seem reluctant.

RENEE (CONT'D)

We have no good choices.

The girls all consider the options.

RENEE (CONT'D)

The good news is that we're in Libya and ISIS is not big here yet.

TISH

(Intense whisper)

But there were enough of them to cut off the heads of a bunch of Egyptian Christians!

LONI

And ISIS aren't the only crazies in this country.

GABRIELLE

And everyone of them wants a girl
like us for their harems.

Renee leans back in resignation.

RENEE

I guess we just wait it out.

All the girls shake their heads. Renee smiles.

VALERIE

Do you have a plan?

RENEE

Yes. Can everybody swim well?

They all nod.

RENEE (CONT'D)

How many consider yourselves deadly
with your skills?

Gabrielle, Valerie and Loni raise their hands.

RENEE (CONT'D)

Ready to kill these bastards?

Everybody nods.

EXT. PALACE COMPOUND WALLS - NIGHT

Valerie creeps in a crouched position down the walkway on the top of the compound wall. She reaches a corner and takes a quick glance around it. Terrorist #2 is standing and leaning against the wall facing away from Valerie.

Valerie motions for Loni, Michelle and Stacy to join her. They comply. Valerie checks around the corner again and moves stealthily toward Terrorist #2.

Valerie attacks him from behind with her hands wrapped around his mouth from behind and her knee in his lower back. She jerks his neck back hard as the other girls arrive and help to subdue him.

Loni grabs a knife from his leg sheath and drives it deep into his heart. The terrorists goes limp. They find a pistol, a second knife and Valerie takes his Kalashnikov.

Stacy runs back to the corner and around it. She moves rapidly down the south wall in a crouched position. She reaches the east wall and hands a knife to Renee.

Gabrielle moves quickly toward Terrorist #3 from behind attacks him the same way Valerie did. Renee immediately drives the knife into his back and he collapses to the ground.

Gabrielle takes his Kalashnikov while Liza grabs his pistol and Tish takes the knife from his leg sheath. Renee grabs a second pistol and hands the knife back to Stacy.

They all move forward down the walkway on top of the wall toward the sea. They reach the end of the walkway and peak around it. TERRORIST #4 is seated with his back against the wall as he sleeps.

Renee and Gabrielle move quietly toward him. Gabrielle forcefully covers his mouth with her hands as Renee stabs him in the heart. He dies instantly. Tish, Stacy and Liza arrive and quickly strip him of his weapons.

Renee looks down where the other group has killed Terrorist #1 and are hiding his body. Valerie gives Renee a thumbs up and Renee motions the girls in her group to go down a set of steps to the lower level. Renee bolts to the other side of the wall and looks down at the main gate. She see no guards.

LOWER LEVEL

Both groups wait together as Renee arrives down the steps. Everyone has a gun and a knife now. Valerie has moved to a pedestrian gate that is next two the large main gate.

She eases the small gate open and checks outside. Motions for everyone to follow her. They all disappear through the gate.

EXT. PALACE COMPOUND - NIGHT

Renee and Valerie lead the girls toward a dense palm grove near the beach. They reach the palms and stop to rest and survey the area. The main palace building suddenly erupts into an enormous fireball that stuns all the girls.

VALERIE

Holy shit!

LONI

(To Renee)

Thanks for convincing us to leave.

Renee nods.

TISH

Will they think we're dead?

RENEE

Until they find their bodies and
don't find ours. We need to keep
moving toward the city lights.

Renee bolts away west and the girls all follow.

INT. FRENCH EMBASSY - TRIPOLI - CONTROL ROOM - NIGHT

AMBASSADOR PHILLIPE COSTANGNE, 61, stands behind a group of technicians who are seated at four computer arrays. There are large screens mounted on all four walls. Jonathan enters the room with Franklin close behind.

Phillipe turns and walks to greet Jonathan in a somber mood. Phillipe extends his hand and Jonathan shakes it.

PHILLIPE

(French Accent)

Phillipe Costangne, Ambassador.

JONATHAN

Pleased to meet you, Sir. I'm
Jonathan Powell and this is my
associate Franklin Boudreaux.

PHILLIPE

Ah, Boudreaux. So you are French?

FRANKLIN

(Smiling)

Somewhere way back, Sir.

JONATHAN

Pardon me, Sir, but what's the
situation?

PHILLIPE

Of course. You have reason to be
concerned about your friends.

We have just added surveillance to
the palace location you gave us but
the signal there went dead when the
palace exploded a few minutes ago.

Jonathan is devastated by the news and lowers his head. Phillipe places his hand on Jonathan's shoulder in a comforting gesture.

PHILLIPE (CONT'D)

Please let me show you something on
our infrared screen.

Phillipe leads Jonathan over to a large screen that displays infrared images of the burning palace. Jonathan's head droops again as Phillipe steps over to the screen. The focus of the view expands and moves left along the coast.

PHILLIPE (CONT'D)
 (To the technician)
 Zoom please.

The view closes on a line of eight human figures that are walking west parallel to the coast through a grove of trees. Jonathan's spirits rise.

PHILLIPE (CONT'D)
 You said there were 8 women,
 correct?

JONATHAN
 Yes, Sir.

PHILLIPE
 Well these are eight people and
 they appear to be women moving away
 rapidly from the palace compound.
 (To the technician)
 Lentement l'ouest s'il vous plaît.

The view moves to the left where hundreds of humans appear on the screen.

PHILLIPE (CONT'D)
 They appear to be moving toward the
 city but these people you see here
 are a large ISIS controlled
 village.

Jonathan flashes alarm.

JONATHAN
 How far are they from the camp?

PHILLIPE
 About five kilometers.

JONATHAN
 And how far are they from here?

PHILLIPE
 About 30 minutes by your
 helicopter.

JONATHAN
 Will you send the coordinates to my
 pilot, please?

Phillipe projects concern.

PHILLIPE

But of course but you should be aware that this is a no go zone for all sane people and they have rocket launchers that can take down your aircraft.

Jonathan fumes in exasperation.

JONATHAN

I got them into this mess and I have to get them out.

Can you perhaps create a diversion on the west side of their village in about 30 minutes.

PHILLIPE

No, unfortunately we have no aircraft in the area.

JONATHAN

What about the Americans?

PHILLIPE

No one stations aircraft close enough to the location to help you in time.

Franklin walks to the screen and points to an unpopulated area.

FRANKLIN

(To Jonathan)

Drop me there and I'll make a hell of a diversion.

Jonathan extends his hand and shakes Phillipe's.

JONATHAN

Thank you, Sir.

PHILLIPE

You are most welcome. I wish we could do more.

Jonathan bows to Phillipe and follows Jonathan out of the room. Phillipe does a Catholic sign of the cross toward them as they exit.

EXT. THE BEACH - NIGHT

Renee leads the girls through the darkness up a hill. They reach the top of the hill and stop to rest in a palm grove. They survey the many buildings about a mile beyond the base of the hill.

VALERIE

Friends or foes?

RENEE

That is the question. I think the city itself will be okay

LORI

But the buildings go right down to the beach and stretch far inland here.

RENEE

Let me think it through.

EXT. WEST SIDE OF ISIS ENCAMPMENT - NIGHT

The chopper approaches at low altitude and quickly drops Franklin who is wearing a large backpack and carrying weapons. The chopper pulls away and rises rapidly.

Two rockets fire at the chopper from about a mile away but they miss. Franklin surges into a palm tree grove and jogs toward the village.

EXT. HILLTOP EAST OF THE VILLAGE - NIGHT

Renee surveys the village and turns to the girls.

RENEE

I think our best bet is to go to the harbor and try to seize a vessel to take us to the city.

They all consider the idea.

RENEE (CONT'D)

Any better ideas?

