

TRUE LIES

WRITTEN

BY

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TITLE SEQUENCE

1 EXT. MOUNTAINS, NEAR GENEVA, SWITZERLAND - NIGHT

The snow covered Alps stand out clearly in the light of a full moon. A fortress-like CHATEAU is situated in a flat saddle of forest partway up the mountain, next to a frozen lake. The property is surrounded by high stone walls, and the stately grounds are bathed in floodlights and patrolled by armed guards with dogs.

2 EXT. CHATEAU - NIGHT

The driveway and motorcourt are filled with cars. A formal-dress party is in progress... a private reception for a middle-eastern dignitary. Tuxedoed men escort their diamond-encrusted ladies through the huge front doors, where they doff their overcoats and are politely scanned with hand-held metal detectors by white gloved security staffers.

The walled perimeter of the house runs along the lake, forming a kind of rampart. There is an opening, to a kind of waterway or canal, which connects to the private docks inside the grounds. There is a steel grating across the opening. The bars disappear down into the thin ice of early winter.

With the house visible BG, we CRANE DOWN below the parapet wall along which a guard in a white exposure-suit is walking... down along the dark wall to the grating... TILTING DOWN to see a glow pulsing under the ice.

3 EXT. BENEATH THE ICE, UNDERWATER - NIGHT

Camera moving toward: A FIGURE in diving gear working at the metal bars with an oxygen arc cutting torch. One bar has already been cut out. Two quick cuts and a second bar falls to the muddy bottom. Lit now only from the floodlights filtering

down through the ice, the figure slips through the bars and swims powerfully along the stone canal wall.

Seen from below, the figure is a black shadow moving against the rippled-glass of the ice above.

4 EXT. CANAL AND BOATHOUSE - NIGHT

A dock extends into the frozen canal, just behind a large boathouse. There is a faint chipping sound. The ice breaks quietly, and the pieces are slid back. A head appears, in a rubber drysuit hood. The DIVER slips the regulator out of his mouth and turns slowly, scanning... revealing:

HARRY TASKER. Our hero. Harry floats with just his eyes above the surface, silent as a water snake, as a guard passes on a footpath nearby.

After a few beats Harry slips out of his tanks and fins, letting them sink, and climbs the frozen ladder onto the dock. He moves like a ninja into the shadows of the boathouse. Opening a WATERPROOF BAG, he pulls out a walky talky.

HARRY

Honey, I'm home.

5 INT. / EXT. SURVEILLANCE VAN, MOUNTAIN ROAD - NIGHT

Meet Harry's partner, ALBERT "GIB" GIBSON, an overweight twenty-year-man with a lived in looking face. Gib answers Harry via his headset.

GIB

Roger that.

(he covers the mike and
turns)

Hey, Fize! Get your butt in
here. Harry's inside.

Outside, FAST FAISIL, an Iranian-American, finishes making yellow snow and hurries back to the van. They are parked on a winding mountain road a half-mile from the chateau, whose lights are visible through the trees.

Faisal jumps in and goes to the eyepiece of a huge telephoto nightvision scope. The eerie green image lurches as he sweeps the grounds, locating the boathouse.

6 EXT. BOATHOUSE - NIGHT

Concealed in the shadows, Harry is shucking out of his drysuit. Underneath is he is wearing black tux pants, suspenders, cummerbund and a formal shirt. He puts a tiny plug, like a hearing aid, deep in his ear canal. A SUB-VOCAL TRANSCIEIVER. Very advanced.

HARRY

Switching to sub-vocal. Gib, you
copy?

GIB (OVER)

It's Talkradio. You're on the
air.

Harry slips into his shoulder harness... holster on one side, containing his .45 auto Glock-22, and the transmitter pack for the ear-piece slung on the other. He slips on a formal jacket, concealing the rig. Then a final touch. A little aftershave from a tiny plastic vial.

Harry adjusts his bow-tie and strides confidently out of the shadows, crossing quickly to the main house. He looks

ultrasharp in his black tux with the white silk cummerbund and his hair slicked back. He enters the main house through a back service entrance.

7 INT. KITCHEN - NIGHT

Harry strides through the huge kitchen like he owns the place. The kitchen staff are scurrying around, too busy to really notice. He finger-tastes a dish as he passes.

HARRY

(French/ subtitled)

This needs more garlic.

He breezes through unchallenged, exiting into the--

8 INT. MAIN HALL - NIGHT

Here the party is in full swing. Harry blends smoothly into the crowd of foreign dignitaries, businessman and minor mid-east nobility. They are a high-octane mixture of new oil money and old European money, and run the spectrum from stodgy bankers to playboy arms dealers.

Harry strolls amiably among the glittering woman, the cigar smoking men, casually snagging a glass of champagne and a canape from the passing waiters. He nods to someone as if he knows them. Greets another is quite fluent Arabic. People in his wake look at each other like "Do you know him?" They shrug, go on with their conversation. Harry moves through the crowd. Scanning.

HARRY

There's Daddy Petrobucks.

HARRY'S POV - Through the crowd is sees JAMAL KHALED, the host of the party and owner of the chateau. He is fat and animated, greeting guests with a flourish. As Harry watches he warmly *
greet a beautiful WOMAN. They become absorbed in a *
conversation.

The woman glances up and sees Harry checking her out. There is a frank moment of returned interest. Then the crowd shifts, cutting off their view of each other.

9 INT. STAIRCASE AND SECOND FLOOR - NIGHT

Harry makes his way up the grand staircase to the second floor. *

He slips through doors into the private area of the mansion. *

10 INT. LIBRARY - NIGHT

The doors open and Harry slips into the darkened library. He *

crosses quickly to a window and opens it onto a terrace. *

11 EXT. BALCONIES - NIGHT

*

Harry goes onto the terrace, and in a display of acrobatic *

proWess, he pulls himself up onto the third floor balcony *

directly above. He lets himself into-- *

12 INT. KHALED'S OFFICE - NIGHT

*

Khaled's office is ornately furnished. Beautiful antiques
glint in the moonlight coming in the French-doors. Harry
crosses to an immense desk and boots up the computer there.
Bathed in the glow from the screen, he pulls a FLAT BOX, about
the size of a paperback, from the back of his cummerbund. He
connects it quickly to the modem port in the back of the

computer.

HARRY

Modem in place. Transmitting...
now.

He pushes a button and a green light comes on.

13 INT. VAN - NIGHT

Gib and Faisal watch as their monitor screen lights with DATA
from Khaled's private computer.

FAISIL

Affirmatory. We are in. *

Fast Faisal is a computer ace. His fingers fly on the keyboard
as he types rapid key commands. We see familiar "windows
appear". The words are all in Arabic characters.

FAISIL

These are encrypted files, guys.
This is going to take me a few
minutes.

14 OMITTED

*

15 INT. 2ND FLOOR HALLWAY - NIGHT

*

TIGHT ON LIBRARY DOOR. It opens a crack and a dental mirror *
comes out, looking around like a U-boat periscope. Seeing the
coast is clear Harry slips out. But just as he is closing the
door, a GUARD rounds the corner ten feet away. Harry turns
smoothly. He smiles sheepishly and moves toward the guard.

HARRY

(In Arabic/ subtitled)

Where's the john around here? I

have to take a major leak.

The guard points warily down the corridor. Harry nods and
heads that way, back toward the party.

16 INT. MAIN HALL/ STAIRCASE - NIGHT

Harry comes down the staircase amid the glitter of the party.

He is sipping champagne and looking bored. He sees two security guys moving purposefully through the crowd toward the stairs, walkies in their hands. He turns away as they pass him and pretends to study a large fragment of bas-relief... a temple frieze depicting a war chariot drawn by four horses.

He senses someone next to him and turns. It is the WOMAN. She * is captivatingly beautiful, and her gaze is piercing.

HARRY

(indicating the bas-relief)

Magnificent, isn't it?

WOMAN

Yes. Hi, I'm Juno Skinner. I thought I knew most of Khaled's friends but I don't believe I know you.

Harry offers his hand to her.

HARRY

Renquist. Harry Renquist.

17 INT. VAN - NIGHT

Gib whirls to the screen displaying the mission database. He scans rapidly for--

GIB

Skinner. Skinner. Come on...

Gib finds the entry he's looking for. Juno's picture and data appear on the screen.

GIB

Juno Skinner. Art and antiquities dealer, specializing in ancient Persia.

18 INT. MAIN HALL - NIGHT

Harry turns back to the fragment of frieze.

HARRY

This is Persian, if I'm not mistaken.

JUNO

Very good. It's sixth century

B.C. Do you like the period?

HARRY

(shameless)

I adore it.

19 EXT. DOCK/ BOATHOUSE (NIGHTVISION POV) - NIGHT

Seen through the starlight scope, we see one of the guards shining his light on the hole in the ice and then on Harry's footprints leading to the boathouse. He calls to one of the other guards, who comes running over.

20 INT. MANSION - NIGHT

Harry, still with Juno, hears Gib in his ear:

GIB (VO)

Harry, we got a problem. Guards are swarming all over the dock.

Harry glances up the stairs. Khaled's SECURITY CHIEF is gesturing to several of his men, and speaking quickly into a walky. Three SECURITY MEN come down the stairs, scanning the crowd. Harry turns smoothly away from them and takes Juno's arm.

HARRY

Do you dance, Ms. Skinner?

He steers her toward the dance floor.

21 INT. VAN - NIGHT

Gib, listening, rolls his eyes. He looks through the night-vision scope. Guards are running around outside the chateau. Harry's stirred up the hornet's nest. Faisal is still jamming at the keyboard.

FAISIL

Okay, files are unlocked. I'm
in. I'm down, baby. I got my
hand up her dress and I'm going
for the gold. I'm--

GIB

Just copy the goddamn files!

(into his headset)

Harry, don't be stopping to smell

the roses, now. You hear me,

Harry?

22 INT. MAIN HALL - NIGHT

Harry whirls Juno aggressively across the dancefloor. She responds deftly. They are well matched. She parries each of his smooth moves with a flourish. It is a contest of wills, and a surprised appraisal for each that the other is worthy. Juno is hot. He bends her back at the waist, then snaps her up. She twirls into the crook of his arm. Their faces are inches apart. Wow. The music ends and she gives him a wry grin.

JUNO

Well. And I thought this was
going to be just another bunch of
boring bankers and oil
billionaires.

GIB (OVER)

Harry, seconds count, buddy.

Ditch the bitch, let's go.

HARRY

Unfortunately, Juno, I have a
plane to catch.

She slips a card out of a pocket in her otherwise sheer dress.

She hands it to him, maintaining eye contact. Serious sparks.

JUNO

Call me, if you'd like to see
some of my other pieces.

HARRY

I'd like that.

23 INT. VAN - NIGHT

Gib can't believe this conversation.

GIB

(to Faisal)

Son of a bitch is with her two
minutes and she's ready to bear
his children

(to Harry)

What's your exit strategy Twinkle
Toes?

24 EXT. CHATEAU/ FRONT ENTRANCE - NIGHT

Harry nods to the security men at the door as he strides
confidently through. He goes down the steps to the broad
terrace above the motor court. Behind Harry, a GUARD lowers
his walky talky and starts after him.

GUARD

May I see your invitation, sir?

Without turning, Harry slips a small flat box out of his breast
pocket. A REMOTE DETONATOR.

HARRY

*

Here's my invitation.

*

He pushes the button and--

*

KABOOM! The second floor office windows blow out in a fiery explosion. Using the diversion, Harry leaps off the terrace before the guard can open fire.

25 INT. / EXT. VAN - NIGHT

Gib sees the rising fireball a half-mile away. He starts the van.

GIB

Aw, shit. Here we go--

26 EXT. CHATEAU AND GROUNDS - NIGHT

Harry sprints across the snow-covered lawn, through the trees. Guards with automatic weapons run after him, firing. The snow explodes around him with bullet hits.

TWO DOBERMANS pelt toward Harry, leaping at him in perfect unison. He waits... and knocks their heads together in mid-leap with a crack like a baseball bat. The dogs drop to the

snow, wobbling around like they're drunk.

As Harry sprints on, ANOTHER DOBERMAN lunges out of the bushes ahead, leaping directly for his throat. Harry grabs the dog and shot-puts him up into a tree without breaking stride. Dog Fu. The dog yelps and scrambles to hold onto an icy branch, looking down in amazement.

27 EXT. PERIMETER WALL/ MOUNTAIN SLOPE - NIGHT

Harry leaps down on the outside of the wall, hitting a snow bank and sliding downhill. He sprints down the gentle slope toward the highway.

Harry looks back as TWO GUARDS ON SKIS come out of a guard station beside the main entrance.

TRACKING WITH THE SKI-GUARDS, searching through the trees with lights. They have lost Harry. They stop. A snowbank behind them EXPLODES as Harry leaps out. He disables them both with vicious street-fighter moves. Harry looks upslope as--

A service gate opens in the perimeter wall and TEAMS OF SECURITY MEN in white snow-suits pour out, some on skis, some

on SNOWMOBILES. A HELICOPTER rises over the wall in a blast of swirling snow. Its xenon lights rake through the trees, casting lurid wheeling shadows on the snow.

ON Harry, snapping closed the ski boots he has stolen from one of the disabled guards. He pops the boots quickly into the bindings and takes off downhill with one of the guard's FN FAL rifles slung across his back.

The helicopter swoops downhill, its searchlight blazing through the forest. Snowmobile headlights illuminate the ski-patrols zig-zagging among the trees.

Harry slashes expertly downhill. He cuts a distinguished figure in his black tux. Automatic weapons fire rips through the trees from behind him. Harry is going flat-out. The xenon light hits him. A 7.62 mm machine gun in the chopper rips the * slope into white clouds around him. Harry slashes, turns, weaving among the trees at breakneck speed. A snowmobile is closing in, outflanking him. He turns toward it, suddenly. Hits a mogul. Uses the air to slash his skis right across the rider's face. The snowmobile crashes and tumbles into the night.

28 INT. / EXT. VAN - MOUNTAIN ROAD - NIGHT

GIB'S VAN takes an icy turn in a hairy slide.

INSIDE Gib is peering upslope, trying to see what's going on.

All he can see are lights and gunfire.

GIB

Harry, what's your twenty? I

need a position, buddy--

Suddenly a skier in a black tux launches across the road from the slope above, RIGHT OVER THE VAN, and lands deftly downslope.

GIB

Uh... right! I'll catch you on

the next bend.

Behind the van, pursuing guards leap across the road. Only about half can make the jump. The rest crash horribly. The helicopter thunders overhead.

29 EXT. MOUNTAIN SLOPE - NIGHT

Harry sees the chopper start an attack run. He comes out into the open, going straight downhill like a rocket. The chopper gets suckered in... trying to hit him, getting right down behind him... and suddenly-- Harry slides to a stop in an explosion of powder and whips up the rifle. P-P-P-POW! He rakes a burst across the windshield. The startled pilot swerves and-- Suddenly two tall pine trees are right in front of him.

K-WHACK! The main-rotor blade snaps clean off and the chopper drops into the snow, plowing into a snowbank. It slides right to the edge of a steep ridge and stops, teetering.

Firing from a snowmobile, one of the guards puts a burst right across Harry's path. Harry's skis are hit and he tumbles, comes out of it... running down the hill like a juggernaut in his heavy boots. He has lost the rifle somewhere in the snow.

Harry takes cover behind the burning wreck of the downed chopper, which still has its engine running. The ski patrol opens fire from upslope. Rounds whacking against the disabled helicopter.

Harry looks down the slope and gets an idea. He jerks the

unconscious pilot out and pushes on the fuselage, rocking it.
It slips over the edge. He leaps inside as it topples forward
and slides down the slope.

30 INT./ EXT. HELICOPTER - MOUNTAIN SLOPE - NIGHT

Harry adds throttle and works the footpedals, using the tail-
rotor to steer. The chopper had snow-skids, and Harry is
skiing the damn thing down the mountain.

The copter is burning as it rockets down the slope on its *
skids. Bullets are hitting the fuselage, and everything around
it. Skiers are wiping out, hitting trees. A snowmobile hits
a rock and flies spectacularly into a ravine.

GIB (OVER)

Harry! Where are you!

HARRY

In the helicopter.

31 INT./ EXT. VAN - MOUNTAIN ROAD - NIGHT

Gib slides the van around a curve.

GIB

(deadpan, to Faisal)

He's in the helicopter.

Gib is scanning above for the chopper. Then upslope he sees the burning fuselage skiing expertly among the trees.

The chopper hits a jump and launches into the air-- It crashes through trees, still soaring and-- Gib looks up, screaming as-- The chopper drops right toward him-- He hits the brakes and-- BLAMMO! It drops onto the road ten feet in front of the skidding van... then slides over the edge and tumbles into a rocky canyon where it BLOWS UP! The fireball lights up the night.

Gib and Faisal jump out of the van. They look downslope at the burning wreckage.

GIB

Harry? HARRY?!

HARRY

What?

Gib and Faisal spin to look behind them. Harry is lodged in tree-branches hanging over the road. Gib hands his MP-5K machine gun to Faisal and reaches up to Harry, who grabs his hand and pulls. Harry tumbles down into the snowbank. He stands, brushing snow off his tux, and clomps toward the van in his ski-boots. He is completely unruffled.

HARRY

Let's go. We can still make our flight.

As Faisal is getting into the van behind Harry, TWO GUARD TEAMS ON SNOWMOBILES roar around the bend behind them, fish-tailing on the ice. Faisal OPENS FIRE. One snowmobile swerves over the embankment. The other pulls up broadside, and the guards duck behind it. Gib floors it and the van roars down the mountain. Faisal is still Ramboing on full-auto.

FAISIL

This is GREAT!! I never get to shoot!

CUT TO:

32 EXT. DULLES AIRPORT - NIGHT

An American Airlines 747 touches down amid puffs of tire smoke.

33 EXT. SUBURBAN D.C. STREET - NIGHT

A NON-DESCRIPT SEDAN pulls to the curb in a neighborhood of modest middle-income tract homes. The street is deserted. It is 4 A.M. Gib is at the wheel, dropping Harry off at his house.

34 INT. SEDAN - NIGHT

Harry is emptying his pockets... passport, business cards etc. All documents under his name "Renquist". He double checks that his pants and jacket pockets and empty. Gib fastidiously puts the items into a plastic zip-lock.

HARRY

Empty. Go.

Gib starts handing him items from a briefcase. This should all

feel like a tired ceremony between them.

GIB

Harry Tasker wallet. Harry
Tasker passport. Plane ticket
stub, hotel receipt, Tasker. Two
postcards of Lake Geneva. House
keys. Souvenir snowing Swiss
village.

Gib shows him how it snows when you shake it up and turn it
over.

HARRY

What's this for?

GIB

For Dana, schmuck. Bring your
kid something. You know. The
dad thing.

HARRY

Got it. Nice touch. Okay, pick
me up at eight. The de-brief is
at ten hundred.

Harry opens the car door.

GIB

Hey, hey, hey... what are we
forgetting?

Gib holds up Harry's gold wedding band. Harry puts it on.

HARRY

What a team. See you at eight.

GIB

Yep. Sleep fast.

35 INT. TASKER HOUSE - NIGHT

Harry slips inside. He sets down his suitcase and walks quietly down the hall. He pauses at a door with lurid labels and stickers plastered all over it (Toxic Waste, STAY OUT!, IF IT'S TOO LOUD YOU'RE TOO OLD, etc.)

Harry silently opens the door and looks in at his sleeping daughter, DANA. She looks like an angel in the moonlight

coming in the window. In fact, she is a typical 14 year old girl, and therefore hardly an angel. But to Harry she is unflawed.

36 INT. MASTER BEDROOM - NIGHT

Harry, undressed now, slips into bed next to... a lump in the covers which we presume to be a human being. This is HELEN TASKER, Harry's wife of 15 years. He kisses her on the cheek and she stirs. She rolls toward him, giving him a sleepy hug and a kiss.

HELEN

(a drowsy murmur)

Hi, honey. How was the flight?