The girls all shake their heads.

RENEE (CONT'D)

Then let's go. The sun will be rising in about two hours and we need to reach the city before then.

They all rise and follow Renee down the hillside through the palm grove. Suddenly a series of huge explosions erupt on the far side of the village and light up the night sky. ISIS TERRORISTS appear in the village below like ants.

The girls all crouch down and hide until the light from the explosions subsides.

VALERIE

Great! A battle. Just what we don't need now!

Renee's mind races.

RENEE

It's on the other side of the village so it could work as a diversion for us. I'll go ahead to scout. Wait two minutes and follow my path. Stop if I whistle.

Renee moves away down the hill through the trees. Heavy gunfire erupts from the far side of the village.

INT. CHOPPER - NIGHT

TONY flies the chopper over the sea as they approach the east side of the village. Tony is a good looking bald guy with a mustache. Jonathan sits in the passenger seat and surveys the land ahead through night vision goggles.

JONATHAN

Thank you for this, Tony. You won't be worrying about money ever again if we survive this.

EXT. HILLSIDE EAST OF THE VILLAGE - NIGHT

Renee hears the sound of a chopper approaching from the sea as gunfire continues in the distance. She turns and rushes back up the hill toward the girls.

She reaches the girls and motions for them to get down as the chopper flies by above the top of the hill. Renee focuses on the chopper and spots a flash of the Powell Industries logo as the chopper flies by. Renee registers joy.

RENEE

It's Jonathan!

VALERIE

How can you be sure?

RENEE

The helicopter has a Powell
Industries logo! Stand up and wave
to it if it returns.

They wait patiently until the chopper approaches. It arrives
and they all stand up and wave.

INT. CHOPPER - NIGHT (MOVING)

Jonathan registers excitement.

JONATHAN

It's them. Set us down on the
beach.

Tony lowers the chopper toward the beach.

EXT. HILLSIDE EAST OF THE VILLAGE

The girls stream down the hill through the palms toward the
chopper. Renee follows behind and watches for ISIS with her
Kalashnikov at the ready.

EXT. BEACH

The chopper sets down on the sand. Jonathan climbs out and
helps the girls onto the chopper. Renee arrives and they
embrace briefly. He leads her to the passenger seat and she
climbs inside. The helicopter is jammed full.

Jonathan closes the door and stands on the runner beside her
as the chopper lifts off.

EXT. AIRBORNE ABOVE THE BEACH

A barrage of four rockets fills the sky as they clear the
hill elevation. Jonathan loses his footing as Tony takes
evasive action. He catches his arm through the runner and
holds on for dear life as the chopper races out over the sea.

The missiles all narrowly miss the chopper but a second
barrage of six missiles soon erupts from the village. Tony is
forced to take evasive action.

Jonathan hits his head on the passenger door, loses his grip
and falls toward the sea. The missiles narrowly miss or fall
short.

Renee immediately opens her door and jumps. She falls into the water soon after Jonathan hits the surface. The chopper flies away as more missiles fire but fall short.

EXT. MEDITERRANEAN SEA - SURFACE

Jonathan and Renee both lie stunned on the surface of the water about 50 yards apart and 500 hundred yards from the beach. Renee begins to flail about and fights to recover from the shock of hitting the water. Jonathan remains motionless.

Renee collects herself. She spots Jonathan and swims frantically toward him. She reaches Jonathan and turns him onto his back. He is lifeless.

RENEE

JONATHAN!!!.... Can you hear me?

Renee maneuvers him to give him mouth to mouth resuscitation. She begins the procedure and repeats it until she exhausts herself. She pounds on his chest until she can't move. She begins to cry uncontrollably.

Suddenly Jonathan convulses and throws up seawater.

RENEE (CONT'D)

Jonathan? Can you hear me?

A few moments pass.

RENEE (CONT'D)

Please wake up!

JONATHAN

I... I hear you.

Renee erupts in joy.

RENEE

Please help me swim!

Jonathan gradually responds and begins to swim. He hurls some more seawater but continues to swim. Dozens of TERRORISTS suddenly appear on the beach and begin firing their Kalashnikovs at Jonathan and Renee.

The bullets fall short of them in the water but the terrorists start to wade into the water to get closer as they keep firing.

Jonathan and Renee spot two terrorists with missile launchers running down the beach so they swim frantically away from the beach. After some time the two men with the rocket launchers stop on the beach. Set up and fire at Jonathan and Renee.

JONATHAN

Under!

They dive hard under the water as the two rockets explode nearby. They return to the surface just as two more rockets fire at them.

They take deep breaths and disappear under the water. The rockets slam into the water beyond them and explode. They rise again to the surface in total exhaustion.

Jonathan and Renee hold each other as they watch the jihadis reload the launchers. Suddenly the two men are stunned by silenced gunshots.

Two more men run to the launchers but they are cut down as well. The other men on the beach begin to fire inland as they are brutally devastated by rapid fire precision rounds.

JONATHAN (CONT'D)

It's Franklin.

RENEE

He made it?

JONATHAN

Hid below the diving chamber til I found him.

RENEE

But how did you escape?

JONATHAN

Killed all the bastards. How the hell did you escape?

RENEE

Killed all the bastards.

They smile at each other and return their attention to the beach where jihadis continue to die.

RENEE (CONT'D)

Your friend is quite the marksman.

JONATHAN

Yes, he is. Iraq war vet. He hates these guys with extreme passion.

They begin swimming toward the beach away from where the jihadis are dying. Suddenly a patrol boat appears from the village harbor and races toward Jonathan and Renee. They swim away frantically as it closes with a spotlight on them.

Four crazed TERRORISTS are firing their Kalashnikovs wildly from the forward deck of the patrol boat.

A rocket fires from the hilltop and nails the patrol boat. It erupts in a terrific explosion. The chopper suddenly reappears in the distance and flies directly for Jonathan and Renee. They embrace in relief and exhaustion.

EXT. HILLTOP EAST OF THE VILLAGE

Franklin surveys the beach and the village through night vision goggles from an ideal sniper's nest surrounded by heavy palm trees. He sees the chopper approaching and spots six jihadis setting up with rocket launchers.

He brutally cuts them down with rapid fire precision. He also takes out several waves of replacements who are trying to pick up the launchers.

FRANKLIN

Dumb bastards... Jumbalaya and a crawfish pie and a fillet gumbo, for tonight I'm gonna' see my cher amio...

Pick guitar, fill fruit jar and be gayo. Son of a gun gonna' have big fun on the bayou...

Franklin continues to fire as the chopper hovers and picks up Jonathan and Renee. Jihadis finally stop arriving as the chopper moves toward the beach. It reaches the hilltop and Franklin climbs onto the runner.

Franklin holds the butt of his rifle on his right hip as he holds onto a safety bar with his left hand. He lets out a huge victory war whoop as the chopper speeds away.

INT. 5 STAR HOTEL - JONATHAN'S & RENEE'S SUITE - SUNSET

Jonathan and Renee lie in each other's arms on the king size bed in the luxury four room suite. A spectacular sunset is visible through the large 20th story windows. There is a knock at the door.

Jonathan and Renee rise from the bed and walk into the main room. Jonathan answers the door to find Franklin wearing a designer suit and shoes.

JONATHAN

Wow, you lookin' spiffy tonight.

Franklin enters the room and waves at Renee.

FRANKLIN

Hello, princess. Is J treatin' you right?

RENEE

Not too bad.

Franklin takes a seat in a big chair. Jonathan sits next to Renee on the couch and puts his arm around her.

FRANKLIN

So how're you two love birds feelin'?... We got lots mo' killin' to do.

JONATHAN

Yes, we do and I just received some of the intel we need.

FRANKLIN

Awesome! Let's get to it.

JONATHAN

We will but I need a couple more days to recover.

FRANKLIN

You waste a couple mo' days sittin' on yo' dead ass and they'll find you here and blow up this whole damn neighborhood.

Jonathan looks at Renee.

JONATHAN

What do you think?

RENEE

I think he's right. We'll never be safe until they're dealt with permanently.

JONATHAN

So we can do something that a 60 nation coalition can't figure out?

Franklin scoffs.

FRANKLIN

60 nation coalition my achin' ass.
Biggest bunch of pussies who every
pretended to...

Franklin catches himself.

JONATHAN

Doggonit... Sorry, Ma'am. Please
forgive my language.

RENEE

No problem. I feel the same way.
Just do me one favor.

FRANKLIN

You name it.

RENEE

Rescue all the poor women and kids
that these animals are abusing.

Franklin registers very sad emotion.

FRANKLIN

Will do, Ma'am... Them Muslims have
the cutest little kids you ever saw
in yo' life and I watched way too
many of'em die.

Franklin collects himself and looks to Jonathan.

FRANKLIN (CONT'D)

So what's this intel you got?

Jonathan eases out of bed and into a lounge chair.

JONATHAN

My new Israeli friends have the
best satellites and intel in the
world and they track our targets
continuously.

Franklin grins from ear to ear.

FRANKLIN

Now that's some sweet ass music to
my ears.

JONATHAN

And I've arranged to lease their
airforce to prepare the battlefield
for us.

Franklin smiles.

FRANKLIN

That's great news just so long they
don't prepare it too well...

I'm countin' on lookin' that Caliph
muthafucka' in the eyes when the
life drains out of his sorry ass...

JONATHAN

Me too.

There is a knock at the door.

JONATHAN (CONT'D)

Come in.

The door opens and Thomas enters the room with a briefcase in
hand.

JONATHAN (CONT'D)

Good to see you, Thomas. Thanks for
comin'.

THOMAS

My pleasure.

He turns toward Franklin and extends his hand.

THOMAS (CONT'D)

You must be Franklin.

FRANKLIN

Yes, Sir.

THOMAS

Well, I hear you're quite the
warrior.

FRANKLIN

Let's say I've done my share a
killin' dirt bags.

RENEE

That is for sure.

Thomas opens his briefcase. Removes a document. Hands it to
Franklin. Franklin reads it.

FRANKLIN
Well, I'll be damned.

RENEE
What is it?

FRANKLIN
An honorable discharge signed by
the President himself.

Franklin becomes emotional. Shakes Thomas' hand.

FRANKLIN (CONT'D)
Thank you, Sir. You can't imagine
how much this means to me...

I love my country, Sir... Just
can't stand to see great men die
for no reason.

THOMAS
You're very welcome but I'm just a
messenger.

Thomas reaches into his briefcase and removes an envelope.
Hands it to Franklin.

FRANKLIN
What's this?

THOMAS
Take a look.

Franklin opens the envelope and his eyes bug out with
disbelief.

FRANKLIN
WOW... That's a whole lotta' zeros!

THOMAS
One hundred million dollars to be
exact.

Thomas removes another document and hands it to Franklin. He
looks at it.

FRANKLIN
A will?

THOMAS
Jonathan says that you're
determined to go on a suicide
mission with him so you need a
will.

Franklin laughs.

FRANKLIN

Momma gonna freak outta' her mind
when she see this.

Thomas removes another document and moves to the chair beside Renee. He extends his hand and Renee shakes it.

THOMAS

Hello, you must be Renee.

RENEE

That would be me. It's very nice to
meet you, Thomas. Jonathan speaks
very highly of you.

THOMAS

Well I understand now why Jonathan
is so crazy about you.

Renee blushes. Thomas hands the document to Renee. She reads the cover.

RENEE

Jonathan's will?

THOMAS

Yes, it's your copy.

RENEE

Why do I need a copy?

THOMAS

Because Jonathan is leaving his
entire estate to you.

Renee's eyes fill with terrified disbelief. She shakes her head.

RENEE

No, no, no. I couldn't, never,
ever.

Jonathan takes her hand.

JONATHAN

You don't have to keep it and I'm
certain you'd know how to get it to
the people who need it most.

Tears run down her cheeks.

RENEE
But you don't understand!

JONATHAN
Understand what?

RENEE
That there is no life for me
without you.

Jonathan is rocked with emotion. They both gaze deeply into each other's eyes in a moment of great poignancy and intimacy. Eventually, they embrace.

Thomas' eyes have moistened. A tear falls down Franklin's cheek. Renee hands the will back to Thomas.

RENEE (CONT'D)
If it is okay with Jonathan, I will
prepare a list of beneficiaries in
the event something happens to us.

Jonathan nods.

RENEE (CONT'D)
You see, I go where he goes and
that means I'm going on this
mission with him.

There is a knock at the door.

RENEE (CONT'D)
Who is it?

VALERIE (O.S.)
Dream girls at your service.

Renee rises to greet them as the models all enter the room in sexy designer outfits. They all exchange hugs with Renee.

RENEE
What are you girls up to?

VALERIE
Here to check on you two and pick
up our party boy.

Franklin grins. Jonathan smiles at him.

FRANKLIN
Livin' the life while I can, baby.

Everybody laughs. Thomas removes seven envelopes from his briefcase and hands one to each of the girls.

VALERIE

What's goin' on with these.

FRANKLIN

Check it out. Santa done come early
this year.

The girls all look inside the envelopes and freak out in
screams and squeals of joy. They all rush to embrace
Jonathan.

RENEE

(Smiling)

Easy, Ladies, he's taken.

GIRLS TOGETHER

Thank you, Jonathan!

JONATHAN

You're welcome. It's the least I
can do after the mess I got you
into.

The girls all look at Franklin.

LONI

Well, Franklin, it looks like the
party is gonna' be even bigger than
we thought.

GABRIELLE

What say we get this party started.

Franklin extends his elbows. Tish and Stacy take them.

FRANKLIN

(To Jonathan, Renee & Thomas)

Thank you all.

Franklin leads the ladies toward the door.

JONATHAN

Ahh. Franklin... You forgettin'
somethin'?

Franklin stops and thinks. Thomas rises, picks up Franklin's
check envelope and hands it to him.

FRANKLIN

Ahh, yeah. Might be needin' that
tonight.

LIZA

You gotta' check too?

FRANKLIN

Yes sireee. A hundo very, very large.

The girls all stop in stunned awe.

GIRLS TOGETHER

SERIOUSLY????

FRANKLIN

Yup. It's very big party time tonight!..

The girls close around Franklin.

FRANKLIN (CONT'D)

You know I was thinkin' I might aughta' include you ladies in my new will.

Franklin leads the girls from the room as they wave goodbye. The door shuts as Thomas closes his briefcase.

THOMAS

Are you sure I can't talk you out of this madness?

You both have everything to live for and your money can buy all the security you need.

JONATHAN

No way, Thomas. They murdered my family and thousands of others and they'll keep on killing until someone stops'em.

Thomas shakes his head in sad admiration.

JONATHAN (CONT'D)

I have the resources to make a difference for millions of people and a conscience that demands that I use it for this purpose.

Thomas fights off his emotions.

THOMAS

I'm certain that your family would be very proud of you. Godspeed to you both and come back alive.

JONATHAN

That's the plan.

RENEE

Good to meet you, Thomas.

THOMAS

A great privilege to meet you,
Renee.

Thomas lifts his briefcase and bows to both of them. He leaves the room with tears in his eyes. Jonathan rises and locks the door from inside. He returns to Renee and takes her hand. Leads her into the bedroom. Closes the double doors.