HARRY

Fine, honey. Stay asleep.

HELEN

Okay.

As she drifts off, Harry puts his head on the pillow and stares at the ceiling.

DISSOLVE TO:

37 INT. TASKER HOUSE - DAY (MORNING)

TIGHT ON SWISS VILLAGE. It is snowing.

ON DANA, reaching to the present Harry just gave her.

DANA

Hey, thanks dad. I never had one
of these.

They are in her room, which is your basic room from Hell.
Pearl Jam posters, and an unbelievable clutter of junk,
magazines and cheap jewelry. Harry kisses her on the cheek, to
which she submits dutifully. He looks at his watch and heads
for the door.

HARRY

You better hurry. You're going
to be late for school.

Harry hurries out and Dana considers the Swiss village a

moment.

DANA

Really lame.

She plonks is straight in the wastebasket.

38 INT. HALLWAY/BEDROOM/ BATHROOM - DAY

Harry strides down the hall, avoiding their small but *
incredibly ugly dog, GIZMO, who skitters past him going the *
other way.

HARRY

Dana, don't forget to feed Gizmo! *

Harry crosses the bedroom, hurrying past Helen who is clearly rushing to get ready herself. We get our first good look at Helen. She is wearing a terrycloth robe as she picks out an outfit. Her hair is wrapped in a towel. To call her plain would be inaccurate. She could be attractive if she put any effort into it, which doesn't occur to her.

HARRY

I'm late.

HELEN

Me too.

They talk without looking at each other, the way people who have been together a long time do.

HELEN

How'd it go at the trade show?

You make all the other salesmen
jealous?

HARRY

Yeah. You should have seen it.

We were the hit of the show with
the new model ordering system,

the one for the 680... how you

can write up an order and the

second the customer's name goes

into the computer, it starts

checking their credit, and if

they've ordered anything in the

past, and if they get a

discount...

She is already tuning him out. And it hits us: SHE HAS NO
IDEA WHAT HARRY REALLY DOES.

HELEN

(barely listening)

That's fabulous Harry.

HARRY

Yeah, it was wild.

Harry glances at her, oblivious to him and brushing her teeth.

He smiles. The best lies are told with enthusiasm.

39 INT. FRONT HALLWAY, LIVING ROOM - DAY

Gib opens the door, knocks a bit, then strolls in like he lives there. He is wearing dark Ray Bans, like he's doing a Roy Orbison impression. Gizmo runs toward him, yapping, but Gib gives him the evil eye.

GIB

Come any closer I'll kill you.

The dog backs up, whining plaintively. Gib throws his jacket over the back of the couch and then, inexplicably, he takes out a pack of CAMELS and sets it on the mantelpiece. He adjusts its position carefully. HmMMM.

40 INT. BATHROOM - DAY

Harry and Helen maneuver around each other expertly. She is doing her make-up.

HELEN

The plumber came yesterday. He said they have to dig under the slab or something and it's going to be six hundred dollars to fix.

Harry is not really paying attention as he ties his tie in front of the mirror. His mind is elsewhere. He couldn't care less about these domestic problems.

HARRY

Uh huh. Okay.

HELEN

It's not okay. It's extortion.

HARRY

What did you tell him?

HELEN

I slept with him and he knocked
off a hundred bucks.

HARRY

Good thinking, honey.

Harry kisses her on the cheek and exits.

41 INT. KITCHEN - DAY

Gib enters and pours two cups of coffee. Dana is drinking
orange juice from the bottle at the fridge.

GIB

Hi, kid.

DANA

Hey, Gib. What up?

She EXITS, eating an uncooked pop-tart. Harry comes in a second later and Gib hands him his coffee.

HARRY

Thanks dear.

GIB

Here, check these out.

Gib hands Harry the glasses. Harry studies them, seeing the VIRTUAL VIDEO DISPLAY inside the left lens of the Ray Bans. Harry glances down the hall, making sure no-one is looking, then he puts them on.

HARRY'S POV - INSIDE THE GLASSES - A black and white video image of his own living room.

GIB

The CCD camera and transmitter
and inside a pack of smokes.
Slick little unit, huh?

IN POV we see Dana enter the living room. She looks around carefully, then quickly lifts Gib's jacket and slips out his

wallet. She palms two twenties in the blink of an eye and puts the wallet back. Pro moves.

HARRY

Son of a bitch!

GIB

What?

Harry whips off the glasses and charges out of the kitchen.

Gib goes after him.

42 EXT. HOUSE - DAY

Dana comes out the front door, letting it slam behind her, and runs to her boyfriend, TRENT, who is waiting for her in the driveway on his idling YAMAHA. Trent is 16, dressed in grunge-rock style, trying to look tough. Harry comes out the front door as Trent revs the motor.

HARRY

Dana!!

She waves from the back of the bike as Trent pops the clutch

and they shoot down the driveway.

DANA

(yelling over the
engine)

Can't stop, I'm late. Bye, Dad!

43 INT. / EXT. GIB'S CAR/ STREETS OF WASHINGTON - DAY

They are driving through D.C. Harry is still shocked by his
daughter's behavior.

*

GIB

Kids. Ten seconds of joy.
Thirty years of misery.

HARRY

She knows not to steal. I've
taught her better than that.

GIB

Yeah, but you're not her parents,
anymore, you and Helen. Her
parents are Axl Rose and Madonna.

The five minutes you spend a day
with her can't compete with that
kind of constant bombardment.
You're outgunned, amigo.

Gib and Harry turn onto Pennsylvania Avenue, heading toward
Lafayette Square. Capital Hill is behind them.

44 INT. TEKTEL OFFICES - DAY

*

Harry and Gib come out of an elevator on the 12th floor. *

Behind the receptionist is a burnished metal sign which reads *

TEKTEL SYSTEMS. They cross a open floor of cubicle spaces. *

There is the hum of activity everywhere. A normal day at a *

normal business.

*

SECRETARY

*

Morning, Mr. Tasker.

*

HARRY

*

Morning, Charlene.

GIB

See, kids now are ten years ahead
of where we were at the same age.
You probably think she's still a
virgin--

*

HARRY

Don't be ridiculous. She's only --
how old is she?

GIB

Fourteen, Harry.

HARRY

Right. She's only fourteen.

They go into a corridor.

*

GIB

Uh huh. And her little hormones
are going like a fire alarm. I
say even money that physicist on
the bike is boinkin' her.

*

*

*

HARRY

No way. Not Dana.

They stop at a door, like any other along the corridor. It is *
blank.

*

GIB

Okay. Okay. De-nail ain't just
a river in Egypt. She's probably
stealing the money to pay for an
abortion.

HARRY

Will you just open the door!

*

Gib touches a plastic card to an unmarked spot just above the *
doorknob. There is the CLUNK of a SOLENOID LOCK. *

GIB

Or drugs.

45 OMITTED

*

They enter a long corridor, which is featureless except for *
video surveillance cameras. They walk along the silence for a *
moment, then . . .

*

GIB

Twenty here, fifty there... I
figured my wife's boyfriend was
taking it.

HARRY

I thought you moved out.

GIB

Well . . . I moved back in.
My lawyer said it would give me
a better claim on the house in
the property settlement. Don't
change the subject... you owe me
two hundred bucks.

They approach another door, with a (bulletproof) glass window *
in it. Beyond is a brightly lit room, with a woman sitting at
a desk... and nothing else. Gib presses a buzzer.

47 INT. OUTER SECURITY ROOM - DAY

JANICE sits at the non-descript desk like a receptionist... but she is a highly trained security specialist. She is also hefty through the shoulders, aggressively unattractive and utterly humorless. She watches them on a monitor screen as they stand outside the door. Harry and Gib appear as living X-Ray images. Their weapons are visible in their shoulder harnesses. Janice puts one hand automatically on the butt of a .45 tucked in a holster riveted beneath her desk. She buzzes Harry and Gib in with the other.

JANICE

Gentlemen, please identify
yourselves to the scanner.

Harry and Gib step up to the combination retinal-thumbprint-voice scanners. Harry presses his thumb against a black-glass plate for laser scan, and looks into the eye-piece of the retinal scanner.

HARRY

Harry Tasker. One zero zero two

four.

GIB

Albert Gibson. Three four nine
nine one.

Their clearance appears on a monitor on Janice's desk.

JANICE

Thank you. You are cleared.

She stands to give them plastic I.D. badges which they hang
around their necks.

GIB

Janice, how many years have you
been buzzing us in?

JANICE

Ten, Mr. Gibson.

GIB

And you still reach for your
piece every time.

JANICE

Yes sir.

GIB

God! You have no idea how much
that turns me on. I've never had
the courage to say this before
but... I love you, Janice.

JANICE

Yes, sir.

He kisses her wetly on the cheek as he goes by. She does not
react in any discernible way.

They pass through a heavy stainless steel door which opens
automatically. Beyond is a kind of airlock... a SALLY PORT.
Behind a lexan shield are TWO GUARDS armed with MP5s. They nod
but do not speak as Harry and Gib pass them.

HARRY

You better watch it. She might
file on you for sexual
harassment.

GIB

In her dreams.

48 INT. OMEGA SECTOR INNER SANCTUM - DAY

Gib and Harry pass through the inner door of the sally port into a large austere atrium.

ANGLE FROM ABOVE as they cross. A huge graphic logo covers the floor. Across the center it says OMEGA SECTOR. In smaller print, around the perimeter, is the motto: "THE LAST LINE OF DEFENSE".

They enter a high-tech office space. It is a maze of glass partitions surrounding a central floor-space of cubicles.

There is a hushed quality here. People do not joke. They do not hurry. There are a lot of computer screens displaying information from around the world. It looks like a combination of NASA mission control and FBI headquarters.

Fast Faisal greets them, yawning, as they pass his partitioned cubicle.

HARRY

Come on, Fize. We're late for
our butt-grinding.

Faisal gulps his coffee and hurries after them.

49 INT. CONFERENCE ROOM - DAY

A dark and severe conference room, with large-screen computer displays at one end. Glowering at one end of the long, polished table, is SPENCER TRILBY, the chief of Omega Sector. Visualize a cross between Colin Powel and J. Edgar Hoover.

TRILBY

Jesus, Harry! You guys really
screwed the pooch last night.
Please tell me how I can look at
this, that it's not a total pooch-
screw.

HARRY

Total is a strong word--

GIB

There are degrees of totality.

FAISIL

It's a scale really, with
"perfect mission" on one end and
"total pooch-screw" on the other
and we're more about here--

TRILBY

Faisal. You're new on Harry's
team, aren't you?

FAISIL

Yes.

TRILBY

So what makes you think that the
slack I cut him in any way
translates to you?!

FAISIL

Sorry, sir. Uh... here's what we
got.

He hits a button and a photo of Khaled fills a wall-screen.

FAISIL

Jamal Khaled. We think he's
dirty so we raid his financial
files... Check it out...

Faisal hits some buttons and a second screen lights up with the
data for their raid.

FAISIL

One hundred million in wire
transfers from the COMMERCE BANK
INTERNATIONAL--

*

*

GIB

Which we all know is a front for
certain nations to fund terrorist
activities. Something big is
going down --

*

*

FAISIL

*

And we know that a week ago four
MIRV warheads were smuggled out
of the former Soviet Republic of
Kazakhstan . . .

*

*

*

HARRY

*

We think Khaled's group has
bought the nukes and is bringing
them to U.S. soil.

*

*

*

TRILBY

*

So far this is not blowing my
skirt up, gentleman. Do you have
anything remotely substantial?
Don't be pumping beets up my ass
here. Do you have hard data?

*

*

*

*

HARRY

*

Not what you'd call rock hard.

*

GIB

*

It's pretty limp, actually.

*

TRILBY

*

Then perhaps you better get some
... before somebody parks a car

*

*

in front of the White House with
a nuclear weapon in the trunk!

50 INT. OFFICE BUILDING - DAY

It is the interior of a huge law office. Helen works there as a paralegal. She is going to the break room for coffee with her friend, ALLISON, a secretary. Allison is black, younger than Helen, and still single.

HELEN

I mean, it's not like he's saving
the world or anything. He's a
sales rep for Chrissakes.
Whenever I can't get to sleep I
ask him to tell me about his day.
Six seconds and I'm out. But he
acts like he's curing cancer or
something.

ALLISON

So I guess you didn't get away
for the weekend after all?

*

*

HELEN

Are you kidding? Harry had to go
out of town.

ALLISON

I'm shocked.

HELEN

Yeah. You know Harry.

Helen's nerdy boss BRAD, comes up behind her, scowling.

BRAD

Helen, have you pulled those
files yet? I need them by lunch.

HELEN

I won't let you down, Brad.

Brad leaves.

HELEN

*

(under her breath)

*

You little pencil-neck.

*

(to Allison)

*

So... yo... sista! D'you do
anything interesting?

*

ALLISON

*

Oh... Eric and I drove up to this
little romantic inn, and...
pretty much lapped champagne out
of each other's navels for two
days.

*

*

HELEN

You bitch.

ALLISON

Girlfriend, you got a man. You
just have to take control . .
. set up the right mood.

*

*

HELEN

Harry only has two moods: busy...
and asleep.

*

ALLISON

Then you better do something to
jumpstart that man's motor. You
know... wake up the sleeping
giant of his passion.

*

They both crack up at that one.

51 INT. OMEGA SECTOR (DATA CENTER) - DAY

*

Harry meets up with Gib and Faisal coming from the ANALYSIS
Department.

*

*

HARRY

What'ya got?

The following will play as they wind their way through the rows
of data-analysis workstations.

*

FAISIL

(handing Harry a
printout)

Here, check this out--

GIB

It's a two million dollar
disbursement from Khaled to...
Juno Skinner.

(Harry raises an
eyebrow)

Uh huh. The babe at the party.

*

HARRY

It doesn't mean anything. She
buys antiques for Khaled.

GIB

Nope. The art buys are in a
separate ledger.

FAISIL

And this is a little above market-
rate for the horizontal bop, even
for a total biscuit like her.

*

*

HARRY

Alright, I want a complete workup
on her. Do we know where she is?

FAISIL

Uh huh. Right here in river
city.

HARRY

You're kidding.

FAISIL

She lives in Rome, but she does
stuff here the Smithsonian and
has a lot of diplomatic
connections, so she has offices
here.

*

*

Gib starts tangoing with an imaginary partner.

GIB

Sounds like a job for a
specialist.

52 INT. TASKER HOUSE/ KITCHEN - NIGHT (10PM)

DING! Harry opens the microwave as his dinner finishes re-
heating. He sits down alone at the kitchen table and pulls the
Saran-wrap off the plate. Another solo supper two hours late.

His motions are so automatic we gather that this is the rule,
not the exception. Helen comes in from the living room,
holding the suspense novel she is reading.

HELEN

I need you to talk to Dana. The
vice principle called and she cut
class again this afternoon.

HARRY

I'll handle it.

Harry picks up his porkchop and goes out the back door.

53 EXT. DRIVEWAY - NIGHT

A basketball hoop is bolted to the garage and Dana is shooting
baskets in the driveway. Moths orbit the outside floodlights.
She sinks one, dribbled back to the foul line. Harry comes up
behind her and lifts the ball out of her hands as she stands
poised to shoot. She turns.

HARRY

Dana, Mr. Hardy called. Why

weren't you in class today?

DANA

He lies! I was there! I was in
the nurse's office, cause I had
a headache.

HARRY

You seem fine now.

DANA

Great! You're going to believe
that fat dweeb Mr. Hardy over
your own daughter.

HARRY

I'm not sure what to believe
anymore, young lady. You never
used to lie to me. But lately
you don't seem to know the
difference between right and
wrong.

Dana studies something really fascinating at the end of a
fingernail.

HARRY

Dana, are you listening to me?

DANA

Yeah, Dad.

HARRY

You know you can always talk to me. Right? Whatever is going on in your life, your mom and I'll understand.

DANA

Okay, Dad.

HARRY

You'd tell me if there was something wrong, wouldn't you, pumpkin?

DANA

I'm not a pumpkin! Okay?!! Do I look even remotely like a pumpkin?! I'm not a muffin, or a

cupcake or a honeybear either!

And you don't understand anything

Dad...

Dana runs into the house, agent. Hold on Harry, superagent, *
unable to comprehend the mind of a 14-year-old. He looks up to *
see Helen at the backdoor. *

HELEN

*

(macho voice)

"I'll handle it".

CUT TO:

54 OMITTED

*

55 INT. / EXT. LIMO - DAY (NEXT MORNING)

A BLACK LIMO cruises through a morning full of bright promise.

INSIDE, Gib is at the wheel in a chauffeur's uniform. He talks
to Harry, riding in the back, without turning.

GIB

It's all set up... ghost phones
and fax, all the usual stuff.
You have a suite at the Marquis
Hotel under Renquist. Okay,
reality check. Go.

HARRY

Hi, I'm Harry Renquist. I own a--

56 INT. JUNO'S OFFICES - DAY

HARRY

--corporate art consulting
company in San Francisco. I have
an appointment with Ms. Skinner--

Harry is extending his business card to the receptionist as
Juno breezes into the lobby from a corridor. She is dressed
sharply and looks as stunning as Harry remembers.

JUNO

Harry! I thought I might see you

again. I just didn't expect you
to call so soon.

Juno lingers a second or so long on the handshake.

HARRY

Well, what's the point of
waiting?

JUNO

I agree.

There is definitely unholy magnetism here. She indicates for Harry to walk with her and leads him through the suite of offices. There are mounted fragments of ancient sculpture in niches on either side, and beautifully restored mosaics and tablets of hieroglyphics mounted on the walls.

JUNO

So your clients want something
for the lobby of their new
corporate headquarters?

HARRY

That's right. They want

something... dramatic. I spoke
to a number of people who said
you're the one to see.

Juno leads Harry through a door into a large warehouse area.
There is a bustle of activity as workmen unpack crates. An
overhead crane is used to move huge stone pieces. There are
massive columns, and statues two stories high. Even the entire
facade of a tomb.

JUNO

So what did these... people...
say about me exactly?

They stroll amongst the statues, as covered workmen move
around them with tools, scaffolding, pneumatic equipment. Most
of the workers are middle-eastern.

HARRY

Let's see... that you can read
ancient Sanskrit without having
to sound out the words. And that
other dealers and archeologists
don't like you much.

JUNO

Those wimps. It's because I use
my diplomatic contacts to export
cultural treasures from countries
which tell them to take a hike.

(yelling in Arabic to
two workmen)

I told you to move those crates
an hour ago. Come on guys, let's
get going.

*

We realize that A WORKMAN is watching them intently from
nearby. He is an intense looking MIDDLE-EASTERN MAN in his mid-
thirties.

JUNO

You see, a lot of these pieces
are from ancient Persia.
Unfortunately, ancient Persia is
twenty feet under the sand of
Iran, Iraq and Syria. Not the
most popular places lately. So
I've had to become an expert in
international diplomacy.

*

Juno stops and looks at Harry. Her smile indicates the possibility of more than just business.

JUNO

Well, do you see anything you like, Mr. Renquist?

CUT TO:

57 INT. HOTEL SUITE - DAY

Harry, Gib and Fast Faisal are in a luxury suite at the MARQUIS HOTEL. It is a corner suite, with a spectacular view of the city. Faisal is routinely sweeping the room for bugs with an electronic DETECTOR.

HARRY

She's importing stuff from all over the mid-east.

GIB

She could be moving money, guns. Anything.

FAISIL

And the second you left there, we started getting calls to the ghost numbers. They were checking out the Renquist front.

*

HARRY

Okay. Let's step up the surveillance on her. Put on two more guys.

58 INT. JUNO'S WAREHOUSE - DAY

WE FOLLOW the WORKMAN we saw watching Harry earlier. He catches up with Juno, who is going through the doors to the office area. His name is MALIK.

MALIK

Ms. Skinner? Can I speak to you for a moment please, in your office?

His manner is self-effacing. Humble. He doesn't meet her gaze. She nods and they go into the private office.