INT. BEDROOM - DUSK

Soft light filters through the sheer curtains on the windows. Jonathan and Renee climb into the bed and under the designer sheets. They focus on each other's eyes for several poignant moments and begin to kiss softly.

MONTAGE:

Jonathan and Renee make love in very poignant, intimate and intensely sensual ways in the ethereal ambiance of the dimly lit room. These are two people who are connecting at the highest levels of spiritual intimacy. There is no nudity.

FADE TO BLACK.

INT. MOSHE AVIV TOWER - ELEVATOR - DAY (MOVING)

Jonathan, Renee and Franklin all wear black stealth outfits as the elevator ascends. The elevator stops and the doors open. They exit.

INT. PENTHOUSE

They enter the penthouse that has been converted into a command center with numerous computer arrays and screens on the walls between huge windows. GENERAL ISAAC AARON, 52, greets Jonathan.

JONATHAN

How're we lookin'?

ISAAC

Ready to proceed.

JONATHAN

Let's do it.

Isaac nods and returns to his console. Jonathan leads Franklin and Renee through a glass door onto an outside deck.

EXT. PENTHOUSE DECK - DAY

The sea breeze blows as Jonathan, Renee and Franklin emerge onto the deck. There is a spectacular view of the Temple Mount to their right and the sea to their left.

Several airfields in the distance come to life as countless military aircraft take off and form up in the skies around them.

FRANKLIN

These people are very impressive.

JONATHAN

The best of the best.

FRANKLIN

How'd you convince'em to do this besides a boatload of jack?

JONATHAN

They realize that ISIS is moving toward them and it's better to deal with'em now rather than later.

Franklin nods in understanding.

JONATHAN (CONT'D)

I just offered to underwrite the operation if they'd do it now.

RENEE

I just hope they are careful with civilians.

JONATHAN

That was a major condition of our deal. This is a very different scenario than Gaza.

Masses of military aircraft shriek by overhead and fly northeast.

RENEE

Are you worried about attacks on Powell Industries facilities?

JONATHAN

Yes and I've given all Powell employees a paid vacation for the next two weeks.

FRANKLIN

How long before we move out?

JONATHAN

They say they need two days to take out all the targets.

FRANKLIN

Then we betta' get busy trainin' up you two for action.

Explosions erupt on the far horizon.

MONTAGE:

A series of shots of Renee and Jonathan training with a variety of weapons and explosives. These shots are alternated with scenes of Israeli jets obliterating ISIS targets.

END MONTAGE.

INT. THE CALIPH BUNKER - NIGHT

The CALIPH and four other ISIS LEADERS are seated around a conference table.

THE CALIPH

This fool wants war and we will give it too him.

I want our global network activated immediately to target all of the Powell industry sites that we have identified.

Global Jihad begins tonight!

Suddenly the room is rocked by a series of intense explosions that knock the Caliph and the other leaders from their chairs and onto the floor.

FADE TO BLACK.

LEADER #1

Great One, are you okay?

THE CALIPH
Yes, I'm fine.

LEADER #2
But we have lost power. If they hit
the generators and the control room
we will not be able to communicate
with our global network.

A match strikes and a candle is lit on the table to reveal
the Caliph and two of the leaders covered in dust. The other
two leaders were crushed by the ceiling collapse on their
side of the room.

THE CALIPH
(To Leader #1)
Check the control room!

LEADER #1
Yes, great one.

Leader #1 rises and moves toward the door. Suddenly it bursts
open and 3 JIHADIS rush in.

JIHADI #1
Are you okay?

LEADER #1
We lost Rashad and Samir but Great
One is okay.

The Caliph joins them.

THE CALIPH
How is the control room?

JIHADI #1
Completely destroyed along with all
of our best technicians.

The Caliph screams in frustration and paces in a fury.

THE CALIPH
We must relocate to the other
bunker.

JIHADI #1
But it is 30 kilometers away and
the Israeli aircraft are
everywhere.

LEADER #1
And I'm guessing they have struck
it as well.

The Caliph explodes.

THE CALIPH
Infernal Jew bastards!!!

The Caliph paces as his ruthless mind races.

THE CALIPH (CONT'D)
Have our men bring all of the women
and children of the town to the
compound here immediately!!

JIHADI #1
Yes, Great One.

Jihadi #1 exits with the other two jihadis. The Caliph smiles.

INT. LARGE MILITARY HANGAR - TARMAC NIGHT

Jonathan, Renee and Franklin stand outside the hanger with Isaac as the large doors open. A tow truck appears pulling a unique helicopter.

FRANKLIN
Whoa! What's this?

ISAAC
Our new hover craft.

FRANKLIN
No blades?

Isaac shakes his head.

ISAAC
And new stealth armor that deflects
armor piercing rounds and rockets.

FRANKLIN
Speed?

ISAAC
Up to 600 knots.

FRANKLIN
Unreal. Altitude?

ISAAC
Up to 10,000 Feet.

FRANKLIN
Range?

ISAAC
4,000 kilometers.

FRANKLIN
Very, very cool. May I?

ISAAC
Sure.

Franklin opens the door and enters the craft.

INT. HOVER CRAFT

Franklin checks out the interior that is loaded with a heavy arsenal of weapons plus a center turret with a laser cannon. Isaac sticks his head inside.

ISAAC
Try the turret.

Franklin climbs into the turret seat. Presses a button. The turret seat and cannon rise.

EXT. TARMAC

The turret emerges from the top of the hover craft. Franklin spins the turret 360 degrees. He stops and pops open a side window.

FRANKLIN
I don't recognize this cannon.

ISAAC
It's an ultra high energy impulse
laser that will make tanks and
military ships obsolete.

The controls are very user
friendly.

Give it a try on that tank hulk
over there.

Isaac points to a tank body that sits about 500 yards away at the base of a desert rock outcropping. Franklin spins the turret toward the tank. He aims and fire 3 quick bursts that annihilate the tank and cause a large outcropping to collapse onto it.

FRANKLIN

WHOA, HO BABY. We gonna' kill some scum bags with this thing.

ISAAC

You can dial the laser intensity to match the target to conserve energy.

FRANKLIN

How many rounds per flight?

ISAAC

It has a perpetual self generator in the rear of the craft but its good to not waste rounds because they can lose effectiveness and range.

FRANKLIN

What's the max range?

ISAAC

About 12 miles with the helmet guidance system.

FRANKLIN

Damn! What's the second barrel for?

ISAAC

High explosive anti-personnel rounds.

Franklin grins.

FRANKLIN

Man, I like the sounda' dat!

ISAAC

Laser or heat sighted and very effective.

FRANKLIN

Um, uh!

JONATHAN

(To Franklin)

So we have your approval?

FRANKLIN

Absofrigginlutely! So when do we blast off?

ISAAC

At 23 hundred tonight. I suggest
you take it for a spin.

Franklin exits the craft as Tony appears from the hanger.
Jonathan and Franklin greet him with high fives.

FRANKLIN

My man, Tony. You checked out on
this thing?

TONY

Ready to go. It's not complicated
to fly but very effective.

INT. HOVER CRAFT

Tony, Franklin, Jonathan and Renee pile into the rear
compartment. Renee joins Tony in the cockpit. Jonathan straps
into a jump seat just behind and between them. Franklin
returns to the turret. The door automatically closes.

MOVING (AIRBORNE)

The motor fires up and the hover craft elevates quickly to
500 feet with no sound.

JONATHAN

Wow, this thing is quiet.

TONY

Amazingly quiet. Ideal for stealth
insertions.

JONATHAN

That's what we need.

EXT. ISRAELI DESERT - AIRBORNE (MOVING)

The hover craft gains speed and altitude as Tony takes it
through a series of impressive maneuvers. They pass over a
section of desert with man sized posts sticking out of the
ground among tank hulks.