59 INT. JUNO'S OFFICE - DAY

MALIK comes in behind her and closes the door. The moment they are away from public observation, his manner changes. His humble posture straightens and his eyes flash intensely as he approaches her. Without warning he SLAPS HER HARD ACROSS THE FACE.

MALIK

You stupid undisciplined bitch!

Her jaw clenches but her reaction is surprisingly submissive.

JUNO

It's a good thing you pay me well.

MALIK

Do you realize that there are surveillance teams watching this place right now? Your phones are almost certainly tapped. And you are busy laughing and flirting

like a whore with this Renquist,
who may be a--

JUNO

No. He checked out okay--

Malik slaps her again.

MALIK

That is for interrupting.

(He backhands her)

And that is for being wrong. We
do not tolerate mistakes.

Juno bites her lip.

JUNO

What do you want me to do?

MALIK

Find out who this Renquist it.

JUNO

How?

MALIK

Use the gifts that Allah has
given you.

60 INT. TEKTEL SYSTEMS OFFICES - DUSK

*

The phone rings on the desk of CHARLENE, Harry's secretary at
Tektel Systems, the permanent front-company for Omega Sector. *

SECRETARY

Hello, Tektel Systems. Mr.
Tasker's office.

*

61 INT. TASKER HOUSE - DUSK

Helen is in the kitchen, showing Dana how to put icing on a
large birthday cake.

HELEN

Hi, Charlene? It's Helen. Is he
there?

62 INT. TEKTEL OFFICES - DUSK

Charlene doesn't hesitate a microsecond.

CHARLENE

Harry's in a sales meeting, Mrs.
Tasker. Let me try him in there.
Hold please.

She punches a key, engaging a digital scrambler and connecting
to--

63 INT. SUITE AT THE MARQUIS - DUSK

A PHONE RINGS. Gib opens his briefcase and looks at the
console of the cellular scrambler-phone inside. The display
reads TEKTEL/CALLER ID POS -- TASKER, HELEN. *

GIB

It's Helen.

*

Harry picks up the phone. INTERCUT THE FOLLOWING WITH HELEN.

HARRY

Hi honey. What's going on?

*

HELEN

Sorry to bother you in a meeting,
but you have to promise me that
you'll be home at eight. I don't
want Dana and I sitting here by
ourselves like we were last year.
You promise?

*

*

HARRY

(laughing)

Baby, I said I'd be there.

Really. Trust me.

(the room phone RINGS)

Gotta go, honey. Bye bye.

RING. Harry raises an eyebrow as he answers.

HARRY

Hello? Oh, Juno, hi.

(pause)

Well sure. I can be there in
twenty minutes.

Harry hangs up. Gib, checking his watch, has a look like he's got a bad gas pain.

HARRY

What? It's on the way. She says she's got something for me.

GIB

Yeah, right.

64 INT. JUNO'S WORKSHOP - NIGHT

A WORKMAN guides Harry through the maze of statuary. He points toward the back of the warehouse and then leaves. Harry is left alone in the vast space.

Only a few lights are on, rendering the place somewhat Gothic. Harry strolls in the direction the workman pointed. Ahead of him, is the huge facade of a royal tomb. There is a flickering light inside. A shadow moves across the wall in the entryway.

HARRY

Hello?

He enters the stone doorway of the tomb. FOLLOWING HARRY as he steps into the inner chamber. There is an oil-lamp burning on a stone sarcophagus, the only light. The room appears empty.

REVERSE ON HARRY. Behind him a figure emerges from a shadowed alcove. It is Juno. She looks ethereal in the strange light.

JUNO

Hello, Harry.

Harry whips around, startled.

JUNO

Do you like my tomb? The museum
financing fell out, so I thought
your clients might be interested.

*

*

HARRY

It's certainly... dramatic.

JUNO

Especially in this light. This
is the only light they had then,
so I like to study it this way.
I love this place. I love all

*

ruins.

HARRY

Is that why you got into this
business?

Juno turns to him in the flickering half-light. She moves
closer. Her eyes seem to glitter.

JUNO

I've always been a collector at
heart. When I see something I
want, I have to have it.

HARRY

And you have a reputation as
someone who gets what she wants.

She is very close to him. Her eyes seem to glitter in the
light from the oil lamp. She is unbelievably beautiful.

JUNO

Yes, I do.

65 INT. GIB'S CAR - NIGHT

Gib is sitting in the car, in the shadows, up the street...
with his earphone in place. Listening.

GIB

Harry, this is your conscience
speaking...

66 INT. TOMB - NIGHT

Juno picks up the lamp and walks along the wall, holding it up
so that the flickering shadows seem to bring the bas-relief
figures to life. Stone faces shift and change, stone eyes
move.

JUNO

Look at this. People who dies
twenty centuries ago.

Juno presses her cheek against the cold stone. She runs her
fingers slowly across the figures. It is strange and erotic.

JUNO

They breathed and loved and wept,
just like us. And now their
ideals, their religions, their
social orders... are gone like
mist. What did any of it matter?

She crosses to Harry.

JUNO

I only hope they lived well.
That they got what they wanted.

She puts her hands on him and pulls herself close. It is a
hypnotic moment.

JUNO

Getting what you want is the only
important thing.

She kisses him, very lightly, with infinite sensuality.

67 INT. GIB'S CAR - NIGHT

GIB

Harry? Listen to the following
code word. Helen. H-E-L-E-N.
Now, do you want me to I beep
you?

68 INT. TOMB - NIGHT

Harry breaks the kiss... slowly pulling back.

HARRY

Yes.

JUNO

Yes what?

HARRY

Uh, yes, it is important.

Juno is moving in for a more passionate lip-lock when-- BEEP
BEEP BEEP!! Harry pulls his beeper off his hip and looks at
it. The moment is spoiled.

HARRY

Uh, it looks like I have to run.

I'll call you tomorrow. Your
proposal is very interesting.

69 INT. GIB'S CAR - NIGHT

Gib lets out a big exhale of relief. He looks at his watch.

70 INT. TASKER HOUSE - NIGHT

Helen and Dana are sitting expectantly at the dining room
table. There is a big cake, and presents piled on the buffet.
The food is getting cold. Helen looks at her watch.

DANA

See.

71 INT./EXT. GIB'S CAR - NIGHT

Harry is changing clothes, getting ready to be Harry Tasker *
again, as Gib drives through evening traffic. Gib keeps
checking the rearview.

GIB

We have a friend. Five cars
back, inside lane. They've been
on us since we left Juno's.

*

*

Harry adjusts the passenger side mirror.

HARRY

Station wagon?

GIB

Uh huh. Want me to lose them?

HARRY

*

No. We need this lead.

*

(into his Rover)

*

Unit Seven.

*

UNIT SEVEN (FAISIL)

*

Seven here.

HARRY

(into Rover)

*

I need you at the Georgetown mall
in three minutes.

*

*

SEVEN

Copy that. We're rolling.

GIB

Helen's going to be pissed.

HARRY

See, that's the problem with
terrorists. They're really
inconsiderate when it comes to
people's schedules.

72 INT. STATION WAGON - NIGHT

There are three men in the car. YUSIF and MAHMOUD are in the front, with Mahmoud driving. In the back, shadowed, we can just make out ABU MALIK. Yusif is massively built, with a body like a beer-keg. Mahmoud is skinny and intense.

73 OMITTED

*

74 INT./EXT. GIB'S CAR - MALL - NIGHT

Harry puts his SUB-VOCAL TRANSCIEVER into his ear canal.

HARRY

Test two three.

(Gib nods, receiving)

Pull over here.

Gib pulls the car to the curb near the mall entrance. Half a block behind them the station wagon does the same. Harry slips on the virtual-image sunglasses and gets out of the car.

75 EXT. MALL - NIGHT

Harry pauses on the sidewalk a moment to light a cigarette. He coughs slightly.

GIB

(in his ear)

You don't smoke, dickhead.

Harry lets his hand drop to his side, holding the pack of cigarettes casually. He turns his hand. The tiny lens in the cigarette pack glints.

POV VIDEO SCREEN --inside the left lens of the glasses. The camera in the cigarette pack reveals Yusif and Mahmoud getting out of their cars, crossing the street half a block away.

HARRY strolls into the mall. It is an open promenade design, with a moderate crowd of shoppers and movie-goers. Harry watches in the glasses as Mahmoud and Yusif slip through the crowd behind him.

GIB (VO)

What's the plan?

HARRY

(apparently mumbling to himself)

Gonna try to get a closer shot of

*

Beavis & Butthead.

*

76 INT. / EXT. GIB'S CAR - NIGHT

Gib looks in the rearview, studying the car behind him.

GIB

There's another guy, still in the
car.

HARRY

(on radio)

Stay on him.

All Gib can see is a silhouette in the car. A soft cherry
glow, the tip of a cigarette in the dark. No features.

77 EXT. MALL - NIGHT

Harry turns off the main concourse, into a narrower walkway
between shops. In the video-glasses he watches Yusif and
Mahmoud, who have split up to look less conspicuous, as they
track him through the pedestrian traffic.

78 INT. / EXT. GIB'S CAR - NIGHT

Gib in on the cellular phone.

GIB

Helen? Hi, it's Gib. Harry
remembered something he left at
the office. You know Harry.

As he is talking he sees that a bus has blocked his view of the
station wagon.

79 INT. HARRY'S HOUSE - NIGHT

She sighs fatalistically.

HELEN

Yeah, Gib. I know Harry.

Helen hangs up the phone just as Dana strides through the room,
putting on a jacket and heading for the front door.

HELEN

Where are you going?

DANA

Out. If Dad doesn't care enough
about us to be here on his
birthday, then why should I care?
I'm going to a movie.

HELEN

No you're not. You're going to
stay here until your father gets
home and have cake!

DANA

Mom, wake up! Dad barely knows
we exist.

We see the hurt in her eyes. She doesn't hate her father. She
just misses him.

HELEN

That's not true, honey--

DANA

It is true! He doesn't know
anything about me. He still
thinks I'm like ten years old or
something. As long as I just

smile and say yes to whatever he
says, like his good little
fantasy daughter, he thinks
everything's fine. But it's not
fine. Nothing's fine.

Dana runs out the kitchen by the other door. Helen runs
after her.

HELEN

Dana! Come back here!

The slamming door is her answer.

80 EXT. MALL - MEN'S ROOM - NIGHT

Yusif sees Harry, up ahead, enter a public restroom. He
signals Mahmoud with his eyes and the two of them close in on
the restroom.

81 INT. / EXT. GIB'S CAR - NIGHT

Gib hangs up the car-phone. Ten the bus blocking his view

finally pulls away and Gib see that the station wagon is empty. No silhouette.

GIB

Oh shit.

(into his headset)

Harry, I lost the third guy.

Harry?

82 INT. RESTROOM - NIGHT

Harry can't answer because Mahmoud just entered the room behind him. Harry is at one of the urinals, apparently taking a leak. Mahmoud goes to the mirror. Starts combing his hair. He doesn't much notice the pack of Camels sitting on the counter nearby. Harry is whistling. Shaking himself.

HARRY'S POV - In the video glasses Harry sees himself and Mahmoud. Yusuf comes into the restroom, seemingly ignoring both Harry and Mahmoud, as if heading for the stalls. As he passes behind Harry he reaches into his coat--

Harry spins lightning fast. He knocks away the SILENCED PISTOL aimed at the back of his head with a sweeping block, capturing

Yusif's arm in an arm-lock. The shot goes wide, shattering a urinal.

Harry slams his palm into Yusif's face like a piledriver, and spins him against the steel stalls. The silenced pistol goes skittering across the floor.

Mahmoud whips a pistol out of his waistband. Still holding the bear-like Yusif, Harry draws his Glock so fast we can barely see him move. BLAM! BLAM! BLAM! Three .45 slugs go through Mahmoud's chest, shattering the mirror behind him. He flops on his butt, slumping against the wall.

Yusif, who is easily Harry's size, bellows and grabs his gun arm. They smash against the walls, struggling for the gun. Yusif, locked to Harry, hurls him against the stalls. They hit a locked door, which pops open, banging inward.

Yusif drives Harry to the floor. Harry's head is between the shoes of an OLD GUY sitting on the can, who looks down uncomprehendingly at him.

Yusif slams Harry's gun hand repeatedly against the doorframe of the stall. He twists Harry's wrist brutally. He even pounds against Harry's hand with his knee. The old guy winces.

That's got to hurt. Harry cries out in pain and the gun drops.
Yusif reaches for it, but Harry kicks it under the stalls.

He punches Yusif in the face, driving him back. They grapple, spinning. Harry drives Yusif's head into the counter. Then he elbows him in the throat and they crash together on the filthy floor. Harry grabs Yusif's hair and pounds his face repeatedly against the rim of a urinal. In case you haven't noticed, this is a messy, nasty fight. Survival is like that.

Yusif sags into submission. Harry pulls a nylon zip-strip out of his pocket and uses it like hand-cuffs, securing Yusif's wrists.

83 EXT. MALL - NIGHT

Gib is running full out, drawing his gun. He has one finger jammed in his ear. His gut is doing the rumba as he runs.

GIB

Harry? Harry, you copy?! Shit!

84 INT. RESTROOM - NIGHT

Harry is pulling Yusif to his feet when the door bangs open behind him. He turns, thinking it is Gib. It's not. Malik raises a FULL-AUTO BERETTA 92-F and opens fire. Harry spins Yusif between him and the machine pistol. Yusif's beer-keg body stops the spray of 9mm slugs from hitting Harry long enough for him to dive into a stall.

Malik hoses the room with the Beretta. The metal stalls are riddled with hits.

HARRY is in the stall with the old guy, who's just sitting there. The walls of the stall are pimply with the hits on the far side. Harry reaches under the stall, retrieving his Glock.

MALIK goes empty. Harry hears that and pops out, cranking off rounds--

Malik is a blur going out the door, as Harry's shots shatter tiles on the doorframe. Then silence.

HARRY

(to the old guy)

Sorry.

85 EXT. MALL - NIGHT

MOVING WITH MALIK, who backs rapidly away from the restroom,
reloading.

GIB (OFF)

FREEZE!!!

Malik spins to see Gib nearby, going into a firing stance
behind a light-standard. The terrorist doesn't hesitate. His
Beretta ROARS at 900 rounds per minute.

Gib tries to hide behind the light-standard, which is about
half as wide as he is. Shots hit all around him, shattering
window glass behind him. His stomach sticks out from behind
the pole. He sucks it in. Now his butt is sticking out on the
other side. Shots clang into the steel column, and riddle
everything behind him.

GIB

WRONG! THIS IS NOT GOOD!

Just when it looks like Gib is going to get a 9mm tummy tuck,

Malik turns and sprints away, through shocked pedestrians.
Harry runs out of the restroom, trying for a shot, but there
are too many people in the line of fire and Malik knows it.

HARRY

Get back to the car!

Gib nods and heads the other way as Harry takes off after
Malik. Malik is fast and vicious. He hurls people out of the
way, sending shoppers sprawling. Harry is ruthless in his
pursuit. They pound through the mall and out onto the street--

86 EXT. STREET - NIGHT

Malik sprints straight into traffic. A car screeches, not
stopping in time... Malik goes right over the hood. Harry
leaps over the hoods of cars after him. Malik sees Harry
coming after him like a juggernaut.

He turns and sees a MOTORCYCLIST coming down the street,
accelerating from a right-turn. Malik runs at him, clothes-
lining him right off the bike. The terrorist picks up the
nimble little Kawasaki 250, which is still running, and leaps
on. He pops the clutch and takes off. Harry pounds after him

like a locomotive. He sees Malik turn, taking the bike path into a large PARK. Harry cuts into the park on a diagonal.

87 EXT. PARK - NIGHT

ON HARRY, running. Ahead is a MOUNTED COP. Harry doesn't break stride, heading right for the cop on the horse. The cop turns, surprised, a split second before-- Harry pulls him off the horse and slams him to the ground (he's wearing a helmet).

HARRY

Federal Officer in pursuit of
suspect! Sorry.

Harry is in the saddle and galloping after Malik before the cop can get his gut out of the holster to stop him.

MALIK roars through the park on the Kawasaki. He looks back, amazed to see Harry charging after him on a horse. They scatter joggers and bicyclists, people walking their dogs.

TRACKING WITH THEM as they rocket through the park. Malik leaves the winding path and goes straight through the trees. Harry charges through some rollerbladers who go sprawling.

Malik fires his Beretta straight back at Harry, emptying it.
He drops the pistol and crouches over the bike, twisting the
last bit of throttle out of it. They are going flat out,
through the trees, in a kinetic blur.

88 EXT. STREET - NEAR MALL - NIGHT

Gib, panting and heaving, pulls his car into traffic. The Unit
Seven car pulls out as well, up the block.

GIB

Harry, what's your twenty?

89 EXT. PARK/ STREETS - NIGHT

Harry is legging the police horse hard. He has his reigns in
one hand, his Glock in the other. It's the wild west.

HARRY

Westbound in the park... suspect
is on a motorcycle... he's going
to come out on Franklin. Hang
on--

Harry leaps a park bench like he's in a steeple chase.

HARRY (CONT'D)

I want you on 14th in case he
turns south. And I need Seven on
the north side to box him in.

90 INT. /EXT. GIB'S CAR - NIGHT

Gib is weaving furiously through traffic. He slides into a
turn.

GIB

Copy that.

HARRY

And make it fast. My horse is
getting tired.

ON GIB, mouthing "Your horse?"

91 EXT. STREET - NEXT TO PARK - NIGHT

Malik explodes through the bushes and out onto the street. Cars skid around him, out of control. He turns south. Weaving through traffic. Harry leaps the hedgerow behind Malik and gallops among the spun-out cars. He goes right over the hood on one which is blocking his path. The driver ducks as the horse's hoof cracks the windshield.

92 EXT. STREET/ HYATT REGENCY HOTEL - NIGHT

Up ahead traffic is stopped, jammed tight at a light. Malik goes into the oncoming traffic lanes, which are empty. Gib's car slides around the corner in a blare of horns and comes barreling down the street toward him. Gib cranks the wheel the slides the car broadside, blocking both lanes. Malik locks up the brakes and the bike slides to a stop. Then the terrorist pops the clutch and wheels the bike around-- Jumping the curb and going straight at the entrance of THE HYATT REGENCY HOTEL.

Bellmen and guests scatter as the bike roars right at them. The sliding doors and opening for a bellman coming out with bags and Malik blasts past him into the lobby.

HARRY ducks, galloping through the doors after him.

93 INT. HOTEL - NIGHT

Acres of marble and red carpet. Liveries porters. Guests dressed for evening, the men in suits, diamonds on the women. And sudden pandemonium as Malik roars through the lobby, with Harry charging along behind him. Malik guns it across the lounge, knocking over tables. He gets air at the top of the steps going up to the RESTAURANT.

Harry swerves to avoid a panicking guest and finds himself careening toward the JAZZ QUARTET at a full gallop. He gathers the animal and LEAPS (in glorious SLOW MOTION) over the bassist, who is diving for the carpet. Harry and horse land deftly and then he urges his mount right up the steps after Malik.

94 INT. HOTEL RESTAURANT - NIGHT

Malik roars between the tables, looking around wildly for a way out. Harry charges in, ducking to avoid the chandelier. Waiters, trays, dinners, tables... everything seems to be

flying at once as people dive out of the way.

95 INT. HOTEL - MAIN HALL - NIGHT

MALIK skids out into the main hall by another door, and sees-- the ELEVATORS. The door is just closing on one of them. He guns it and slides through the doors.

HARRY RIDES out of the restaurant in time to catch a glimpse of Malik as the doors close.

96 INT. SCENIC ELEVATOR - NIGHT

Harry canters the horse into the next elevator, which has just been boarded by an older couple. He has to practically lie down on the horse to fit through the door. The animal barely fits, nose to tail, in what turns out to be--

A GLASS ELEVATOR with a view of the whole atrium of the hotel as it rises, right to the top of the building. Harry looks through the glass at the elevator car next to him, fifteen feet away. Malik is inside, punching a button. He glances up and sees Harry. Their eyes meet for a moment, just before Malik's

car ascends rapidly. Malik's malevolent glare is etched on Harry's retinas.

The older couple is jammed against the side-wall by Harry's panting, snorting horse. It clomps around the tight elevator. The woman is trying to crawl between her husband and the wall.

HARRY

Can you just press the top floor,
please.

The man nods mutely and complies. Their elevator takes off, rising after Malik's.

97 INT. HOTEL LOBBY - NIGHT

Gib runs in with Faisal and Keough. They follow the path of destruction, growing more and more amazed. Gib yells to one of the porters.

GIB

The guy on the horse?!

The porter points at the elevators.

98 INT. / EXT. SCENIC ELEVATORS - NIGHT

Harry has slid off the horse to get next to the control panel.
He can look up at an angle and see Malik in the car above him.
His thumb hovers over the emergency stop button. If Malik gets
out at any floor, Harry will have a moment to react and stop.
Malik can look down and see this. He knows Harry's got him.
He just keeps going, floor after floor, using the time to
think.

The older woman is still just staring, trying not to breathe.

The horse flicks her in the face with his tail.

99 INT. /EXT. ROOFTOP - NIGHT

*

The rooftop has a spectacular view of the city. TRACKING WITH *
Malik as he comes out of the elevator, rides to the far edge of *
the roof and slides to a stop. He looks down twenty stories.

THE SECOND ELEVATOR arrives. The doors part and Harry comes *
out, with his Glock poised and ready. He sees Malik revving *
his bike. The terrorist brodies the bike into a fast one-

eighty and speeds back toward the edge of the roof. Amazingly, he increases speed, ROARING RIGHT OFF THE EDGE, ARCING THE BIKE SUICIDALLY OUT INTO SPACE!

Harry rides to the edge in time to see Malik, on his bike, CLEAR A 60 FOOT JUMP and SPLASH INTO THE ROOFTOP POOL of a * LOWER BUILDING next to the hotel!

Harry is out of control now, seeing the guy setting away. He wheels his mount and charges across the roof to get some running space. Then he turns again, back toward the edge Malik jumped from. He kicks the horse's flanks and yells HAAHH!! The horse's hoofs thunder on the roof as they go full tilt toward the edge.

But a horse is not a motorcycle. It is slightly smarter. It slams its front hoofs down together, stopping suddenly. Harry goes right over its head. He flies forward, almost going right off the roof. He slams to the edge, with his legs dangling over, holding onto a piece of pipe with one hand. His Glock tumbles down into darkness.

Harry sees Malik far below, climb out of the pool, running to the roof door of the other building. Getting away. Harry clambers up onto his own roof, breathing hard. He walks over

to the horse.

HARRY

What the hell were you thinking?

We had the guy and you let him
get away.

He looks into the horse's innocent brown eyes. Pats its neck
fondly.

HARRY

What kind of cop are you?

100 INT. TASKER HOUSE - NIGHT

Helen is asleep at the dining room table next to a half-eaten
cake and some melted ice cream. His unopened presents are
piled at one end of the table. She raises her head as Harry
enters sheepishly.

HARRY

Look, I know you're upset. I'm
really sorry, honey. I raced
home as quick--

HELEN

It's okay, don't bother, Harry.

He goes to her and puts his arms around her. He is tender with her. He wishes he can tell her the truth.

HARRY

I'm sorry. Thank you for the party.

HELEN

Yeah. It was great.

Helen finds a smile for him somewhere. She really does love him, though more and more often lately she finds her heart in pain.

HELEN

Let's go to bed, Harry. There's only one present you have to open tonight.

She grins and arches one eyebrow meaningfully.

101 INT. BEDROOM / BATHROOM - NIGHT

Helen walks Harry to the edge of the bed and sits him down.
She puts her hand on his chest and pushes, causing him to lie
back.

HELEN

Don't move. I'll be right back.

She turns on the stereo. A Kenny G disc she put in there
earlier. Soft tenor sax flows around the room. Helen enters
the BATHROOM and shuts the door partway. She opens a cupboard
and quickly pulls out some things she hid there earlier. A
bottle of champagne on ice. Two glasses. Some trashy
lingerie.

HARRY

Come on to bed, you don't have to
brush your teeth.

HELEN

I'll just be a second. So what
happened tonight at the office?

HARRY

I couldn't believe it. I go back
to get this report I need, right,
and the phone is ringing, so like
a bonehead I answer it--

Helen is hurrying to put on the unfamiliar lingerie. G-string
panties and low-cut bra. She holds up the garter belt, turning
it backward and forward, trying to figure out which way it
goes.

ON HARRY, yawning. Lying with the ease of years of practice.

HARRY

It's the big client in Japan,
and it's the middle of the
morning there and their whole
system is crashed... this guy's
having a meltdown--

HELEN

(keeping him talking)

What'd you do, honey?

HARRY

Well I pull out the manual on
their setup, which is the new 680
server...

Helen is pulling up the black stockings. She fastens the
garters to the tops. Her features are a scowl of
concentration. She is very earnest in her preparations.

HARRY (CONT'D)

...and I'm troubleshooting it
with them over the phone...
talking to a translator, right,
who's getting half of it wrong...
it was unbelievable... really
wild.

HELEN

(putting on black
pumps)

It sounds wild. So now you're a
big hero, right? For fixing
their system.

HARRY

(faintly)

Uh huh.

HELEN

My husband the hero.

Red lipstick. Then she puts a little perfume on her wrists.

HELEN

I'll be right there, honey. Just
a minute.

Harry doesn't answer. Helen puts a little perfume down the
front of her panties.

HELEN

Just a second.

Helen quickly pours two glasses of champagne. Then she slinks
around the doorframe, making her entrance. She looks like a
living 900 number. Helen stands before the bed, looking down,
holding the champagne glasses.

ON HARRY: sprawled on the bed, fully clothed, snoring softly.

A little bit of drool is coming out the side of his mouth.

HOLD ON HELEN, all dressed up with no place to go. She gazes down at him, her shoulders slumping.

HELEN

Happy Birthday, Harry.

She sighs deeply and downs her champagne in one long gulp.

CUT TO:

102 EXT. STREET/ NEAR HIGH-SCHOOL - DAY

It is the following morning. Harry and Gib are staked out watching the front of Dana's school. Actually, Harry is staked out, scanning the crowds of kids with binoculars.

Gib just keeps looking at his watch. He picks up a cellular phone and pretends to call the office.

GIB

Hey, did that guy Harry chased last night call in to give himself up yet? Cause apparently that's the only way we're going

to catch the son of a bitch --

HARRY

(not listening)

Okay. Here she comes.

103 EXT. STREET - DAY

HARRY'S POV THROUGH BINOCULARS - We see Dana come out to the curb and meet Trent, who pulls up on his bike. She gets on behind him, adjusts her walkman headphones over her ears and he launches out into traffic.

104 INT. HARRY'S CAR - DAY

Harry, who is behind the wheel, pulls out after her. Trent weaves radically through the light traffic, going in between the cars.

HARRY

Look at the way the little punk is driving. He's all over the place. Look-- he hasn't

signalled once.

GIB

Goddammit! That's outrageous.

Harry speeds up. Somebody honks as he cuts them off to stay with Trent.

105 EXT. MOTORCYCLE - DAY

ON DANA AND TRENT as she looks back and sees Harry following her. She is mortified that her father is actually tailing her

DANA

Oh my God! I think that's my
dad!

TRENT

Hang on!

Trent downshifts and punches it. The nimble little bike screams as it zips between cars.

106 INT. HARRY'S CAR - DAY

HARRY

(clenching his jaw)

So, you wanna play huh? You
little--

GIB

(rolling his eyes)

That's it. Get 'im Harry

(he draws a pistol)

We'll teach that little puke not
to signal.

107 EXT. MOTORCYCLE

BACK ON TRENT, who's actually a really good rider. He zig-zags through the cars, cutting between them at the next light where Gib and Harry get blocked. He cuts a sharp right turn and disappears.

108 INT. HARRY'S CAR - DAY

Harry is stuck in stopped traffic. He pounds the wheel in frustration.

GIB

(exploding with
laughter)

Ha! The little prick ditched
you! That is so goddamn funny.

HARRY

Son of a bitch!

GIB

Can we go to the office now, Mr.
Superspy?

CUT TO:

109 INT. OMEGA SECTOR / I.D. ANALYSIS ROOM - DAY

Harry is sitting at a computer workstation, lit by the monitor screen. Gib and Faisal look on as he clicks through HEADSHOTS of known terrorists. CLICK. CLICK. CLICK. Harry is very focussed. He stops. He goes back one. Studies the face.

110 INT. ANALYSIS ROOM - TIGHT ON THE SCREEN - DAY

A defiant looking Syrian with a full beard.

HARRY holds up his hand, blocking out the beard, concentrating on the eyes.

HARRY

That's him.

111 INT. CONFERENCE ROOM - DAY

Harry slaps photos down in front of Trilby.

HARRY

Abu Kaleem Malik.

GIB

(reading from a file)

Hardcore, highly fanatical, ultra-

*

fundamentalist. Linked to

*

numerous car-bombings, that cafe

*

bomb in Rome, and the 727 out of
Lisbon last year. Major player.

*

FAISIL

*

Now he's formed his own splinter
faction called CRIMSON JIHAD.

GIB

*

Guess he thought the other
terrorist groups were too warm
and fuzzy for his taste.

FAISIL

They call him "The Sand Spider".

*

TRILBY

Why?

FAISIL

(he shrugs)

Probably because it sounds scary.

*

TRILBY

This is impressive, gentlemen.

Of course, it would have been
even more impressive if you
actually knew where he was.

HARRY

We'll get him.

TRILBY

Yes. You will.

(meaning-- you damn
well better)

Harry, I still want you in
charge, even though your cover is
blown. Just keep a low profile.

(he slaps a newspaper
on the table)

I generally prefer it when my
covert operations don't make the
front page.

The agents look at the headlines: WILD WEST CHASE. Harry and
Gib wince.

112 EXT. HELEN'S OFFICE BUILDING - DAY

Harry and Gib pull to the curb in front of the building.

GIB

What's going on?

Harry gets out of the car and turns back, leaning in the door to talk to Gib.

HARRY

Look, uh... I've got to talk to Helen about this thing with Dana. I'm just going to run in and see if she can get away for lunch.

GIB

You want me to just hang-- ?

HARRY

Just hang a minute.

GIB

I'll just hang then, shall I?

113 INT. OFFICE BUILDING - DAY

Harry enters the office of Helen's firm. He stops at reception.

RECEPTIONIST

Hello Mr. Tasker. Just a second,
I'll buzz Helen.

HARRY

No. No, I'd like to surprise
her. Thanks, I know where her
desk is.

He smiles and breezes past her before she has a chance to object.

114 INT. HELEN'S OFFICE - DAY

TRACKING WITH HARRY as he moves through the offices. He passes through a library-like maze of records stacks. Through them he can see Helen at her desk. But as he approaches, still concealed, ALLISON puts a call on hold and whips around to Helen.

ALLISON

Helen!

(grinning

conspiratorially)

It's your mystery man.

HELEN

Simon? Ohmygod.

Helen, normally the image of composure, goes suddenly fluttery and nervous as a high-school girl. She takes the phone, turning away from Allison.

HELEN

Hello, Simon?

(pause)

It's all right. There's no one
around.

Helen glimpses Allison with her ears cocked and gives her a scowl and a shooing motion. Allison turns away, grinning.

115 INT. OFFICE - STACKS OF RECORDS - DAY

ON HARRY, behind the stacks, reacting. He silently mouths
"SIMON?!"

116 INT. HELEN'S OFFICE - DAY

HELEN

You mean right now?

(she looks around
guiltily)

I guess so. Okay. I'll be right
there.

(pause)

Yes. I can't wait. Bye.

She hangs up, a little flushed. Then turns to Allison.

HELEN

Can you cover me for an hour?

ALLISON

Just an hour? You should tell
this stud to take more time.

HELEN

Will you shutup. I should never
have told you about him.

Helen grabs her purse and rushes out, going right past the
stack where Harry is standing, dumbfounded. He looks like he
was slammed in the stomach with a lead pipe. His whole like is
unravelling.

117 EXT. BUILDING - DAY

Gib sees Harry crossing the street, holding his stomach. He
seems dazed. He is not so much walking to the car as wandering
in its general direction. He stops, in the street. Gib gets
out of the car and rushes to him. He pulls him out of the path
of a bus which is HONKING irritably.

GIB

You look like you got gut-kicked.

What's the matter? You sick?

Harry leans against the car for support.

HARRY

(barely audible)

He-- Helen. Helen-- it's Helen.

It's Helen, Gib.

GIB

Something to do with Helen, is
what I'm getting.

HARRY

She's having an affair.

Harry's best friend in the world brightens with the news. He
slaps him on the back.

GIB

Congratulations. Welcome to the
club.

HARRY

It can't be. Not Helen.

GIB

Nobody believes it can happen to
them.

HARRY

It can't be.

GIB

Same thing happened to me with wife two. I had no idea until I came home and the house was empty. I mean empty. She even took the ice-cube trays from the fridge. What kind of person would think of that?

HARRY

(not listening)

I still don't believe it.

GIB

Relax. Helen still loves you. She just wants this guy to bang her. It's nothing serious. You'll get used to it after a --

Harry wheels around on Gib, grabbing him by the lapels, and slams him against the car.

HARRY

STOP. CHEERING. ME. UP.

We see in Harry's rage, frustration, and hurt confusion a vulnerability we never expected to see.

GIB

What'dya expect Harry? She's a
flesh and blood woman. And
you're never there. It was only
a matter of time.

Harry sags. His friend is right. Gib opens the car door and
helps him in like an invalid, talking soothingly the whole time--

GIB

I say we concentrate on work.
That's how I always got through
it whenever my life turned to
dogshit. Let's catch some
terrorists and then you can beat
the crap out of them. You'll
feel better.

Gib gets in and starts the car, full of stoic cheer for Harry.

GIB

Women. Can't live with 'em.

Can't kill 'em.

118 INT. OMEGA SECTOR / LISTENING ROOM - DAY

Harry and Gib are in the LISTENING ROOM. Banks of tape-decks recording calls, rows of technicians in cubicles processing and collating transcripts.

GIB

He's giving us a blank check on *

wiretaps. So I've set 'em up on

all of Juno's shipping agents,

her clients, and Faisal made up *

a list of possible contacts that

Crimson Jihad might have in this

country. Now all we can do is *

wait --

*

He notices Harry is not listening.

GIB

Is this national security stuff
boring you?

HARRY

Put a tap on her phone.

GIB

What're you talking about? We
have that.

HARRY

Helen's phone. Her office line
and the line at my house.

Gib gives Harry a stricken look, and glances around nervously.
He pulls him into an empty office.

GIB

*

(a whispered hiss)

*

Okay . . . I have two words to
describe that idea. In. Sane.
Unauthorized wiretap is a felony,
pard.

*

Harry grabs him and rams him up against the wall, his teeth clenched.

HARRY

Yeah, and we do it twenty times a day. Don't give me that crap. Just put on the taps. Now.

GIB

Sure, Harry. I'm on it.

Harry releases him and turns away. Gib straightens his jacket, looking at his friend like he's completely losing it.

119 INT. TASKER HOUSE - NIGHT

That night Harry is actually there on time for dinner. He glances at Dana, who has been eyeing him warily. She looks at her peas.

HARRY

How was school today?

DANA

Fine.

Harry takes a bite of his food, watching her. Silence. Helen glances at him.

HELEN

So. You came by to see me today?

She is a too casual, masking her nervousness.

HARRY

I was in the area, and I thought you might like to have lunch.

HELEN

They must've just missed me.

HARRY

They said you had to run out.

HELEN

Yeah. It was a rush thing. They needed some documents down at the court house. I barely made it.

Harry watches her lying to him with some amazement. You can see the jaw muscles clenching.

HARRY

So, a little excitement in an otherwise dull day. Did it work out okay?

HELEN

Oh, sure. Fine.

(she gets up suddenly)

I'll get some more gravy.

DANA

I'm done.

Dana bolts. She has eaten about four bites. Harry sits at the table, alone. He feels isolated, knowing that everybody is lying to everybody else. He is a man without a center, lost.

CUT TO:

120 INT. OMEGA SECTOR/ LISTENING ROOM - DAY

TRACKING ALONG THE BANK OF RECORDERS. Harry comes to a particular set of machines. He reaches past the technician and picks up the hard-copy of the transcripts.

ON HARRY walking and leafing through the phone transcripts. Gib watches him through a glass partition, shaking his head slowly. Harry freezes, staring at the page and WE HEAR THE SOUND OF THE CONVERSATION OVERLAID:

HELEN

Hello?

SIMON

Helen? It's Simon. Is it safe to talk?

HELEN

Yes. Go ahead.

121 INT. CAR - FLASHBACK SEQUENCE - DAY

A man in his mid-thirties, sitting in a car SOMEPLACE (DAY), speaks into a cellular phone. This is SIMON. He is dark haired, and fairly good-looking in an off-beat way. He is

unshaven and his clothes look slept in. He glances around in a furtive manner.

SIMON

I can't talk long. Can you meet me for lunch tomorrow? I must see you.

122 INT. HELEN'S OFFICE - DAY

NOW WE SEE HELEN, at her office.

HELEN

Yes. I suppose so. Where?

SIMON

The same place. One o'clock. I have to go now. See you tomorrow. Remember, I need you.

123 INT. LISTENING ROOM - DAY

The last line is played ON HARRY, reading. Now he is seeing

the proof in black and white. He slowly crumples the paper in one hand, his expression dark.

124 INT. TASKER HOUSE - NIGHT

Helen is reading in bed. She glances up as Harry comes into the room. Gives him a quick smile. Too quick.

HARRY

I thought we might have lunch tomorrow.

HELEN

I can't, honey. I promised Allison I'd go shopping with her. Sorry.

Harry watches her smoothly lying to him. It's surreal to him.

HARRY

No problem.

He surreptitiously picks up Helen's purse from a dresser and goes into the hall. *

*

125 OMITTED

*

126 EXT. TASKER HOUSE - NIGHT

*

THE FRONT DOOR OPENS and Harry comes out, walking Gizmo on a leash. Harry walks briskly along the sidewalk, jerking the poor dog along twice as fast as his little legs will go.

*

*

127 EXT. SIDEWALK, BY GIB'S CAR - NIGHT

He reaches Gib's car, half a block up, and hands him Helen's purse. Gib eyes the dog warily. He growls at it. Gizmo hides behind Harry's legs.

*

*

GIB

Look, Harry. I know this is rough. I felt the same way the first time it happened to--

Harry holds up one finger. His eyes and expression are so intense, Gib just soft of trails off.

GIB

*

Right.

*

(hefting the purse)

*

So . . . the usual, right?

*

GPS locator, telemetry burst

*

transmitter, audio transmitter,

*

power supply.

HARRY

*

Just have is back in two hours.

*

128

thru OMITTED

*

129

130 INT. / EXT. HELEN'S CAR - DAY

TIGHT ON THE PURSE sitting on the seat next to her as Helen

drives through the city.

131 INT. / EXT. N.D. SEDAN - DAY

Harry drives while Gib watches--

132 INT. SEDAN, CLOSE UP ON MAP - DAY

A COMPUTERIZED MAP below the dash. Helen's purse appears as a moving blip on a street-map of the city.

133 INT. / EXT. SEDAN - DAY

GIB

Okay, she's turning on
Seventeenth. Make a left, you
should see her.

Harry makes the turn.

HARRY

There she is.

134 EXT. PARKING LOT - DAY

Up ahead they see Helen's RED ACCORD pulling into a parking low

next to a CAFE. Harry parks the car a block away and gets out his binoculars.