INT. HOVER CRAFT (MOVING)

Tony flies.

TONY

Franklin, did you see those posts
and tank bodies?

FRANKLIN

Roger.

TONY

Makin' another pass to see if your
any good on that thing.

FRANKLIN

Let's do it.

EXT. ISRAELI DESERT

The hover craft turns and swoops toward the posts. Franklin opens fire and annihilates the tanks with laser pulses. They spin in mid air and make a second pass that devastates the posts with cannon bursts.

INT. HOVER CRAFT (MOVING)

Tony flies.

TONY

Not bad for a rookie grunt. You
might make a hand after all.

EXT. THE CALIPH BUNKER - COMPOUND - SUNSET

Hundreds of armed JIHADIS drive thousands of crying and screaming women and children into the huge, walled compound. Israeli jets fly high overhead and others shriek by on lower passes.

EXT. LARGE MILITARY HANGAR - CONTROL ROOM

Isaac, Jonathan, Renee, Tony and Franklin watch the large screen monitor with dismay as the women and children are driven into the compound.

RENEE

Horrible.

ISAAC

And no surprise, our best
intelligence puts the Caliph in a
bunker beneath the destroyed
control building inside the
compound.

JONATHAN

How many civilians?

ISAAC

About 30,000 and growing.

Jonathan swallows hard and looks at Renee.

RENEE

We can't let those people die.

ISAAC

Yes, but many, many more will die
if we let the Caliph off the hook.

JONATHAN

Can he communicate with anyone?

ISAAC

Not outside the compound. We are
jamming all their signals.

Four JIHADIS appear onscreen from the destroyed control building. They roll out a hand written banner and nail it to the compound wall. It says "Jonathan Powell must come or we start killing them in one hour."

RENEE

(Horrorified)

Oh, no.

Jonathan's head drops. Renee embraces him.

JONATHAN

What's the transit time?

ISAAC

40 minutes in the hover craft.

JONATHAN

Let's go.

Jonathan bolts out of the room. Renee, Tony and Franklin follow close behind.

EXT. LARGE MILITARY HANGAR - TARMAC - NIGHT

Jonathan, Renee, Tony and Franklin pile onto the hover craft. The door closes automatically. It fires up. Hovers at 20 feet briefly and flies away at high speed.

INT. HOVER CRAFT - REAR COMPARTMENT (MOVING)

Franklin sits dejectedly in the jump seat. Renee sits on Jonathan's lap in tears nearby.

FRANKLIN

What we gonna' do J?

JONATHAN

I'm workin' on it. I have to go in but I doubt he wants to kill me before he gets to my money.

RENEE

I doubt he thinks he can get the money at this point.

JONATHAN

Except as straight up ransom for me.

Renee nods in agreement.

FRANKLIN

But these guys are all total nut jobs ready to die for the jihad.

JONATHAN

Not the Caliph. He's a gutless wonder hiding behind religion, children and a beard.

RENEE

And he really wants the money for his master plan, right?

Jonathan nods.

RENEE (CONT'D)

So we go in...

JONATHAN

No. I go in alone.

Renee's eyes flash with indignation.

RENEE

No way!!

JONATHAN

It's the only chance we have to all survive this and rescue the hostages.

They don't need both of us and he will know I care about the hostages or I wouldn't go to him.

FRANKLIN

(To Renee)

He'd kill you immediately in some terrible way just to screw with J's head.

Renee processes the information into reluctant acquiescence.

JONATHAN

I need you to stay with these guys and be ready to rescue my ass if I can break free.

Renee nods with tears in her eyes.

TONY

Renee, I can use you up here in the passenger seat. We can shift the autocannon controls up here so Franklin can focus on the laser.

Renee hugs Jonathan and moves up front.

COCKPIT (MOVING)

Renee straps into the passenger seat.

TONY

Ever play video war games?

Renee smiles weakly.

RENEE

Only since I was 5.

TONY

Awesome. Check it out.

Tony hands her a helmet with a control visor. She pulls it in and straps it into place.

RENEE

Wow!

TONY

Put your hands on the controls and take a dry run.

INT. RENEE'S VISOR

Hyper realistic targets appear on the visor. Renee pulls the triggers and shots devastate the areas around the targets. Renee resets and fires again. She nails the targets.

RENEE
This is so cool!

TONY
The real thing is easier.

INT. COCKPIT (MOVING)

Renee removes the helmet and returns to the rear compartment.

REAR COMPARTMENT

Renee's sits on Jonathan's lap and embraces him.

JONATHAN
Try to relax and have faith and
we'll find a way out of this.

Renee nods. Jonathan gently pushes her back and they gaze deeply into each other's eyes.

JONATHAN (CONT'D)
Just stay focused on the weapons
system... All your years of video
games could save my life.

RENEE
Yes, Sir, Mister J.

They embrace and kiss a long slow poignant kiss.

TONY
Landing zone in 2 minutes.

RENEE
(To Jonathan)
I love you.

JONATHAN
I love you.

RENEE
I better get into position.

Renee gives Jonathan one last hug and moves back into the cockpit.

COCKPIT

Renee settles into the passenger seat. Straps in. Pulls on her helmet. Straps it in place. Places her hands on the controls.

RENEE

Ready.

Tony hands a small box to Jonathan who has moved into the jump seat.

TONY

Transmitter. Swallow it and we can track you anywhere.

Jonathan removes a small pill and swallows it. Tony points to a screen on Renee's dashboard.

TONY (CONT'D)

See the blue flasher?

They focus on a small blue flashing light on the monitor with a map as a backdrop. Jonathan nods. Tony hands Jonathan two very small bugs to Jonathan.

TONY (CONT'D)

Sticky bugs. Stick one to the back of your teeth and use the other as you see fit.

EXT. SYRIAN DESERT - NIGHT

The hover craft lands. Jonathan exits and the hover craft lifts off. Jonathan bolts toward the town lights about 500 yards away. He hears Israeli jets in the skies above and looks up as he moves along.

EXT. THE CALIPH BUNKER - COMPOUND - NIGHT

Jonathan approaches the compound with trepidation. He scans the area. Focuses on one guard standing alone. He walks to him and into the moonlight with his hands raised.

JONATHAN

(In Arabic with English subtitles)

Hello.

The guard turns toward Jonathan with his Kalashnikov ready to fire and points it at Jonathan. Jonathan freezes in place.

JONATHAN (CONT'D)
(In Arabic with English subtitles)
I am Jonathan Powell. I am unarmed.
Your Caliph demanded that I come
here.

GUARD #1
(Calls out in Arabic with English subtitles)
Help here!!!

Two other JIHADIS soon arrive.

GUARD #1 (CONT'D)
(In Arabic with English subtitles)
He says he is Jonathan Powell.

Guard #2 looks at Jonathan for a moment. He ties Jonathan's wrists together with a plastic cuff. Checks Jonathan carefully for weapons. Finds none. He jerks Jonathan by the arm and leads him away and through the compound gate.

EXT. THE CALIPH BUNKER - COMPOUND

Guard #2 leads Jonathan through the compound that is jammed with thousands of weeping women and sad children. Jonathan's eyes project great compassion.

INT. THE CALIPH BUNKER BUILDING

Guard #2 leads Jonathan into the damaged building and over to a staircase. They descend the staircase.

INT. STAIRCASE

Guard #2 leads Jonathan down 5 flights of stairs. They reach the bottom and turn into a hallway.

HALLWAY

Jonathan follows Guard #2 down the hall to a door. Guard #2 opens the door and motions for Jonathan to enter the room.