135 EXT. HELEN'S CAR THROUGH BINOCULARS - DAY

HARRY'S POV through the scope. Helen gets out of her car and looks around as she walks to the cafe. It is not a nervous look, but it is clear she is making sure she is not followed. She goes inside.

136 INT. SEDAN - DAY

HARRY

Give me audio.

Gib hits a switch and they hear the clamor of the cafe at lunch rush come over a speaker.

137 INT. CAFE - DAY

The restaurant is nothing fancy. A little dark. Helen makes her way to a booth in the back. Sitting in the shadows, facing

the door, is SIMON. She sits down opposite him. He doesn't smile or kiss her in greeting, but glances around the room like he expects a threat to leap out at any moment.

SIMON

Are you sure you weren't followed?

HELEN

I kept looking back, like you taught me. I didn't see anyone.

SIMON

Okay. It's just, things are a bit hot for me right now. If I get a signal...

(holds up a cigarette lighter meaningfully)

I may have to leave suddenly.

HELEN

I understand.

SIMON

It's my job to risk my life, but

not yours. I feel bad about
bringing you into this, but
you're the only one I can trust.

Simon creates an atmosphere of danger. His haggardness give
him an air of mystery and desperation.

HELEN

Where were you? On a... uh,
mission?

*

SIMON

Ssshhh! We say Op. Covert
operation. And this one got a
little rough.

*

HELEN

Worse than Cairo?

*

SIMON

Cairo was a day at the beach next
to this.

*

Harry and Gib turn to each other, shocked with the dawning awareness.

GIB

Guy's a spook!

HARRY

Yeah, but for who?

*

GIB

He could be working her to get to you.

Harry waves his hand, silencing Gib.

INTERCUT FROM HERE ON BETWEEN HARRY/GIB AND HELEN/SIMON.

139 INT. CAFE - DAY

SIMON puts a newspaper on the table, sliding it over to Helen.

SIMON

Did you read the papers

yesterday?

HELEN

Yes.

SIMON

Sometimes a story is a mask for
a covert operation. See-- two
men killed in a restroom, and two
unidentified men in a running
shootout, ending at the
Marriot...

*

*

140 INT. SEDAN - DAY

HARRY AND GIB react, realizing that it is the story of their
operation gone awry.

141 INT. CAFE - DAY

HELEN

That was you?!

SIMON

You recognized my style. See,
you're very good. You're a
natural at this.

142 INT. SEDAN - DAY

Harry starts to get it. Then is dawns on Gib.

GIB

The guy's a fake! He's taking
credit for our moves.

143 INT. CAFE - DAY

HELEN LEANS CLOSE TO SIMON. She clearly is hanging on his
every word.

HELEN

Tell me what happened?

SIMON

I'm sorry, I can't.

HELEN

You can trust me completely.

SIMON

I know. But it would compromise
your safety too much to know
certain things.

HELEN

Right, of course. I was worried
when I didn't hear from you that
night.

SIMON

It's strange. I knew I was in a
woman's thoughts when I was
shooting it out with those
assassins.

144 INT. SEDAN - DAY

HARRY REACTS to the outrageous fabrication.

GIB

Unbelievable.

145 INT. CAFE - DAY

BUT HELEN is eating it up.

HELEN

Were they trying to kill you? *

SIMON

Three of them. Hardly worth *

talking about. Two won't bother
me again. *

HELEN

And you chased one?

SIMON

Something came over me, I just
had nail him, no matter what the
risk. It was pretty hairy. I
thought he had me, a couple of
times. But I really can't take *

credit . . .

HELEN

*

You can't?

*

SIMON

*

No. It's the training. It
shapes you into a lethal
instrument. You react without
thinking.

*

*

*

*

146 INT. SEDAN - DAY

HARRY AND GIB guffaw. This is too much.

GIB

*

I'm starting to like this guy.

*

Harry shoot him a hard look.

*

GIB

*

* (holding up his hand

*

defensively)

*

We still have to kill him, that's

*

a given.

*

147 INT. CAFE - DAY

BACK TO HELEN AND SIMON as she leans even closer.

HELEN

What is it you want me to do?

SIMON

Not here. I'll call you and

we'll rendezvous again.

(he looks around)

We have to leave separately, so

we aren't seen together. For

your safety.

HELEN

You'll call me then?

SIMON

Yes. Now go.

148

thru OMITTED

*

155

PAGES 66-67 OMITTED

*

156 EXT. STREET/CAR LOT - DAY

Simon is cruising in the Corvette with the radio blasting.

Thinking he is supercool.

157 EXT. USED CAR LOT - DAY

Simon pulls into a used car lot, which is a run-down place. A hodge-podge of makes and models, a few that might aspire to be classics.

Simon backs the Vette into an open space on the front line. He reaches into the back seat and pulls out a dayglo sign showing the SALE PRICE of the car. He sticks it back on the dash. The

car doesn't even belong to him!

158 EXT. ACROSS THE STREET FROM CAR LOT - DAY

Harry and Gib pull up. They watch as Simon jumps out of the Vette and goes into the sales office.

GIB

(laughing)

He's a goddamn used car salesman.

This just gets better.

(catching himself)

Sorry Harry, I know this is painful.

Harry's eyes are slitted down lethally as he stares across the street.

159 INT. CAR LOT SALES OFFICE - DAY (LATE AFTERNOON)

*

TIGHT ON A TAPE PLAYER, with Simon's hand adjusting the volume.

The sound of traffic noise and middle-eastern music blares from the deck.

PULL BACK to see Simon on the phone, talking loud, as if over the din of a real place.

SIMON

It's a great little bar, Amanda,
you'd love it. Beirut's a great
place if you know the city.

*

Listen, this isn't a secure line.

I'll tell you all about it when

I get back tomorrow... if I live.

(pause)

Scared? Never! Except of you--

During this, the owner of the place, DOUG WURTZ, has come out of the back room and looked out at the lot. What Doug sees is--

HARRY, browsing among the cars.

DOUG turns from the window and bears down on Simon, who sees him coming and speeds up his rap.

SIMON

--I have to go, baby. A guy's
coming toward me--

Doug grabs the phone out of his hand and slams it in the cradle.

DOUG

*

Simon, look out there. You see that man? Notice how he's looking at the cars. He's called a customer. I know it's been a while, but do you remember what you're supposed to do when we have a customer?

160 EXT. CAR LOT - DAY

Simon bounces jauntily up to Harry, talking before he's even reached him.

SIMON

It wants you too. Feel it vibrate? How about a little spin?

Simon opens the passenger door and sits Harry inside, then runs

around the car. He leaps over the closed door into the driver's seat and starts the car.

SIMON

You gotta jump in. That's rule number one. It takes a little practice, but there's no way around it.

161 EXT. STREET - DAY

Simon swings the car out onto the boulevard, kicking back.

SIMON

See, it's not just the car, it's a total image. An identity you have to go for. This isn't some high-tech sports car... it doesn't even handle that great. But that's not the idea, is it.

Simon gives Harry a big grin. Harry returns a knowing chuckle.

Ha ha.

SIMON

What're we talking about here?

Pussy, right?

HARRY

Absolutely.

Simon laughs. Harry laughs. A big lusty, male-bonding kind of laugh.

SIMON

Well then this is a vital piece of equipment. Used properly, it can change your life. See, you cruise. No racing. This ain't a Ferrari. You check out the scenery, let the scenery check you out. You got to take it slow. Old cars are like good women... they heat up fast.

How do you grin warmly while your eyes are so cold? Ask Harry.

HARRY

Keep talking.

CUT TO:

162 EXT. TACO STAND - DAY

Simon is holding court. Over tacos, he waxes eloquent on his greatest area of expertise. We see Harry laughing, going along with the guy. Pretending to bond.

SIMON

Let's face it, Harry, the Vette gets 'em wet. But it's not enough. If you want to really close escrow, you gotta have an angle.

HARRY

And you've got one.

SIMON

It's killer. Look at me-- I'm not that much to look at. No really. I can be honest. But I got 'em lining up, and not just

skanks, either. Some are.

HARRY

So what's your angle?

SIMON

Sorry. Trade secret.

HARRY

(grinning)

Sure. Set me up and then don't
tell me.

Simon leans forward, conspiratorially.

SIMON

Okay, just ask yourself. What do
women really want? You take
these bored housewives, married
to the same guy for years. Stuck
in a rut. They need some
release. The promise of
adventure. A hint of danger. I
create that for them.

HARRY

So you're basically lying your
ass off the whole time? I
couldn't do it.

SIMON

Well, think of it as playing a
role. It's fantasy. You have to
work on their dreams. Get them
out of their daily suburban grind
for a few hours.

HARRY

Isn't that hard to keep up, in
the long run?

SIMON

Doesn't matter. I like change.
You know, constant turnover. As
soon as I close the deal, it's
one of two more times, then
adios.

HARRY

Use 'em and lose 'em.

SIMON

Exactly. The trick is, you gotta pick your target. They have to be nice little housewife types. School-teachers. But, I'm telling you, you get their pilot lit, these babes, they can suck-start a leaf-blower.

HARRY

What about the husbands?

SIMON

Dickless. If they took care of business, I'd be out of business, know what I mean?

*

HARRY

Those idiots.

163 EXT. STREET/ VETTE - DAY

They are cruising along, with Harry driving this time.

HARRY

You working on someone right now?

SIMON

I always have a couple on the
hook. You know. There's one
right now, I've got her panting
like a dog. It's great.

Unconsciously, Harry's hands clench the wheel tighter.

HARRY

What does she do?

SIMON

Some kinda legal secretary of
something. Married to some
boring jerk.

Harry takes a corner too fast. The tires squealing.

SIMON

And she could be so hot, if she
wanted to be. She's like a dying

plant that just needs a little
water.

When Simon is looking, Harry is open and encouraging... they
laugh together... then when he looks away Harry goes snake-
eyed. He could kill Simon with one punch. He's visualizing
his wife getting porked by this guy.

HARRY

But with you, she gets to be hot,
right?

SIMON

Red hot. Her thighs steam.

They laugh together. Harry's laugh is getting a bit brittle.
He speeds up, his knuckles white on the wheel. Now for the big
question: HAVE THEY OR HAVEN'T THEY?

HARRY

Sooooo... she's pretty good in
bed, then?

SIMON

(yelling suddenly)

Hey, slow down you're gonna miss
the turn!

164 EXT. USED CAR LOT - DAY

Harry comes barrelling into the lot at forty. He cranks the wheel and hits the emergency brake, slewing the car into a smoking bootlegger-180. It screeches backward, sliding right into its parking space perfectly.

Simon is bugeyed. But he is non-plussed for only about two seconds. Then he's back to selling. He scrambles out and goes around to Harry, coughing in the cloud of tire smoke.

SIMON

See. You and this car were meant
for each other. Why fight it?
Sure, I have a couple other
buyers lined up, but I like your
style. Whattya say? Should we
start on the paperwork?

HARRY

Let me think about it. Hold it

a day for me?

Simon grins and winks.

SIMON

Because it's you.

165 INT. TASKER HOUSE - NIGHT

Dana is in the living room, watching TV when she sees her mother cross through, dressed to go out.

HELEN

Dinner's in the warmer. Tell your father I may be late.

DANA

Where are you going?

HELEN

Out.

Dana is momentarily puzzled by the reversal of roles.

166 INT. ENTRY WAY - NIGHT

ON HELEN, checking herself in the hall mirror. She looks at her big dowdy purse. Hating it suddenly. She pulls her pocketbook out and rummages on the top shelf of the hall closet for a small handbag, then charges out.

167 OMITTED

168 INT. / EXT. SEDAN - NIGHT

Harry is driving. Gib pulls a sheaf of pages out of his briefcase and hands them to him.

GIB

Here's today's transcripts.

There's nothing interesting.

SIMON

Nothing from Simon?

Keeping one eye on the road, Harry riffles through the sheets.

He glances at the top of the last couple of sheets. He scowls.

Then SUDDENLY SLAMS ON THE BRAKES. The car dives to the curb, bumping one wheel. Harry gets out and charges around to Gib's side. Gib gets out, his expression blank.

HARRY

Give me the page.

GIB

What are you talking about?

HARRY

It skips from page nine to eleven. Where's page ten?

GIB

Aw, it's gotta be a typo--

HARRY

GIVE ME THE GODDAMN PAGE!!

Harry hammers his fist against the car-window right next to Gib. It explodes inward in a shower of glass.

GIB

(shrugging)

Okay. Here.

He fishes a crumples sheet of paper out of his pocket. Harry grabs it from him, straightening it.

GIB

Jeez, Harry. Seek help.

As Harry begins to read, we go into FLASHBACK.

169 INT. USED CAR LOT OFFICE - DAY/FLASHBACK

ON SIMON - He is talking into the phone in hushed, urgent tones.

SIMON

Helen. I need your help. Can you meet me tonight?

INTERCUT WITH HELEN at her office.

170 INT. HELEN'S OFFICE - DAY/FLASHBACK/INTERCUT

HELEN

What's happened?

SIMON

It's serious. That's all I can

*

say. Just meet on K Street under

*

the Key Bridge. At eight sharp.

*

171 INT./ EXT. SEDAN - NIGHT

BACK TO THE PRESENT. Harry checks his watch.

*

HARRY

Shit! It's almost eight.

*

He jumps back in the car and activates the GPS locator.

Helen's purse-blip flashes on the grid map.

HARRY

She's still at my house.

*

GIB

The purse is still at the house.

172 INT. SEDAN - NIGHT

Harry growls and slams the car into gear, roaring out into traffic. Horns honk as he cuts off people. He is oblivious. He grabs his rover.

HARRY

Unit Two? Unit Seven?

172A CUT TO -- FAISIL AND AGENT WEBSTER IN THE UNIT SEVEN VAN *

FAISIL

Seven here.

172B CUT TO -- AGENT MORTON IN UNIT TWO CAR

*

UNIT TWO

This is Two.

172C INT. SEDAN - NIGHT

*

HARRY

Immediate roll. Acquire subject
at K Street and Key Bridge. *

Vehicle is red-and-white

*

convertible. You have six
minutes.

FAISIL

Roger, One. Rolling.

UNIT TWO

Copy that.

GIB

Wait a minute! Are you out of
your mind? You can't pull agents
off a priority surveillance to
follow your wife! It's gross
misappropriation of Sector's
resources, it's... it's a breach
of national security.

Harry drives on, ignoring him. Gib grabs his shoulder, shaking
him.

GIB

*

You copy, Harry? This is too far. You're losing it big-time. I have to stop you.

HARRY

Whatya going to do? Tell?

GIB

Goddamnit, Harry. This is our butts. So your life is in the toilet. So your wife is banging a used car salesman. Sure it's humiliating. But be a man here--

HARRY

You tell on me, I tell on you.

GIB

Whatya talking? I'm clean as a preacher's sheets, babe. Clean as a --

HARRY

What about that time you trashed

a six-week operation because you
were busy getting a blow-job?

GIB

(instantly contrite)

You know about that?

Harry turns to him. His glare could melt metal. Gib gives a
fatalistic shrug.

GIB

Take Franklin, it's quicker.

Harry makes the turn, squealing tires.

GIB

You don't have any pictures
though, do ya. Huh?

*

173 EXT. BRIDGE - NIGHT

Helen pulls her car under the bridge. She checks her watch.

Helen notices that her hand is shaking. She looks around and *
the place seems deserted. She is about to leave when she sees

headlights flash briefly in the shadows.

A red-and-white Vette emerges from the darkness and pulls up next to her. Simon motions for her to get in quickly.

174 EXT. PARKING LOT - THROUGH BINOCULARS - NIGHT

LONGSHOT on Simon and Helen in the Vette, coming out of the parking lot under the bridge. We are watching them through a sophisticated telephoto night-vision device.

175 INT. UNIT TWO SEDAN - NIGHT

Agent MORTON lowers the SCOPE and picks up his rover. He puts * the car in gear to follow.

MORTON

Two here. Subject is southbound
on Key Bridge. A man and a woman *
in the vehicle.

HARRY (RADIO)

Roger's two.

175A INT./EXT. SIMON'S CAR

Simon makes a show of checking the mirrors.

SIMON

Now don't be alarmed... but if
I'm spotter, it would be best if
they don't see you. You should
keep your head down until we're
out of the city.

He pushes her head down onto his lap. She crouches there, with
her cheek against his thigh. He's cruising along, loving it.

176 INT. HARRY'S CAR - NIGHT

Gib is trying to watch the computerized city map on the screen,
but Harry keeps cornering so fast he loses his place.

MORTON (RADIO)

The woman has her head in the
guy's lap.

Harry is doing a jaw-clenched slow burn.

HARRY

Roger, two. One to Condor, do
you have visual?

177

thru OMITTED

183

184 EXT. HIGHWAY LEAVING CITY - NIGHT

It is a highway heading away from the city. IN A LONG LENS
SHOT, the Vette appears over the brow of a hill. A moment
later A HELICOPTER rises up behind them, A DRAMATIC REVEAL. It
follows the Vette.

CONDOR (VOICE OVER/RADIO)

This is Condor. We have the
ball, repeat... we have a good
lock-up on I.R.

CUT TO: INFRARED VIEW of the Vette, from the helicopter's FLIR
system. The greenish, image-intensified view of the car is

like daylight.

185 OMITTED

PAGES 79 - 80 OMITTED

EXT. HELICOPTER - AERIAL SHOT - NIGHT 186

Down past the helicopter, to the Vette on the highway below
as they head out into the country.

OMITTED (187) 187

EXT. TRAILER PARK - NIGHT 188

The headlights of the Vette light up a ratty single-wide
mobile home, on the outskirts of a TRAILER PARK off the
highway. Simon and Helen get out of the car.

SIMON

My place in the city is too

hot right now. So is the
penthouse in New York. But
this place is secure.

He takes her inside.

OMITTED (189)

189

INT. SIMON'S TRAILER - NIGHT

190

Helen feels awkward in the small, junky space. A tape deck
is playing cool jazz. Simon hands her a glass of cheap wine.
He clinks her glass with his.

SIMON

To our assignment.

HELEN

What is it you need me to do?

SIMON

Helen, I want you to be my wife.

HELEN

I'm married!

SIMON

(quickly)

Just for the operation in Paris.

I need to be married. They'll be
looking for a man traveling
alone.

HELEN

We're going to Paris?

SIMON

Helen, there's a double agent in
my outfit... I don't know who.
There's no one I can trust.
Except you. Can you get away?
Just for two days.

HELEN

I don't know. I have to think...

SIMON

Here. Sit down. Be comfortable.

He clears a place for her on the bed, shoving clothes and magazines out of the way. She sits down and he tops off her glass from the wine bottle.

191 EXT. BILLBOARD AND TRAILER PARK - NIGHT

The agents have gathered behind a billboard. Harry, Gib and *
the other three agents have donned black jumpsuits. They
finish fitting battle-harnesses, then they grab black ski- *
masks. They don them in perfect unison. Commando precision.
Harry leads off and they quick-time from behind the billboard,
closing in on Simon's trailer.

192 INT. TRAILER - NIGHT

Helen looks up at Simon and nods slowly.

HELEN

Okay. I'll do it.

Simon shoots over and sits next to her, taking her hand.

SIMON

You are incredibly brave. I have to remind myself the fear you must be feeling. I've lived like this for years, so I'm used to it. Every day when I get up, I think it might be my last. But it makes you appreciate life. And the moment. Because that may be all you have.

He moves a little closer. Casting his spell.

SIMON

To pull this cover story off, we have to look exactly like two people who are intimate with each other. The enemy can spot a fake easily.

He puts his hand on her knee. She tenses up instantly.

SIMON

You see what I mean? That reaction would give us away in a

second. Try to relax.

HELEN

It's just that... it's been
sixteen years since anyone but
Harry did that, I--

SIMON

Relax. There, that's better.
Let yourself slip into the role.

He puts his other arm around her shoulders and pulls her slowly
into a kiss. This doesn't seem real to Helen. She finds
herself not pulling away. He lowers her slowly until they are
lying together on the bed.

SIMON

There you go. That's right...

He slides his hand up her thigh. The fingers, stroking in
little circles, slips under her skirt. And--

She suddenly EXPLODES, pushing on his chest, forcing him up off
her.

HELEN

NO! Stop!

(he keeps kissing her)

Get off me RIGHT NOW!

Simon struggles with her. She gets one knee up under him and levers him up. She pushes him to a standing position. She sits up on the bed, straightening her skirt.

He looks forlorn and pathetic. Now he's going to try pleading...

SIMON

If not for me, do it for
democracy.

193 INT. / EXT. TRAILER - NIGHT

KABOOM!! The back wall of the trailer is blown outward by tiny shaped-charges. The concussion throws Simon forward on top of her. Five BLACK-SUITED FIGURES swarm in, carrying machine pistols and flashlights.

194 INT. TRAILER - HARRY'S POV - NIGHT

Lit by the beam of the flashlight, he sees Simon on top of Helen, her knees up on either side of his hips. It looks bad. Simon and Helen sit up... stunned. They look like two rabbits in the headlights of a truck. She screams.

195 INT. TRAILER - ON SIMON - NIGHT

Reacting as all his years of bullshit have suddenly materialized as a nightmarish reality. He is stunned. Blinking, mouth hanging open.

196 INT. / EXT. TRAILER - SIMON'S POV - NIGHT

WHAT SIMON SEES -- Five demonic figures, backlit by the XENON LIGHT from a helicopter. Smoke and dust swirling in the rotor-wash. The figures lunge toward them, grabbing them both. Helen struggles fiercely as Gib (disguised) pulls her up. Harry yanks Simon to his feet.

197 EXT. TRAILER - NIGHT

Gib comes out first with Helen. She struggles like a wildcat, frankly surprising the hell out of Harry. Simon is brought out, dazed and compliant. Helen whips around, KNEEING GIB right in the balls. Gib OOPHS and doubles over, and Helen runs for it.

Harry leaves Simon with the other agents and runs after Helen. She sprints through the trees, Harry pounding after her. He grabs her and gets her in a headlock. She bites the hell out of his arm. Harry yells and lets her go, just as-- Keough runs up and matter-of-factly clips her on the head with his weapon. Standard operating procedure. Which is why he can't understand why Harry punches him, knocking him down.

Harry supports a sagging Helen, gesturing sharply to the other agents and going RRRRR-RRRR to make his point (since he can't talk without her recognizing his voice). They head for the cars.

CUT TO:

198 INT. INTERROGATION ROOM/OBSERVATION CHAMBER - NIGHT

An empty room with a single stool under a light, and a large two-way mirror. The door opens and Helen is escorted in by Keough, still wearing his jumpsuit. Helen has a black hood over her head. Keough undoes a pair of handcuffs, freeing her, then leaves quickly.

Helen whips the hood off and blinks in the light. She wheels at the sound of the door locking and runs to it. Pulls twice on the handle, without effect. She crosses to the mirror and peers at her reflection, trying to see if anyone is there on the other side.

199 INT. OBSERVATION ROOM - NIGHT

ON THE OTHER SIDE OF THE GLASS is a dark chamber. We see Helen perfectly, peering in, though she sees nothing. Harry and Gib, in silhouette, sit at a console. Harry speaks into a microphone.

HARRY

Sit down.

200 INT. INTERROGATION ROOM - NIGHT

ON HELEN'S SIDE of the mirror we hear Harry's voice shifted by
a DIGITAL PROCESSOR. It is a cold booming mechanical voice.
Harsh and inhuman.

VOICE (HARRY)

I said SIT DOWN.

(she does)

Who do you work for?

HELEN

Kettleman, Barnes and McGrath.

I'm a legal secretary.

VOICE (HARRY)

Of course. Mrs. Tasker. And
what were you going with the
international terrorist, Carlos
the Jackal? Taking dictation?

HELEN

He said he was an American agent.

201 INT. OBSERVATION ROOM - NIGHT

INSIDE THE CONTROL room we can see Harry, Gib and, through the glass, Helen. Their voices sound normal on this side.

HARRY

How long have you been a member
of his faction?

HELEN

I don't know anything about a
faction. I just met Simon... or
whatever his name is... a couple
of weeks ago. I barely know him.

GIB

That's not what it looked like
when we found you.

Harry scowls at Gib in the dark. Helen flushes, remembering.

HARRY

How did you meet him?

FLASHBACK SEQUENCE:

202 INT. MALL - DAY/FLASHBACK

We see Helen sitting at table at a mall near where she works,
having a cappucino and a croissant.

HELEN (V.O.)

About two weeks ago I was at the
mall, having coffee...

Simon appears behind her, sort of stalking up to her. He
approaches quickly the last few steps and slips into the seat
next to her. His manner is furtive. He keeps looking around,
as if for hidden assassins. He hands her a briefcase.

SIMON

(speaking very low)

Keep this for me. I can't afford
to be taken with it. National
security is at stake. I'll
contact you if a can. Okay? Oh--

He seems to suddenly spot something OFF CAMERA and dashes off
the other way.

203 EXT. BUSINESS DISTRICT - DAY/FLASHBACK

Helen walks back to her office building, carrying the briefcase. She keeps looking over her shoulder.

204 INT. HELEN'S OFFICE - DAY/FLASHBACK

She has the briefcase on her desk while she works. She keeps glancing at it as she types. Finally she hunches over it and starts picking the locks with a paper clip.

TIGHT ON SECOND LOCK, popping open.

ON HELEN as she opens the case. She gasps.

INSIDE THE CASE are the following items: A tiny camera, some loose tapes, some circuit diagrams, some transcripts that look like gibberish which must be ENCRYPTED, some street maps of Beirut, Rome and Berlin, and a Walther P.P.K. PISTOL. Helen, eyes wide, closes the case.

205 INT. INTERROGATION ROOM - NIGHT / PRESENT

Helen shrugs, finishing up her story.

HELEN

I should have gone to the police,
I suppose.

GIB

But you didn't. Why not?

HELEN

I don't know. I guess... I
wanted to see what would happen.

HARRY

What did happen?

HELEN

Three days later, he called me.
He told me to meet him at
Overlook Park.

206 EXT. OVERLOOK PARK - SUNSET/FLASHBACK

Through the trees is a sweeping view across the Potomac to Georgetown and Embassy Row. Helen is sitting on a park bench when Simon shows up, sitting beside her. She hands him the briefcase.

SIMON

Thank you. You saved my life.

What's your name?

HELEN

Helen.

SIMON

You can call me Simon.

(he touches her hand)

You're very brave to do this...

(then notices the locks

have been opened)

You opened it.

HELEN

I just glances inside.

207 EXT. OVERLOOK PARK - CLOSE UP ON SIMON

CLOSE ON SIMON, looking right into her eyes.

SIMON

(solemn)

Then you know.

208 INT. INTERROGATION ROOM - NIGHT / PRESENT

Harry shakes his head and rubs his eyes, picturing the whole thing.

HARRY

Why did you continue to see him?

HELEN

He needed my help.

HARRY

Not because you were attracted to him?

HELEN

No.

HARRY

You weren't attracted to him at
all?

HELEN

Well, maybe a little.

GIB

Is this a common thing for you?
Cheating?

HELEN

No! Never!

GIB

So, it was your first time.

HELEN

I wasn't cheating!

HARRY

Tell me about your husband, Mrs
Tasker.

HELEN

Harry? What can I say about
Harry? He's a sales rep for a
computer company.

HARRY

(hard question for him)

Would you say he was boring,
then?

HELEN

(she sighs, nodding
fatalistically)

Yeah. I suppose he is.

GIB

So sex with him isn't exactly
making your flag wave anymore.

Harry cuffs him on the shoulder. Signals with a scowl for him
to stay out of it. Gib smirks. Harry's put him through enough
shit the last couple of days, it's time for a couple digs.

HELEN

That's none of your goddamn

business! What kind of questions
are these?

HARRY

You're in a lot of trouble, Mrs.
Tasker, so I suggest you
cooperate. If we want to know
the most intimate details of your
life, you'd better tell us.

Helen glowers at the mirror. Her hands are shaking and she
hates it that they can probably see she is afraid.

HELEN

My husband is a good man.

GIB

But he's not exactly ringing your
bell lately, right? I mean--

Harry covers the mike and whips around on Gib.

HARRY

Let me handle this part. Do you
mind?

(to Helen)

Why did you go to Carlos'
hideout?

HELEN

He wanted me to go with him on a
mission, to pose as his wife.

HARRY

And you agreed?

HELEN

Yes.

HARRY

(amazed)

Why?

Helen searches herself for the explanation.

HELEN

I don't know. I guess I needed
something...

HARRY

What did you need?

HELEN

I needed to feel alive. I wanted
to do something... outrageous.
And... I don't know... it felt
good to be needed. To be
trusted. To be special.

In verbalizing it she just feels smaller, more pathetic that
she ever did. She hates the unseen voices for making for try
to explain her deepest, unvoiced needs.

HELEN

There's so much I wanted to do in
this life, and it's like I
haven't done any of it. And the
sand's running out of the
hourglass. I want to be able to
look back and say: See! I did
that. It was wild and it was
reckless and outrageous and I
fucking did it!

(she glares at the
mirror)

And I frankly don't give a shit
if you understand this or not.

Gib looks at Harry, eyebrows raised. Whew! Harry is studying
his wife like she's some fantastic new species.

HARRY

This Simon. Did you sleep with
him?

HELEN

No.

GIB

(covering the mike)

She's lying.

HARRY

You didn't have sexual relations
with him?

HELEN

(acidly)

Look, if you ask me everything
twice, this is going to take a

really long time. And I have to
get home to my family.

GIB

You're not going anywhere.

Helen loses it. It is fury and fear, tears and rage all at
once--

HELEN

Let me out of her! Right now!

HARRY

Answer the question--

She picks up her stool and charges toward the mirror, swinging
it with all her might. It bounces off harmlessly.

HELEN

(she swings again,

yelling)

I didn't sleep with him!

(and again--WHAM!)

You hear me, you chickenshit

bastards--

WHAM! She hits the mirror again.

GIB (INHUMAN VOICE)

Everyone tries. It's
unbreakable.

WHAM! WHAM! WHAM! The mirror suddenly starts from side to
side with huge cracks. She's about to beat her way through it.

209 INT. OBSERVATION ROOM - NIGHT

INSIDE THE OBSERVATION ROOM Harry and Gib jump back.

GIB

She could be telling the truth.

HARRY

(to Helen)

Wait! Calm down, Mrs. Tasker.

There is only one more question.

Helen drops the stool. She stands there panting. Her fury
spent, she begins to cry.

HELEN

What?

HARRY

Do you still love your husband?

HELEN

(softly)

Yes.

HARRY

Louder please.

HELEN

I love him. I have always loved
him and I will always love him.

(she wipes at her eyes)

Can I go home, please?

210 INT. OBSERVATION ROOM - NIGHT

INSIDE THE OBSERVATION ROOM Harry states at her. He smiles.

GIB

Now what?

HARRY

(leaning forward to the
mike)

There is only one solution to
your problem, Mrs. Tasker. You
must work for us.

GIB

(whispering to Harry)

Oh shit. Harry... what're you
doing?

HARRY

(like: isn't it
obvious?)

I'm giving her an assignment.

(to Helen)

I am offering you a choice. If
you work for us we will drop the
charges and you can go back to
your normal life. If not, you
will go to federal prison, and

your husband and daughter will be
left humiliated and alone. Your
like will be destroyed.

HELEN

Oh, gee thanks. Mmmm, let me see--

HARRY

Yes or no.

HELEN

What do you think? Of course
yes! What's involved?

HARRY

You will be contacted with the
assignment.

HELEN

My husband can't know about this.

HARRY

No one must know! Especially
him. You must appear to live
your life normally, conveying

nothing. The security of this
nation depends on it. Can you do
that?

HELEN

I think so.

HARRY

Think carefully. You will be
lying to the man you love. The
person who trusts you the most.

HELEN

(fearless)

I can do it!

HARRY

The code name of your contact
will be Boris. Your code name
will be--

HELEN

(excited)

Natasha?

HARRY

No. Doris.

211 INT. INTERROGATION ROOM - NIGHT

ON HELEN, not liking her wimpy code-name.

212 EXT. BRIDGE - NIGHT

The unit-seven van pulls up in the spooky shadows under the bridge, stopping next to Helen's red Accord. The door slides open and Helen gets out, helped by black-garbed hands. She is wearing her hood, which is whisked off by one of the hands. She whirls in time to see the door slide shut and the van speed off. She watches it drive off into the night.

213 EXT. ROCK QUARRY - NIGHT

The van pulls up near the edge of a large quarry. The door opens and Simon is pushed out, followed by Harry, who is in his black jumpsuit and wearing a ski-mask. Gib follows as Harry guides Simon to the edge of a sheer drop. Harry whips off the

hood and Simon takes in his surroundings.

SIMON

Yeeaoowww!!

HARRY

You son of a bitch. Did you
really think you could elude us
forever, Carlos?

SIMON

Wait! You got the wrong guy. My
name's Simon. Look, just let me
go. There's no need to kill me.
I haven't seen your--

Harry whips off his ski-mask.

SIMON

-- face. Shit! Shit!!

Simon has ducked his head and won't look at Harry. Then it
dawns... He looks up, brightening hopefully.

SIMON

It's you! Hey, you still
interested in that Vette at all?

GIB

You can drop it now, Carlos. The
game is over. Your career as an
inter-national terrorist is too
well documented.

SIMON

No... I sell cars. That's all!
Not even foreign cars. Nothing
international, I swear. I'm no
terrorist. Everything I said was
a lie... you have to believe me.
I'm actually a complete coward.
If I ever even saw a gun I'd--

Harry whips his pistol out in one liquid motion and snaps the
muzzle right in front of Simon's eyes.

SIMON

-- faint. Aahhh! Don't kill me.
I'm not a spy. I'm nothing. I'm
navel lint. I have to lie to

women to get laid. And I don't
score much. It's pathetic.

(he looks down)

See, look... would a spy pee
himself?

Harry is finally sickened by his grovelling. He pulls Simon
away from the edge, then gestures with his gun.

HARRY

Beat it.

SIMON

No. Soon as I turn you'll shoot
me.

Harry starts back to the truck. Simon stays right with him,
facing him, terrified to turn away. Like a dog following him.

SIMON

Please don't. You can have the
car for free--

GIB

Take off, dipshit!

Gib finally shoves Simon back and Harry contemptuously cranks THREE ROUNDS into the ground by his feet, forcing him to dance backward. The two agents get into the van and tear off in a cloud of dust. Leaving Simon alone in the moonlight, miles from nowhere.

CUT TO:

214 INT./ EXT. SEDAN - DAY

TIGHT ON LOCATOR SCREEN as a blip moves across the grid of city streets. Gib drives while Harry watches the screen.

HARRY

We should pick up visual at the
next light.

The scrambler phone in Harry's briefcase rings. He picks it
up.

HARRY

Morning, boss.

215 INT. OMEGA SECTOR - DAY

INTERCUT WITH SEDAN. Spencer Trilby stands glowering as he talks to Harry.

TRILBY

Harry, this report on last night's operation is the thinnest piece of crap I've ever seen from you. I'm sure you won't mind giving me a little more detail on why all these assets were deployed.

216 INT./EXT. SEDAN - DAY

HARRY

Absolutely. But can it wait?
I'm on a critical surveillance right now.

Harry spots something up ahead. He snaps his fingers and points, then whips a pair of gyro-stabilized binoculars to his

eyes.

HARRY'S POV THROUGH SCOPE: Trent, on the Yamaha with Dana on the back, rides through the intersection up ahead. Dana bops to the sound coming over her walkman headphones as Trent zips between cars. Gib makes the turn, pulling in behind them at a distance.

TRILBY

Harry. Is there anything you
want to tell me?

HARRY

(innocently)

No. Not that I can think of.

THE CAMERA PUSHES IN ominously on Spencer Trilby.

TRILBY

Harry? You know we never fire
anybody.

Click. Harry hangs up the phone slowly.

GIB

We're dead, right? So...
where'd you put the transmitter?

HARRY

In her Walkman. It's the one
thing I knew she'd be taking.

217 EXT. WAREHOUSE - DAY

Harry walks toward the closed warehouse doors, past Trent's
parked Yamaha. We hear MUSIC from inside.

218 INT. WAREHOUSE - DAY

INSIDE THE WAREHOUSE, we see what it is that Dana has been
doing when she skips school. A garage band of teenagers,
mostly older than her, are playing loudly. Dana has the
microphone, belting out a punchy cover of the old Cream classic
"Sunshine of Your Love". The guitar parts have been industrial-
ized, and it actually sounds pretty hip.

Harry watches from the shadows, standing behind a pillar not
far from the stage. Watching his daughter gyrating in the

spotlight. His reaction is hard to read.

219 INT. WAREHOUSE - CLOSE UP OF CIRCUIT-BREAKER - DAY

TIGHT ON THE MASTER CIRCUIT-BREAKER as Harry's hand throws the switch.

220 INT. WAREHOUSE - STAGE - DAY

The stage is plunged into darkness and the music stops abruptly. Before the band members can react, they hear the big metal doors rolling and sunlight blazes in. Dana stares into the glare, seeing an ominous silhouette standing there. The shadowy figure walks toward them.

FIGURE

You! Come with me.

The figure comes straight toward Dana. To her horror it turns out to be her dad. Her heart stops.

DANA

Oh my Gooooood.

221 EXT. WAREHOUSE - DAY

Harry appears through the doors, marching Dana by the arm. He walks her over to some industrial junk nearby, overgrown with weeds, and sits her down for a talk.

She is sullen, still mortified from getting dragged out in front of her friends.

HARRY

There are going to be some changes Dana. You're going to start following some rules. And I'm going to be there to see that you do.

DANA

Yeah, right.

HARRY

You're going to stay in school.
Do you understand?

DANA

Why? So I can wind up like you?

What's the point?

You think Harry's going to really rain on her parade. But he doesn't. He becomes very tender. He pushes the hair back from her face.

HARRY

Did I tell you about the time we first met?

She looks up at him, puzzled?

HARRY

You were quite young at the time.
All wet and still attached to
your mom by a cord. You opened
your eyes and looked right at me.
And I knew then I would always
love you with all my heart.

Dana stares at her father with a dawning awareness. This is not just some chump that she has to put up with. This is her father. He is a part of her. No matter what happens they are

in this thing together. Tears start to run down her cheeks.

HARRY

Somewhere along the way I got
lost, honey. I forgot about what
was really important. I'm sorry
pump-- I mean--

She grabs his in a fierce hug. Harry closes his eyes, letting
the moment purify him.

HARRY

Dana, regarding this singing--

She pulls back, suddenly wary. Oh shit.

HARRY

(grinning)

You were pretty good.

222 INT. / EXT. SEDAN - DAY

Dana sits wedged into the front seat between Gib and Harry.
Father and daughter are singing raucously loud, with the

windows down.

HARRY/ DANA

I've been waiting so long To be
where I'm going In the sunshine
of your loooooove

They crack up after the long sustain. They are both suffused with a glow of rediscovery. Harry pulls the car to the curb in front of Dana's school.

DANA

Dad, how come you know the words?

HARRY

Honey that song came out in 1968,
when I was exactly your age.

DANA

Unbelievable! Trent told me he
wrote it. He's history.

223 INT. TASKER HOUSE - NIGHT

The image of a family dinner. Helen is avoiding Harry's eyes.
Harry looks over at Dana and she gives him a tiny smile. Then she rises from her half-finished dinner and heads out of the kitchen.

DANA

I'm done.

HELEN

Where are you off to young lady?

DANA

(pointing toward her
room)

I have a book report.

Helen watches her go. That's strange.

HARRY

So last night was pretty
exciting, huh?

HELEN

(alarmed)

What?

(then smoothly--)

Oh, the flat tire? Yeah, I
thought the damn towtruck was
never going to get there.