CALIPH'S QUARTERS

Jonathan enters and surveys the large palatial room. The Caliph appears.

THE CALIPH
Be seated.

Jonathan complies as he studies the room and stealthily sticks a bug under the edge of his chair while the Caliph is briefly looking away.

THE CALIPH (CONT'D)

You reneged on our agreement and have killed many of my people.

JONATHAN

After you murdered my crew and my friends for no reason at all.

THE CALIPH

Minor collateral damage in a global war.

JONATHAN

As are the men you've lost for your treachery.

The Caliph shrugs.

THE CALIPH

The end justifies any means.

JONATHAN

I'm here and it's time for you to release all of these innocent people.

THE CALIPH

And expose myself to your Israeli friends?

JONATHAN

Certainly you know I'm not here on a suicide mission.

The Caliph nods.

JONATHAN (CONT'D)

So keep me and let the people return to their homes.

The Caliph claps his hands and MAZIRA appears. Mazira is a very attractive Arabic woman who wears a veil.

INT. HOVER CRAFT

The craft is on the ground. Tony, Franklin and Renee listen over the speaker.

THE CALIPH (O.S.)

This is Mazira. She is the most deadly woman on earth and a loyal servant of the Caliphate.

JONATHAN (O.S.)

What's your point?

THE CALIPH (O.S.)

She is going to take you to watch the release of the hostages.

She has orders to hurt you severely if you try anything.

Mazira leads Jonathan out of the room.

LATER

The Caliph smiles as HASSAN enters the room in female tribal clothes.

THE CALIPH

You bring me good news?

HASSAN

Very good news. We have him and he gave us everything.

The Caliph pumps his fist in elation.

THE CALIPH

Outstanding. Return immediately and tell Rofar to meet me at the yacht at Latakia Monday night.

Please join us there for your great reward.

Hassan smiles and exits the room. The Caliph moves excitedly into the bathroom.

EXT. THE CALIPH BUNKER - COMPOUND - LATER - NIGHT

Jonathan and Mazira watch from above the main gate as the last of the women and children leave the compound and head back to the large town. Mazira motions for Jonathan to move back down the steps to the compound. Jonathan complies.

INT. THE CALIPH BUNKER - BUILDING - STAIRCASE

Mazira follows Jonathan down the staircase. They reach the bottom floor.

HALLWAY

Mazira moves past Jonathan to the door and opens it. Motions for Jonathan to enter the room.

CALIPH'S QUARTERS

Jonathan enters and Mazira follows close behind. Jonathan focuses on the Caliph whose beard is gone. He is dressed in a tribal woman's clothes. Mazira registers alarm.

The Caliph raises a Sig Hauer with a silencer and points it at Jonathan. He fires a shot that stuns Mazira in the upper right chest. She falls in shock to the ground and passes out.

THE CALIPH

Have a seat.

Jonathan complies.

THE CALIPH (CONT'D)

It seems that our little game must come to an end.

Jonathan registers concern.

THE CALIPH (CONT'D)

You see, I have just received news that my people have taken possession of your Mr. Thomas Brandt and he generously conveyed access to all of your accounts after somewhat brutal persuasion.

Jonathan's heart sinks.

THE CALIPH (CONT'D)

And now I seem to have lost all interest in you and this shabby Caliphate business.

Jonathan nods in grim understanding.

INT. HOVER CRAFT

The craft is on the ground. Tony, Franklin and Renee listen over the speaker with grave concern.

JONATHAN (O.S.)

Yeah, being the richest man in the world is so much better than hanging out in dumps like this and dodging missiles all the time.

THE CALIPH (O.S.)

Precisely and it seems to me that I can afford the best plastic surgeons in the world to complete my transformation.

JONATHAN (O.S.)

Brilliant plan, Abu.

THE CALIPH (O.S.)

Yes, why serve a phony God when I can be a God myself...

The Caliph slings a rucksack over his shoulder.

THE CALIPH (CONT'D)

I told your father I would end his line for defying my will and now it's time to keep that promise.

Jonathan sweats in anguish.

THE CALIPH (CONT'D)

On your knees infidel!

Jonathan complies. The Caliph pulls a veil over his face as he moves past Jonathan toward the open door. Jonathan lunges at the Caliph and slams into him. The Caliph staggers but quickly recovers and shoots twice at Jonathan but misses.

Jonathan grabs items and chairs and throws them at the Caliph as he backs toward the doorway. The Caliph fires three more rounds but they miss as Jonathan moves and throws items continuously. The Caliph is not an expert with a pistol.

Exasperated, the Caliph backs out of the doorway and slams the door shut. Jonathan surges to the door but he cannot reach it before the sound of the outer bolt is heard sliding into place.

THE CALIPH (O.S.) (CONT'D)

(Through door)

Nice try, Jonathan, but this building will soon collapse on you.

Jonathan slams on the door in frustration. He desperately searches the room and focuses on Mazira.

JONATHAN

I'm okay but trapped in the basement. He's wearing a woman's tribal clothes with a veil and no beard.

Jonathan moves over to Mazira. He shakes her several times. Her eyes open groggily. Jonathan grabs a scarf and wraps it tightly around her upper chest.

JONATHAN (CONT'D)

Mazira... He left us here to die and this place is about to blow up!

Is there another way out?

Mazira struggles to regain her thoughts. Suddenly she bounces up and rushes across the room. Jonathan follows her. She reaches a huge chest and begins to push it. Jonathan helps her move the chest out of the way.

She jerks the rug aside to reveal a trap door. There is a padlock on it. Mazira removes a knife and wedges it under the padlock latch. She lifts with tremendous determination until the blade breaks.

She snatches another knife and does the same thing over again. The blade breaks again but the latch snaps free. Jonathan lifts up the trap door. Mazira climbs down the steps into the hole. Jonathan follows her.

JONATHAN (CONT'D)

(Whispering)

Found a tunnel. Moving northeast.

Jonathan surges to catch up with Mazira.

INT. TUNNEL

Mazira and Jonathan run through the low ceiling tunnel. Suddenly an enormous explosion erupts above and behind them. The blast knocks them to the floor and partially collapses the tunnel.

Mazira and Jonathan struggle to rise up. Jonathan helps Mazira to her feet and they crawl through the debris of the tunnel. Eventually they reach open tunnel again and move along faster.

They pass a tunnel opening to the left as dim tunnel lights appear.

JONATHAN

What was that?

MAZIRA

The tunnel from the upper levels.

Jonathan looks down. He sees footprints in the dust on the floor and points to them. Mazira's eyes flash with anger.

MAZIRA (CONT'D)

He took this tunnel.

She bolts away in a fury and Jonathan struggles to keep up. Eventually they reach the exit. Mazira stops and listens. Hears nothing. She creeps forward to the open trap door. She looks up into the room. She lifts herself up into the room.

INT. TRAP DOOR ROOM

Jonathan's head appears. Mazira bolts for a Kalashnikov across the room and points it at Jonathan. She engages the chamber and fires a burst as Jonathan ducks back down into the shaft.

Mazira moves toward the shaft to fire. She is suddenly stunned by a burst of silent rounds. A woman enters the room.

RENEE

Jonathan?

Jonathan's head pops up out of the trap door. Renee sets her weapon aside and helps Jonathan into the room. Franklin arrives. He hands an MP5, body armor and a headset to Jonathan.

Jonathan takes a brief look at Mazira and shakes his head as he pulls on his body armor.

JONATHAN

What a waste.

FRANKLIN

Yep, them women jihadis are the worst.

Jonathan pulls on his headset.

JONATHAN

Alpha 1, this is Tango 1. Our target exited my location in female villager clothes within the last 15 minutes.

Can you rerun the satellite feed?

ALPHA 1 (O.S.)

Roger that, Tango 1.

Renee extends her hand in an affectionate gesture. Jonathan kisses it.

ALPHA 1 (O.S.) (CONT'D)

Tango 1, your subject has entered the village 400 yards due west of your position. We are tracking.

Suggest you return to your transport immediately.

Jonathan looks to Franklin.

FRANKLIN

We got no chance out in the open between here and there. One sniper and we're done.

JONATHAN

Beta 1, we need you here now.

EXT. THE TRAP DOOR HOUSE - NIGHT

The hover craft lands nearby. Sniper rounds begin slamming into the hover craft. Franklin leads Renee and Jonathan from the trap door house and into the hover craft.

A rocket destroys the trap door house and another bounces off of the hover craft as it lifts off.

INT. HOVER CRAFT (MOVING)

Franklin mounts the turret and Renee moves into the passenger seat and pulls on her helmet. Jonathan mounts the jump seat and straps in.

ALPHA 1 (ON SPEAKER)

Beta 1. We assess mostly hostiles in the village but some civilians.

TONY
Roger that, Alpha 1.
(To Renee)
It's all on you.

RENEE
Got it.

EXT. VILLAGE - AIRBORNE

The hover craft approaches the village. A barrage of six rockets fire from the village. Tony takes evasive action. Renee opens fire on the village with devastating effect on the JIHADIS.

INT. RENEE'S VISOR

Renee unloads on the rocket launchers with unreal precision and eradicates the jihadis. Several break free from the village and run toward the bigger town one mile away. Renee cuts them down.

EXT. VILLAGE - AIRBORNE

Two huge American made anti IED resistant trucks make a run for it from a barn in the village. Laser bursts from the hover craft obliterate the trucks.

INT. RENEE'S VISOR

Renee fires and picks off a dozen shooters on the next pass.

INT. HOVER CRAFT - COCKPIT

Tony flies.

RENEE
I think we've cleared the hostiles
in the village.

TONY
One more pass to be sure.

Tony makes a swivel turn and head back toward the village.

INT. RENEE'S VISOR

Renee studies the body images carefully. Fires a short burst that kills a single rifleman.

INT. HOVER CRAFT - COCKPIT

Tony flies.

RENEE

That's it. Take us down.

JONATHAN

Renee, I need you to stay here on the weapons system.

RENEE

Will do.

The hover craft sets down.

EXT. THE VILLAGE

Franklin and Jonathan exit the hover craft and enter the small village. The hover craft instantly backs away and hovers at 100 yards. Franklin and Jonathan enter the village with their MP5s at the ready.

FRANKLIN

Stay outta' the buildings. They're probably booby trapped.

Jonathan nods.

RENEE (O.S.)

Looks like women and kids in the buildings to your right.

Four females only in the two buildings ahead to your left.

A bullet suddenly strikes Franklin hard in the upper chest and knocks him backwards onto the ground. A burst fires from the hover craft and devastates a building far ahead to the left.

Jonathan grabs Franklin and drags him behind a building to the right. The building suddenly explodes and blows Jonathan 30 feet away. Franklin is covered in debris but he still writhes in pain on the ground underneath it.

Jonathan is stunned senseless. Sniper rounds ring out from buildings in the distance and strike near Jonathan and Franklin. Franklin winces in pain and holds his chest where the bullet hit his body armor.

The hover craft fires a laser burst that devastates the far side of the village. Renee opens up with thunderous gunfire that destroys four JIHADIS who flee from the destroyed buildings.

INT. HOVER CRAFT - COCKPIT (MOVING)

Tony flies.

TONY

Watch your bullet count. You're running low.

RENEE

Where the hell are they coming from?!!

TONY

Most likely a tunnel to the main town.

RENEE

That means he took the tunnel to the town.

We've got to get Jonathan and Franklin out of there fast.

Renee focuses on a huge wave of Jihadis who surge from all across the main town in the distance.

TONY

Alpha 1, you got 'em?

ALPHA 1

Yes, Sir.

TONY

(To Renee)

Stay focused on the village.

RENEE

But, I've got to get to the guys NOW!

EXT. VILLAGE

The jihadis from the town are closing toward the village. Suddenly they are devastated by an incredible wave of explosions. Many jihadis die but many keep closing on the village.

The hover craft closes on the village. Stops. Renee leaps out. Franklin helps her carry Jonathan and stuff him into the hover craft.

They board and it takes off with a hail of gunfire bouncing off of the hover craft. The craft rises rapidly out of range.

INT. HOVER CRAFT (MOVING)

Tony flies as Franklin mounts the turret and Renee works on Jonathan. Franklin is soon blasting away.

TONY

Alpha 1. We lost our target in a tunnel from the village to the main town. Request your focus on vehicles exiting the far sides of the town.

ALPHA 1

Roger that, Tango.

The right side of Jonathan's face is bleeding and bruised. He is semi-conscious. Renee opens the medical kit and cleans his face carefully.

RENEE

Can you hear me, Jonathan?

JONATHAN

Yes, but I really need a vacation.

Renee smiles.

JONATHAN (CONT'D)

What happened to the Caliph?

RENEE

We think he took a tunnel from the village to the main town.

Jonathan slams the palm of his hand on the deck.

JONATHAN

Damn! We'll never find him there.

FRANKLIN

And no way we'd survive tryin'.

RENEE

But we may find him in Latakia on Monday night.

JONATHAN

Latakia?

RENEE

It's a port on the Syrian coast. He's meeting someone named Rafar there on Monday night.

JONATHAN

Picked it up from the bug?

RENEE

Yes.

JONATHAN

So he's making his run through the Med.

Franklin dismounts the turret.

FRANKLIN

Makes sense. There's no other way out.

JONATHAN

But how the hell do we find him in Latakia?

RENEE

They are meeting on a yacht.

Jonathan considers the situation.

JONATHAN

Sounds like a long shot but it's better than nothing.

Renee takes Jonathan's hand.

RENEE

I think we are done here.

Jonathan nods reluctantly.

JONATHAN

Tony, back to base.

Tony nods and shifts the course of the hover craft.

INT. LARGE MILITARY HANGAR - CONTROL ROOM - DAY

Jonathan, Renee, Tony and Franklin are seated at a small conference table in the middle of the huge control room. Isaac breaks away from a TECHNICIAN at a computer array.

ISAAC

Well, we're highly confident that we've broken the back of the ISIS command and control structure.

Their main websites and Twitter pages have gone dark and we have reports of thousands of unarmed foreign jihadis exiting into Turkey.

Jonathan, Renee and Franklin all smile at the news.

ISAAC (CONT'D)

There are also huge celebrations breaking out in the territories they have abandoned.

JONATHAN

What about Iraq?

ISAAC

Lot's of fighting going on but they are retreating on all fronts and the Americans have dramatically increased their bombing missions to hit them while they are on the move.

Jonathan's mood turns deadly serious.

JONATHAN

That's all great news but we have to find the Caliph tonight or risk losing him forever.

ISAAC

Our intelligence in Latakia is very good and we've redirected satellite resources there.

JONATHAN

What about your navy?

ISAAC

Sitting just beyond the horizon if he makes a break for it.

JONATHAN

But he could make a break in any direction.

FRANKLIN

And that means we need boots on the ground in Latakia.

ISAAC

Yes, but any unusual show of force would spook him for sure.

And he's probably paying off the Syrian security services that are particularly ruthless in that area.

RENEE

So we need a small band of very resourceful and determined idiots to go there and find him?

Isaac smiles as he nods. Franklin grins.

FRANKLIN

And I knows just the right idiots fo' the job.

Jonathan smiles and shakes his head.

FRANKLIN (CONT'D)

This is deeply personal for all of us, J.