Harry smiles, reaching for more chicken. The phone RINGS.

Helen controls the urge to run to it.

HELEN

Hello?

METALLIC VOICE

Doris?

HELEN

Oh. Yes?

224 INT. OMEGA SECTOR - NIGHT

GIB, AT OMEGA SECTOR, uses the SPEECH SYNTHESIZER to disguise
his voice.

GIB

Listen carefully. Go to the

Hotel Marquis in one hour. Pick up an envelope marked Doris at the front desk. And dress sexy.

225 INT. TASKER HOUSE - NIGHT

BACK ON HELEN as she reacts to that.

HELEN

What?

VOICE

Get going!

(CLICK)

HELEN

(thinking for a second,
then--)

Uh... well, okay then. You sound terrible. I'll run out right now. Just call the prescription in to the pharmacy. Sure, no problem. Bye.

Harry smirks, listening to her lie. She's good. The smirk drops as she turns.

HELEN

Allison is sick in bed. I have to go over there, honey.

HARRY

Sure, hon.

She walks unhurriedly out of the room. Behind her back, Harry is grinning. The second Helen is out of his sight line, she runs up the stairs. Harry waits a moment then picks up the phone.

226 INT. OMEGA SECTOR/ ELECTRONIC LAB -- NIGHT

Gib is in a corner of the electronics lab, in an area dedicated to DIGITAL AUDIO PROCESSING. The phone in his briefcase rings. Gib answers.

GIB

You've reached a new low with this one. I can't believe you're

crazy enough to use the room at
the Marquis.

HARRY

Why not? You think I can afford
a suite like that on my salary?
Is Jean-Claude done yet?

*

Gib looks over at a SOUND RECORDING BOOTH nearby. In it a FAT *
FRENCH AGENT, JEAN-CLAUDE is doing voice recording from a hand- *
written page.

GIB

Not quite.

227 INT. OMEGA SECTOR - INSIDE THE BOOTH - NIGHT

We hear Jean-Claude record a line on a tiny DAT tape recorder. *
He speaks with a cosmopolitan French accent. Close your eyes *
and he's Charles Boyer.

JEAN-CLAUDE

*

No no. Do it slowly. Very

slowly.

228 OMITTED

*

229 INT. HOTEL MARQUIS - NIGHT

A big luxury hotel downtown, with an opulent lobby. Helen enters, looking different than we have ever seen her. She has been commanded to be sexy, and she is. Her black slinky dress is cut at mid-thigh, showing some good legs we haven't been aware of. She's pulled her hair back and added pearls. Now she looks elegant and hot. Playing the role.

230 INT. HOTEL - FRONT DESK - NIGHT

She goes to the front desk and signals the ASSISTANT MANAGER with her eyes. He comes over to her.

HELEN

Do you have an envelope for

Doris?

The man nods. Saying nothing, he reaches under the counter and hands her the envelope. She opens it as she walks across the lobby. In contains a room key, a small bugging device, and a phone number.

231 INT. HOTEL LOBBY - NIGHT

TIGHT ON A PAY PHONE as Helen finishes dialing the number. She scans the lobby as the phone rings--

METALLIC VOICE

Listen. You are a prostitute
named Michelle. Go to the room.
A man will be there. He is a
suspected arms dealer.

HELEN

Do I have to... you know-- ?

VOICE

No. He has particular tastes.
He likes to watch. You will say
his regular girl, Carla, is sick.
If he likes you, he will tell you

what to do. You must plant the
bug near the telephone, by the
bed, before you leave. If you do
not accomplish your mission, the
deal is off.

232 INT. HOTEL/ TENTH FLOOR - NIGHT

Helen exits an elevator and walks down the long hallway toward the suite. She stops by a mirror and checks her look. Decides she is too uptown. She pulls the neckline of her dress down so it shows more shoulder, then hitches up the hem. Ditches the pearls. Puts on some red lipstick.

Now she doesn't look hot and elegant... just hot. She practices a slinky walk, getting into the role.

Suddenly she remembers her wedding ring. She pulls on it. It probably hasn't been off in years. She licks her finger and *
twists it off. Yoww! She puts it on her right hand and turns *
the modest diamond palm-side in . . . Out of site. Then, *
reading the number off the key, she goes to the room and
unlocks the door.

233 INT. SUITE - NIGHT

Helen comes in hesitantly. The lights are off. The suite is large and richly furnished, with a breathtaking view of the city. It is the room Harry was using, posing as Renquist. A FRENCH-ACCENTED VOICE comes from the next room.

VOICE

In here.

She goes into the bedroom. There is a dark figure sitting in a chair, just a silhouette.

MAN

Step into the light.

It is a corner room. The drapes on one side are closed, shadowing the man, but open on the other just enough to let in a slash of moonlight. She steps forward into it.

TIGHT CLOSE UP on the figure. We can just make out that it is Harry, though Helen cannot. TILT DOWN to show his hand, out of sight behind the chair-arm, as he manipulates the pause button on the DAT tape deck.

HELEN

I'm Michelle. Carla's sick. She
thought you might like me, so --

Harry goes SSSSHHHH. Silencing her gently. He silently clicks
off the PAUSE button. The DAT recorder plays. Charles Boyer,
deep and hypnotic, speaks from Harry's outline. Harry
lipsynchs.

HARRY (TAPE)

Let me do the talking. You are *
very pretty. You may start by *
unzipping your dress.

PAUSE button. She starts to yank the zipper down. *

HARRY (TAPE)

No no. Do it slowly. Very
slowly.

Helen turns her back to him, and draws the zipper down *
languorously, revealing her creamy back. She is not wearing a *
bra.

*

HARRY (TAPE)

Now slip the dress down... *

slowly.

Helen is starting to get into the ritual. She lets the dress *
slip off her shoulders. It slides down her body to the floor. *
She steps out of it, still in high heels. *

HARRY (TAPE)

Now slide the nylons off one by
one.

HELEN

(puzzled)

I'm not wearing any.

Harry winces. He starts the next line immediately.

HARRY (TAPE)

That's good. Now the panties. *

The ritual continues as she strips slowly (this will be
tastefully done). She conceals the bugging device in her hand
as she sets her clothes on the bed near the phone. Helen is
still concentrating on her mission.

HARRY (TAPE)

Now turn, cheri, in the
moonlight. Let your body flow
like water.

She turns. Her skin is beautiful in the silvery light.

HARRY (TAPE)

Now dance for me. Go on.

Helen has no idea what to do, but she improvises quite well.

The scrutiny of the shadowed man, who is fully clothed, and her
raw vulnerability are a quiveringly powerful erotic
combination.

HARRY (TAPE)

Let your hands be a lover's hands
on your own skin as you move.
Yes, that's it.

TIGHT ON Harry's eyes as he studies her. His game, meant to
give her a dangerous fantasy, is actually turning him on
mightily. He is amazed to see her playing the role, getting
into it. This is not the Helen he thought he knew for sixteen

years.

HARRY (TAPE)

Now, lie on the bed and close
your eyes.

She does. Harry rises and goes to her, bringing the tape deck.

HARRY (TAPE)

Keep them closed. Do not open
them.

He sits on the bed, next to her, but without touching her. He strokes her hair, lovingly. Then runs his fingertips over her eyes, down her cheeks. To her it feels delicate and delicious. Part of her is enjoying this a lot. But Helen is torn between wanting to flee and knowing that nothing the man has done so far is enough to cause her to abort her mission.

HELEN

I thought you only liked to
watch.

Harry goes SSSHHH. It's all he can do. He bends over her and brings his lips slowly down to her. He touches them to hers so

slowly that she barely knows he is kissing her. Then he takes her in a passionate kiss.

And she grabs the lamp on the bedside table and SMASHES IT OVER HIS HEAD. Harry flies off onto the floor, groaning and semiconscious.

Helen flips on the light and grabs her clothes, starting to dress rapidly. She still doesn't recognize Harry, who is face down. He groans and starts to rise. She kicks him in the ribs and finishes putting her dress on. She sticks the bug under the night table and grabs her shoes. Mission accomplished, motherfuckers.

Harry grabs her ankle. She raises one shoe to kosh him again, and sees who it is. Freezeframe. Total shock. She can't even form the question.

HELEN

Harry-- ?!

234 INT. SUITE DOOR - NIGHT

CRASH!! The door lock is shattered by tremendous force and

THREE MEN burst into the room. We may recognize them as workers from Juno's shop. They are wielding pistols and are clearly part of Malik's terrorist brigade.

Harry is still groggy, and he doesn't want to start anything with Helen there, and risk her getting shot. He acquiesces as they pull him to his feet.

HELEN

He's got nothing to do with this.

It's me you want, right?

HARRY

(to lead TERRORIST)

Let the hooker go. She's not important.

HELEN

Harry, be quiet. Let me handle this.

LEAD TERRORIST

Shutup, both of you.

During this exchange, the thugs have handcuffed Harry's hands

behind his back. The leader gestures to one of the men to bring Helen along. Helen and Harry are dragged roughly out of the room with pistol-muzzles stuck in their ribs.

235 INT. STAIRWELL - NIGHT

The door from the corridor bangs open and the thugs hustle Harry and Helen down the fire-escape stairs.

HELEN

Listen, you don't need him, he's nothing. He's a sales rep for a computer company, really--

The thug leader cuffs her across the head to shut her up.

HELEN

That was unnecessary.

236 INT. HOTEL BASEMENT - NIGHT

*

A stairwell door opens and the terrorists rush Harry and Helen *
through the basement labyrinth. *

HELEN

What were you doing there?

HARRY

You wouldn't believe me.

A pistol muzzle is jammed hard behind Helen's ear.

TERRORIST LEADER

Talk again, I kill you.

They are hustled across a loading dock to a RENTAL VAN waiting *
with the door open. A fourth terrorist slides the van door *
shut after they get in and gets in behind the wheel. The van *
takes off.

CUT TO:

*

237 OMITTED

*

238 EXT. AIRPORT - NIGHT

The rental van pulls up to a G-3 JET warming up outside a private hanger. The van doors open and the hostages are brought out. Harry sees a long black LIMO pulling up behind the van. The driver, an enormous man names AKBAR, hurries to open the passenger door. A slender pair of ankles emerge, followed by the rest of Juno Skinner, looking devastatingly beautiful but now quite sinister.

To Helen it is like a living James Bond film, with the jet, the limo, the terrorists, and now an exotic femme fatale, dressed to kill, approaching them.

JUNO

(with a wry smile)

Hello, Harry.

HARRY

Juno. I wish I could say it's a pleasure to see you again.

HELEN

You know her?

Juno signals with her eyes and the terrorists march the prisoners toward the plane.

JUNO

Who's your little friend?

HELEN

I'm Helen Tasker. Harry's my
husband. And you are?

JUNO

(to Harry)

So now it's Tasker? Not
Renquist?

239 INT. G-3 JET - NIGHT

They enter the luxurious passenger cabin of the plane. Helen
has never seen anything like this.

HELEN

Look, Harry's not part of this.
He's just a sales rep.

JUNO

No, my dear, he is a federal

agent. He killed two of my
colleagues the other night.

HELEN

No, you don't understand, we've
been married for 15 years--

HARRY

Look, Juno, this is just some
whacko hooker I met in the bar.

AKBAR and the other terrorists push Helen and Harry into seats
and strap them in.

HELEN

Harry, what's the matter with
you? Tell them the truth. We're
married, we have a daughter--

HARRY

(looking at Helen
contemptuously)

I don't know what this crazy
bitch is on. You should just cut
her loose, so we can get down to

business.

HELEN

Oh yeah? Oh yeah? Then where
did I get this?

Helen grabs the locket, dangling on a chain around her neck,
and opens it to show Juno.

THE PICTURE IN THE LOCKET -- Harry and Helen together, smiling.

Harry roles his eyes. Great, Helen. A FLIGHT HOSTESS walks up
carrying a tray. Juno smiles graciously at Helen.

JUNO

Something before take-off?

The hostess whips a PNEUMATIC INJECTOR off the tray and zaps
Helen in the shoulder.

HELEN

Oooowww!! That hurt. You biii--

She slumps. Juno looks at Harry.

JUNO

She was telling the truth, wasn't
she Harry? She really doesn't
know. Interesting.

Juno nods and the hostess zaps Harry. He slides into
unconsciousness as the plane engines begin to SCREAM.

240 EXT. AIRPORT - NIGHT

The G-3 lifts into the night sky, turning south.

241 EXT. PIER - NIGHT

A small FREIGHTER is tied up to a half-crumbling pier. Next to
the pier is a dilapidated corrugated-metal warehouse building,
two stories high. There are floodlights on the dock but beyond
is black night, with the ghostly shapes of mangroves and palms.
It is an abandoned facility on what appears to be a tiny island
in the Caribbean.

There is a lot of activity. Three U-RENT TRUCKS are parked by
the warehouse, as well as some other vehicles. About thirty

men, clearly CRIMSON JIHAD TERRORISTS are busy at various activities. Many of them carry AK47 assault rifles.

MALIK is supervizing them as they finish unloading a tarp-covered object about 15 feet high from the ship. A rusting gantry crane trundles it into the warehouse. Malik looks up as an AEROSPATIALE HELICOPTER thunders toward them over the black Caribbean water.

The helicopter lands and Juno steps down from the front door. The sliding door is opened and Akbar and the others pull a groggy Harry and Helen out of the aircraft. They are covered by hoods.

Malik walks up to them and pulls their hoods off. Harry takes in his surroundings and looks back into the eyes of Malik. Lethal energy flows between them.

MALIK

Who is this woman?

JUNO

His wife.

MALIK

(seeing the
possibilities)

His wife? Good. Bring them.

242 INT. WAREHOUSE - NIGHT

Malik leads the entourage into the warehouse, where brilliant
floodlights illuminate--

THREE HUGE STONE FIGURES, lined up in the middle of the space.
The tarp is removed from the object they just unloaded,
revealing a FOURTH STATUE. The figures are cracked and
obscured by centuries, but they are unmistakably warriors
mounted on horseback. The legs and arms are missing on some,
but the massive heads and necks remain.

JUNO

Incredible, aren't they? Warrior
figures from the Persian Empire
of Darius the First, around 500
BC. I call them "The Four
Horsemen".

She approaches the nearest figure, caressing its flank. A man

with a jackhammer steps up to her.

JUNO

They're absolutely priceless.

She shrugs and nods to the man with the jackhammer. He blasts right into the body of one of the Horseman, destroying it. Stone fragments fall away, revealing a cavity cut with great precision inside the figure.

Inside is a BRIGHT METAL CONTAINER. Four terrorists pull it out and set it on the ground. It is six feet long and coffin-like. Malik steps up to it, his eyes glistening. A hush has fallen over the group.

MALIK

Open it.

The latches are released and the lid lifted. Inside is machined metal object, roughly conical, about five feet long. Malik signals to Harry to step closer and look.

MALIK

Do you know what this is?

HARRY

Can you give me a clue? It could
be a water heater for all I know.

Malik grabs Helen, jerking her roughly forward. He whips out
a knife and inserts the point under Helen's jaw, forcing her
head back and drawing blood.

MALIK

Do you know why you have been
brought here?

HELEN

N-no.

MALIK

So that this man can verify to
the world that Crimson Jihad is
now a nuclear power.

HELEN

How can Harry do that? He's a
salesman for chrissakes.

MALIK

If we were wrong about him...
then the last thing you see will
be your blood spraying in his
face.

Harry steps forward, his face grim.

HARRY

This is a Soviet MIRV-Six, from
an SS-22N launch vehicle. The
warhead contains 14.5 kilos of
enriched uranium, with a
plutonium trigger. The nominal
yield is 10 kilotons.

(in Arabic, subtitled)

*

Release her and I'll cooperate.

Malik lowers the knife from her jaw. He turns away from her
like she has ceased to exist and yells at the terrorists to
remove the other weapons. Jackhammers tear into the stone
figures.

Helen is just staring at Harry, her mouth open. He turns to
her, not knowing what to say. He shrugs sheepishly.

HARRY

What can I say? I'm a spy.

She just looks at him for a long time. She moves closer, staring and staring, letting it sink in. Then she hauls off and slugs him right in the jaw so hard it almost knocks him down.

HELEN

You bastard!! You lying son of a bitch!!

Terrorists grab her and restrain her. She starts to cry.

HARRY

I'm sorry, honey.

HELEN

Don't call me honey! You don't ever get to call me honey again. You understand?! You pig!

Juno looks at them both and laughs. She offers Helen a tissue.

JUNO

Here you go, dear.

NEARBY, Akbar is going through the contents of Helen's handbag and Harry's wallet. He rips open the bottom stitching and pulls out the geo-positioning transmitter.

AKBAR

Abu! Look at this!

*

Malik looks at the tracker and then smashes it to the floor.

Helen looks at the crushed transmitter. She stares at Harry with dawning realization.

HELEN

You bugged me?!!

Juno cracks up at this.

243 INT. CITATION JET - NIGHT

The jet has become a mobile tactical-command center, with Gib, *
Faisal, and several other agents working out of portable *
equipment cases. Faisal looks up from a computer screen *
suddenly.

FAISIL

*

We've lost the signal.

Gib, who has been pacing the aisle whirls to the screen. *

GIB

Son of a bitch! Where?

FAISIL

*

It's an island in the Keys, out
past Marathon.

*

*

Gib goes up to the cockpit. They are on approach and the
lights of Miami fill the front window.

PILOT

Miami TCA, we are on final.

GIB

Call our DEA contact, tell him I
want those choppers flight-ready
the second we land.

244 INT. WAREHOUSE - NO NAME KEY - NIGHT

TIGHT ON BLACK AND WHITE VIEWFINDER IMAGE of the terrorists' handycam. Harry is speaking directly into the camera, finishing up his message.

HARRY

...and I can verify that they
have the arming box and all
equipment necessary to detonate
the four warheads. This is
absolutely the real thing,
gentlemen.

*

The camera swings off Harry to Malik, standing before the rest of the Jihad warriors, who are assembled behind the four bombs.

MALIK

You have killed our women and
children, bombed our cities from
afar like cowards, and dare to
call us terrorists--

*

Over the image of Malik, a LOW-BATTERY warning begins to flash.

CUT TO SCENE, as Malik speaks into the camera, which is head by one of his men. The CAMERAMAN is sweating, wondering if he should interrupt. He gulps nervously as Malik drones on.

MALIK

-- But now the Oppressed have *
been given a mighty sword, to *
strike back at their enemies. *
Unless the US pulls all military
forces out of the Persian Gulf
area, immediately and forever,
Crimson Jihad will rain fire on
one major US city each week until
these demands are met...

BACK TO VIEWFINDER IMAGE. BATTERY warning flashing faster.

MALIK

... First one weapon will be
detonated on this uninhabited
island as a demonstration of
Crimson Jihad's power and our
willingness to be humanitarian.
However, if there demands are not--

In a burst of static the image GOES BLACK.

The cameraman nervously lowers the camera, ashen faced.

Malik's eyes are black with murder.

CAMERAMAN

Battery, Abu.

MALIK

Get another one, you moron!

245 INT. BUILDING - NIGHT

A filthy, crumbling cinderblock building (near the warehouse).

A few bare light bulbs with bugs zipping around them, and no glass in the windows. Harry and Helen are brought in by two TERRORIST GUARDS. Juno follows then into the bleak room.

Guards shackle them to steel chairs with handcuffs.

A MAN enters the room carrying a small suitcase. He has skull-like features. He opens the suitcase and Harry has a good view of the contents: medical instruments, needle-probes, drills, Dremel tools with saw blades.

JUNO

This is Samir. See if you can
guess his specialty.

HARRY

Oral hygiene?

JUNO

Not exactly.

HELEN

(scared)

What's going on, Harry?

JUNO

Samir is just going to ask Harry
a few questions. See, we're not
even sure which agency Harry
works for. Now, Samir is
absolutely first class, but on
the other hand we have Harry,
here, who has managed to lie
convincingly to the woman he
loves for 15 years. So it will

be interesting to see how long he
can resist.