JONATHAN

Yes, it is. What've you got on yachts in the harbor?

Isaac rises.

ISAAC

Follow me.

They all move to a big screen that displays a live satellite view of the Latakia harbor.

ISAAC (CONT'D)

The four marked vessels are all that could be described as yachts.

RENEE

Not exactly a destination resort.

ISAAC

No, and 3 are registered to well known Alawites.

JONATHAN

And the fourth.

ISAAC

It's the largest and it's shown to be registered to an unknown party in Qatar.

FRANKLIN

Looks like the one.

JONATHAN

Transport?

ISAAC

The hover craft is ideal as long as you stay below radar level.

It is equipped with flares but the Syrians have advanced missile defense systems in that area that could blow it out of the sky.

JONATHAN

Understood.

(To Tony)

Are you up for one more suicide mission?

TONY

Yes, Sir. Hopefully it'll be the last.

RENEE

Amen to that.

TONY

I recommend that we take along two gunners so that we can support you guys while you're on the ground.

JONATHAN

Good idea. It should be a low risk profile for them.

RENEE

And a very high risk profile for us.

FRANKLIN

We done it befo'.

JONATHAN

And he'll come after us if we don't take him down now.

(To Isaac)

Have you got a couple of gunners who would take this on for big bucks?

ISAAC

They'll be fighting for the chance.

Jonathan extends his hand to Isaac.

JONATHAN

Thank you for all of your support.

ISAAC

You are very welcome. This is a great day for Israel too.

Jonathan turns to leave.

ISAAC (CONT'D)

One last thing you might like to know.

We've been unable to locate Thomas Brandt but we were able to freeze most of your money before they could move it.

Jonathan nods in great sadness.

EXT. SYRIAN DESERT - NIGHT

The hover craft flies low above the ground and slows to a stop. Renee, Jonathan and Franklin pile out of the craft in location appropriate tribal clothes. Franklin wears a large rucksack.

They move quickly to an aging Toyota SUV and climb inside. The hover craft departs. The Toyota drives away down a dirt road.

EXT. LATAKIA - HARBOR AREA - NIGHT

The Toyota pulls to a stop in an alley. Jonathan, Renee and Franklin exit. The Toyota drives away. Franklin moves ahead quickly and disappears out of the alley. Jonathan and Renee walk together to the harbor street and stop.

Renee pulls her scarf across her face as a truck with SYRIAN SOLDIERS approaches and eyes them. Renee waves and one of the Syrians whistles at her as they drive away.

INT. LATAKIA HARBOR CAFE - LATER - NIGHT

Jonathan and Renee sit in a harbor cafe and drink tea and eat gyros as they watch a large yacht that is docked nearby. The yacht is dark except for a dim light in the control room.

The yacht sits several piers away from the pier that the cafe is built on.

EXT. BUILDING ROOF - NIGHT

Franklin surveys the harbor area below from the top of the 3 story building. He pulls on night vision goggles and shifts his gaze to the roof tops around the harbor. He is very careful not to expose himself.

He removes the components of a small sniper weapon from his rucksack and assembles them.

CAFE - LATER

Jonathan and Renee watch as a limousine appears and drives to a stop at the pier where the yacht is docked. The doors on the limo open. Four BEAUTIFUL WOMEN climb out along with Hassan. They walk down the pier toward the yacht.

INTERCUT AS NECESSARY:

JONATHAN

I recognize the guy from the compound.

Jonathan surveys the area and notices four ARMED MEN stationed around the area.

JONATHAN (CONT'D)

You see the guards?

FRANKLIN
Say the word and they dead.

ROOFTOP

Franklin surveys and spots a GUARD as he appears three rooftops to his left with a Kalashnikov. Franklin looks right and spots another guard 4 rooftops to his right with a Kalashnikov.

FRANKLIN
(Whispering)
J, we got shooters on rooftops to
my right and left.

Franklin freezes as he hears the rooftop door near him creak open. In one smooth motion, Franklin removes his goggles, sets his weapon aside, draws his knife from his leg sheath and drives it into the heart of the GUARD while holding his hand over his mouth.

Franklin eases him down to the roof. Grabs the dead guys head garment and pulls it on. Franklin notices an earpiece on the guard and places it onto his ear.

Franklin takes the Kalashnikov from the dead guard, pulls his scarf across his face and calmly returns to his original position. He surveys the harbor area. Spots two more GUARDS on other rooftops.

INTERCUT AS NECESSARY:

FRANKLIN
J. I took out one on my rooftop. I
sees fo' total on rooftops and fo'
mo' on the ground.

JONATHAN
He's serious about security.

FRANKLIN
Or it's a kill box.

JONATHAN
For who?

FRANKLIN
You, if he has somebody on the
inside at Mossad.

Jonathan registers alarm.

FRANKLIN (CONT'D)

You need to get under the pier now.

JONATHAN

Take'em all done now.

Jonathan and Renee rise and move toward the side deck.

ROOFTOP

Franklin lifts the sniper rifle and fires off four silenced rounds that take down the roof top guards. He then shoots the ground level guards in quick succession. Finally he pops Hassan as he appears on the rear deck of the yacht.

FRANKLIN

Got everybody I can see.

EXT. CAFE - SIDE DECK

Jonathan opens the side door. He checks both ways. Nobody. He leads Renee out. The Caliph suddenly appears around a corner 10 feet away in expensive women's clothes. He swings his Sig Hauer and points it at Jonathan. Jonathan ducks as the Caliph fires two shots.

Renee lunges toward the Caliph and plows into him with tremendous force. She drives him through the flimsy pier railing. They both fall into the water.

Jonathan points his Glock down at Renee and the Caliph as they are engaged in a death struggle in the water. He winces in frustration as he cannot shoot for fear of hitting Renee.

Renee's arm emerges from the water with her knife in hand and she viciously attacks the Caliph with super human determination.

The Caliph's head appears from under the water in a daze. He focuses on Jonathan as Jonathan fires two quick shot into his eye sockets. The Caliph goes limp and floats. Renee swims away from him to the pier.

She reaches a ladder and climbs up it. Jonathan reaches down and pulls her up onto the dock. They hug briefly but Jonathan pulls her away carefully toward the street.

INTERCUT AS NECESSARY:

JONATHAN

Are we good?

FRANKLIN

Yeah, got you covered. See ya' at
the pick up point.

SUPER: "ONE MONTH LATER"

EXT. POWELL ESTATE - MANSION - SUNSET

The day is beyond beautiful and the sunset over the Pacific
is sensational.

Jonathan and Renee walk hand in hand through the charred
rubble of the mansion. Most of the stone walls are still
standing. Jonathan's expression shifts to trepidation as he
approaches his father's study.

They turn the corner and immediately see India's huge
photograph largely in tact. Renee gasps in disbelief when she
sees India.

RENEE

Oh. My God, Jonathan! She is
incredible!!

Tears roll down Jonathan's cheeks. He tries to speak but he
is overcome with emotion and cannot talk. Renee wraps her
arms around him in a comforting embrace but he collapses to
his knee in extreme anguish. Renee embraces his head.

We begin to slowly pull away as Renee helps him to his feet.
They slowly walk from the house toward the great cliffs and
the spectacular sunset.

TV ANNOUNCER (V.O.)

This just in ladies and gentlemen.

Trillionaire Jonathan Powell and
his wife Renee announced today that
they're donating \$1 trillion to
"The India Powell Foundation" in
memory of his late sister who was
murdered by ISIS.

Mrs. Powell indicates that the
funds will be used to help all the
victims of ISIS and other terrorist
tyranny as well as all the families
of soldiers who were maimed or died
in wars in Iraq and Afghanistan.

THE END

FADE TO BLACK.