SAMIR

(holding up a syringe)

This will help.

Samir injects Harry in the arm with the syringe.

HARRY

You know, you should swab that
with alcohol. I might get an
infection.

SAMIR

*

I'll return when this has taken
effect. Then we'll talk.

*

*

HARRY

*

I'm looking forward to it.

*

Samir exits.

*

HARRY

*

Why are you helping these raving
psychotics.

JUNO

Because they're very well-funded
raving psychotics, and I'm
getting a lot of money.

She kneels down in front of Harry, stroking his leg.

JUNO

You think I care about their
cause? Or yours? Not at all.

*

See, America is on top . . .

*

. but so was Rome, once. All

*

civilizations crumble. One
nation succeeding over another.

What does it mean in the long
run? The only important thing is

to live well. And... living

*

well takes money.

*

HARRY

You're damaged goods, lady.

Harry's words are beginning to be slightly slurred. The drugs are taking effect.

JUNO

(indicating Helen)

Did you tell her about us, Harry?

HARRY

There is no us, you psychotic bitch.

JUNO

Sure. Say that now.

Juno puts her arms around him and kisses him passionately. She breaks, looking at Helen to savor the effect. Helen is trembling with rage.

JUNO

Thanks for everything, Harry. It was good while it lasted.

Juno crosses to the guard and takes a hand-grenade off his

belt. Then she goes to Helen and places it between her knees.
She pushes Helen's knees together to hold the spoon against the
grenade then pulls the pin.

JUNO

Now just keep your knees
together, and you'll be fine.

HELEN

Something you obviously have a
hard time doing!

JUNO

Hold that thought.

Juno leaves. Harry looks dopyly at Helen.

HARRY

There was nothing. I swear.

Helen doesn't believe him, and why should she. She looks up *
from staring at the grenade, to see that Harry's head has
slumped forward.

HELEN

What did he give you?

HARRY

(groggy)

Sodium amytal, maybe some other
truth agent.

HELEN

It makes you tell the truth?

HARRY

Yes.

HELEN

Is it working yet?

HARRY

Ask me a question I would
normally lie to.

HELEN

Are we going to die?

HARRY

Yup.

*

HELEN

*

I'd say it's working.

HARRY

*

They'll either torture us to
death, shoot us in the head, or
leave us until the bomb goes off.

HELEN

*

Okay, okay. I get it. How long
have you been a spy, Harry?

*

HARRY

17 years.

HELEN

My God. Have you had to... have
sex with other women in the line
of duty?

HARRY

I don't take those assignments.

HELEN

What about Juno?

HARRY

She's really a fox, isn't she?

HELEN

Did you pork her Harry?

HARRY

No.

(pause)

But I wanted to.

HELEN

(crying)

Are you a total lying,
scumsucking pig Harry?

HARRY

Looks that way.

246 INT. WAREHOUSE - NIGHT

ON MALIK as he pokes through Harry and Helen's stuff on the table. He picks up Helen's wallet and opens it. ECU WALLET - a picture of Harry, Helen and Dana. Malik stares at it a moment. Then motions to one of his men.

267 INT. TORTURE ROOM - NIGHT

Samir lifts Harry's head and sees that he is pretty shitfaced.

SAMIR

Is there anything you would like
to tell me before we start?

HARRY

Yes. I'm going to kill you
pretty soon.

SAMIR

(calmly preparing his
instruments)
I see. How exactly?

SAMIR

Well, I thought I'd break your

neck, then use you as a human
shield, then kill the guard with
that knife there on your table
and take his gun.

Samir approaches Harry with a long steel needle probe.

SAMIR

(humoring Harry)

And what makes you think you can
do all that?

HARRY

Because I picked the lock on
these handcuffs...

He holds them up to show Samir. Then he explodes out of the
chair-- Breaks the torturer's neck-- Spins him between himself
and the guard-- Who then hesitates to fire-- Giving Harry the
split second he needs to grab the knife from the table and
throw it into the guard's eye, killing him instantly.

Helen is flat blown away. Wow. It only took a few seconds for
Harry to reverse the situation. Her Harry! He picks up the
guard's 9mm pistol and staggers over to her.

HARRY

Don't move.

He kneels down in front of her. Gently he slips his hands between her thighs, getting a grip on the grenade, then sliding his fingers slowly over the spoon to hold it securely.

He stops moving, suddenly. She realizes with a sudden jolt of terror that he has frozen.

HELEN

What is it?

HARRY

(staring transfixed)

God, you have great legs.

HELEN

Harry... snap out of it!

She sees how shitfaced he is. He holds the grenade up, gripped safely so the spoon can't fly off.

HARRY

Go it, baby.

248 EXT. BUILDING - NIGHT

Harry and Helen emerge from the building, creeping through the shadows. She stops him for a second. Gets very close to him, whispering, crouched in the shadows.

HELEN

Tell me something before this
stuff wears off and you start
lying again.

HARRY

What?

HELEN

Do you still love me?

HARRY

Yes.

HELEN

As much as you used to?

HARRY

No.

(she deflates)

Much more.

She looks into his eyes, and knows he is telling the truth.

HELEN

*

(grinning)

*

It wore off.

At that moment, they hear yelling from the cinder-block building.

HARRY

They found the bodies. Come on--

249 EXT. SWAMP - NIGHT

Harry takes her hand and they sprint for cover at the edge of the mangrove swamp. A LIGHT HITS THEM. TWO TERRORISTS, running around the corner, open fire with AK47s just as Harry

and Helen reach a cluster of palm trees. The trunks explode *
with bullet hits as they run through the darkness. *

As the two terrorists move through the trees, Harry lunges from *
the shadows and grabs one from behind. He wrests his rifle *
away and swings it at the other, knocking his AK down. The *
first terrorist draws a knife and slashes at him, but Harry
grabs his knife arm and swings the blade into his partner.
Then he elbow smashes the first guy and seizes him in a two-
hand neck-breaker-- SNAP.

Two more run around the corner of a building. Harry stomps his *
foot down on one of the AKs, which is lying across a log. It *
flips into the air and he catches it in firing position . . *
. and takes them out with two well-aimed bursts. Helen comes *
out of the shadows staring at Harry in amazement. His shirt is
ripped, he is scratched and bleeding, holding an assault rifle *
expertly and scanning the brush like a feral animal. *

HELEN

I married Rambo.

*

He grabs her and kisses her passionately.

HARRY

Let's go.

250

thru OMITTED

*

253

254 INT. WAREHOUSE - NIGHT

LOOKING DOWN FROM A CATWALK on the activity below the four horsemen statues and several utility trucks almost fill the floorspace. A rental truck is being loaded with conventional weapons, including machine guns and several HAND-LAUNCHED STINGER MISSILES. One of the nukes has been lowered into a pit cut in the concrete floor. Malik and most of the terrorists are gathered around it.

A GUARD, F.G. on the catwalk, watches intently from the railing. So intently that he doesn't head Harry sneak up on him. SNAP. Harry catches the guard's MAC-10 machine pistol before it can hit the floor. He and Helen crouch behind a steel pillar, watching the proceedings below. Helen keeps glancing at the dead guard, killed so effortlessly a moment before by her husband. It is all surreal.

BELOW, MALIK is shouting in his native language. He pulls a chain from around his neck and holds up a METAL ARMING KEY.

Then jumps down into the pit and inserts it into the warhead's arming computer. Harry is listening intently, translating for Helen.

HARRY

In ninety minutes a pillar of
holy fire will rise at this place
as a sign to our enemies.

*

*

*

(Malik theatrically
turns the arming key)

It is done...

Malik jumps out of the pit. He signals and terrorists pour concrete into the pit, covering the bomb. He begins ranting again.

HARRY

Now no man can stop us. We are
set on our course. No force can
stop us...

(as libbing)

... we're cool, we're badass,
blah blah.

255 INT. WAREHOUSE - DOWN BELOW - NIGHT

Malik raises his fist and chants some Crimson Jihad slogans.

The terrorists echo and chant and then cheer, firing their guns in the air. Harry pulls Helen back as ricochets clatter all over the inside of the metal building.

Malik shouts something and all the terrorists go back to work at double time. They are loading warheads Two and Three onto trucks (one per truck) and the last, number Four, is being wheeled out on a cart to the Aerospatiale outside.

256 INT. WAREHOUSE - ON CATWALK - NIGHT

HELEN

If we're on an island, why are they using trucks?

HARRY

We must be in the Florida Keys .
 . . the Overseas Highway
connects the islands to the
mainland.

*

*

HELEN

*

So there's no border, no customs.

*

They can just drive anywhere they

*

want . . . there's nothing to

*

stop them . . .

HARRY

Just us.

HELEN

What are you going to do?

HARRY

(shrugs, like: what do

you think?)

Go down there and kill everybody,

I guess.

He hands her the MAC-10. She holds it clumsily.

HELEN

Oh shit.

HARRY

Wait here. If you have to use

this, use it. Don't choke.

Okay?

She nods gamely and Harry starts down the steel stairs to the floor below.

257 INT. WAREHOUSE - MAIN FLOOR - NIGHT

ON HARRY, reaching the floor. He slips behind some packing crates. Then swings into action-- He hurls the grenade as hard as he can, down to the other end of the building. KABOOM!! He uses the distraction to move forward. But it goes wrong almost right away... A TERRORIST comes around a corner behind him, shouts-- Harry dives for cover as the guy fires, but-- He trips on a pipe and goes sprawling-- Losing the AK47, which slides under some equipment and-- Seven terrorists run toward him, with guns raised.

HARRY

(to Helen)

SHOOT!!

258 INT. WAREHOUSE - CATWALK - NIGHT

HELEN fires a burst at the terrorists, actually hitting one!

But-- The recoil knocks her back, into a metal column, and the
gun

FLIES OUT OF HER HANDS.

It falls to the metal steps and hits-- Going off. B-B-BLAM!

The burst kills two more terrorists, and-- The Mac-10
cartwheels and hits further down. ANOTHER BURST. Another
terrorist is splattered.

It spins and hits another step-- ANOTHER RANDOM BURST
MIRACULOUSLY KILLS THE LAST TWO TERRORISTS!!

She has inadvertently saved her husband. Harry looks up from
behind cover-- to see all seven dead. Now it's his turn to be
amazed. He signals to her to run... get off the exposed
catwalk. She makes it through the door to the outside stairs
as bullets start hitting the steel walls behind her.

259 INT. WAREHOUSE - MAIN FLOOR - NIGHT

A TERRORIST with a knife runs at the unarmed Harry. Harry
snatches up a jack-hammer and BRAT-TAT-TAT-- Drives it into the

guy's chest. Then he-- Grabs an AK from one of the fallen terrorists and opens fire. Malik shouts to the drivers of the trucks to get going. The other terrorists return fire at Harry-- Who sprints from cover to cover, reaching a side door-- Where he rakes one of the passing trucks with a burst-- But terrorists behind him in the building have a clear shot and rounds hit the wall next to him as he-- Dives through the door--

260 EXT. WAREHOUSE - NIGHT

--landing outside. He takes cover behind an aircraft REFUELING TRUCK. Not a good place. He is pinned down by automatic weapons fire. He looks around for Helen, who is--

261 EXT. WAREHOUSE - BEHIND A FORKLIFT - NIGHT

50 yards away. She is unarmed and unable to help.

262 EXT. WAREHOUSE - BEHIND A REFUELING TRUCK - NIGHT

HARRY cranks up the pump on the refueling truck and grabs the nozzle of the hose. He opens the flow and-- A stream of JET-

FUEL blasts out of the nozzle and-- Harry fires his AK right across the nozzle-- The muzzle-blast ignites the av-gas and he has a flame thrower with a 70 foot reach.

Harry, lit demonically by the inferno, paints the whole area, setting vehicles afire, and scattering the terrorists.

263 EXT. WAREHOUSE - NIGHT

Through the flames and smoke he sees one of the men hand Malik a LAW rocket. Malik snaps it to his shoulder, preparing to fire.

264 EXT. DOCK - NIGHT

Harry runs toward the edge of the dock thirty feet away as-- MALIK fires. The rocket shoots toward the truck and-- Harry leaps toward the dark water as-- KABOOOM! Behind him the gas truck EXPLODES IN A HUGE FIREBALL.

265 EXT. UNDERWATER - OFF THE DOCK - NIGHT

ANGLE LOOKING UP, UNDERWATER, AS HARRY HITS THE WATER AND dives down. An instant later a sheet of fire sweeps across the surface above him. Harry kicks hard, trying to swim beyond the inferno above him so he can surface.

266 EXT. WAREHOUSE - NIGHT

CLOSE ON HELEN, watching the burning wreckage of the gas truck.

HELEN

Oh my God. Harry.

A PISTOL ENTERS FRAME. Its muzzle taps the back of her head. She gasps and turns to see-- JUNO, holding the weapon expertly.

JUNO

My condolences to the window. *

Juno grabs her and yanks her to her feet. Helen SLAPS JUNO *
HARD. Juno has a slash across her cheek. Blood trickles down. *
She grabs Helen's hand and viciously turns it, seeing the *
wedding ring turned inward, the diamond on the palm-side. Her *
face darkens with fury and she points the gun at Helen's face, *
preparing to kill her . . . *

And Malik's hand grabs her wrist, stopping her.

*

MALIK

*

Not now. We may need a hostage.

*

Juno grabs her and twists her around, pushing her toward the limo nearby.

*

*

JUNO

Let's go, Suzy Homemaker.

267 EXT. UNDERWATER - NIGHT

Harry is still swimming. He reaches the edge of the fire and surfaces, gasping for breath. Treading water he scans the dock.

268 EXT. WATER OF THE DOCK - HARRY'S POV - NIGHT

Amid the fire and smoke, he sees Juno walking Helen at gun point toward a LIMO.

269 EXT. WAREHOUSE - NIGHT

TRACKING WITH JUNO, approaching the car. Malik passes, jumping *
into the Aerospatiale with his few remaining men. The fourth *
bomb is clearly visible as the sliding door is closed. The *
copter pulls pitch, fanning the flames of the inferno below as *
it arcs away.

AKBAR, the 300 pound terrorist/chauffeur opens the door and *
Juno gets into the limo with Helen. Akbar scrunches into the
front seat and starts the car.

270 EXT. RAMP TO HIGHWAY - PREDAWN

There is just enough light to see some geography. The island
is very tiny. Running right over it and to the horizon in both
directions is the OVERSEAS HIGHWAY. The terrorists' trucks
rumble up an on-ramp past a sign that says MIAMI - 110. The
limo is the last member of the convoy. The Aerospatiale passes
overhead, hugging the deck, headed for Miami at 150 knots.

271 EXT. DOCK/ WAREHOUSE - DAWN

It looks like the aftermath of a battle... burning wreckage, black smoke, bodies. Not a living soul around. The smoke swirls as two big BELL 206 HELICOPTERS settle on the middle of the dock. GIB jumps out of the nearest with an AR-15, scanning the wreckage. Several of his men, and a couple of DEA agents, spread out. Gib breaks into a grin as he sees--

HARRY, materializing out of the swirling smoke. Dripping wet, clothes ripped and bloody. But okay.

GIB

I thought this look like your work.

HARRY

Let's go. I'll brief you in the air.

GIB

You're welcome.

272 INT. BELL 206 - DAY

Gib and Harry are working out of brief-case mobile com-units. Several Omega agents with headsets are reading maps, giving commands, coordinating the evacuation, mobilizing their own forces. The energy is controlled but very high, everybody talking at once. This is the day they all have trained for. It is impressive to watch.

GIB

--you tell the son of bitch this
is Bright Boy Alert. Repeat,
a Bright Boy Alert. And I need
a patch of the White House ASAP.
That's right--

HARRY

(overlapping)

... the Coast Guard has to clear
them back to a twenty mile
radius. Anybody that can't make
the minimum safe distance we need
an airlift on, immediately--

Gib whips around to Harry, lowering his headset mike.

GIB

I can get 3 Marine Corps Harriers
here in about 12 minutes.
They're on maneuvers out of Boca
Chica.

HARRY

(checking his watch)

Get 'em. I'll brief them on the
way in.

273 EXT. OVERSEAS HIGHWAY - DAY

TRAFFIC on the two causeways is almost non-existent this early
in the morning. The three rental trucks, followed by the limo
about a mile back, are almost the only vehicles.

274 INT. LIMO - DAY

Juno has a 9mm pistol aimed at Helen. She opens the sunroof,
letting in the morning air and light. Then pours herself a
Scotch from the bar.

JUNO

Like one?

HELEN

(eyes like steel)

Fuck you.

275 INT. BELL 206 COPTER - DAY

HARRY AND GIB are both talking a mile a minute, coordinating the evacuation of the highway and the surrounding area.

GIB

... well get the Highway Patrol
to go through the streets and
tell everybody on their damn
loudspeakers. Just the basics...
get away from windows, don't look
at it... yeah--

HARRY

Here they come.

Gib looks out the window in time to see--

THREE hunch-winged P.S.T.O.L. HARRIER jets pass them at 600 knots.

HARRY

(to the pilots)

Roger, Mike Three Five, you are cleared to engage. Be advised, your targets have Stingers and light machine guns.

276 INT. COCKPIT OF LEAD HARRIER - DAY

The pilot, like all jet pilots, seems icy calm.

PILOT

Copy that, Bright Boy command.

(to his wingman)

Tally ho.

277 EXT. OVERSEAS HIGHWAY - DAY

The terrorists see the Harriers approaching on a low attack

run, and scramble to get out their Stingers.

The Harriers open fire with cannons and rocket pods on the trucks below. The 20mm cannons rip the ocean on either side of the causeway into plumes of spray.

278 EXT. HIGHWAY - ON TRUCK - DAY

One of the Bomb trucks is hit. It explodes and flies off the *
bridge into the water. The terrorists on one of the other
trucks fire a Stinger missile.

279 EXT. ABOVE HIGHWAY - ON HARRIER - DAY

It arrows up, blowing one wing off the lead Harrier. The pilot
ejects as the plane cartwheels into the sea and explodes.

280 INT. BELL 206 COPTER - DAY

Harry sees the battle far ahead... the exploding jet.

HARRY

(to the pilots)

Recommend you use your Mavericks

*

to take out the bridge.

*

PILOT (OVER)

They won't set off those nukes

will they?

HARRY

Negative, Mike Three Five.

That's a negative.

(low, to Gib)

Probably not.

281 EXT. HIGHWAY/ OCEAN - DAY

The two remaining Harriers make an attack run, launching four *

Maverick missiles at the bridge.

*

282 EXT. HIGHWAY - DAY

The missiles hit the support trestles ahead of the trucks and *

. . . K-BOOOOM!! A whole section of the concrete span *

*

collapses into the water.

283 EXT. HIGHWAY - TRUCKS - DAY

The first truck is consumed in the blast. The last truck *
slides to the edge of the gap and stops. *

284 INT. / EXT. LIMO - DAY

Juno is trying to see what's going on ahead. All they can see
is smoke and explosions. Akbar is speaking heatedly (in
Arabic) into a walky talky and getting no answer.

Helen uses this moment of distraction to lunge forward,
grabbing the gun. Juno fires wildly as they struggle for
control of the weapon. The sound is deafening in the tiny
space. The second shot catches Akbar behind the ear, and he
slumps forward. His foot mashes down on the accelerator pedal
and the car surges faster.

285 EXT. HIGHWAY/ BATTLE SITE - DAY

The third Harrier fires its 2.75 Rockets and blows the
remaining truck into tinfoil. Battle over. Two bombs down.

*

286 INT. BELL 206 COPTER - DAY

The columns of smoke from the battle are still a couple miles
ahead of the copter.

HARRY

Good shooting, Mike Three Five.

I need you to stay on station.

(to the copter pilot)

*

Okay. You see that limo?

287 INT./ EXT. LIMO - HIGHWAY - DAY

*

THE LIMO tracks lazily back and forth across the lanes from one
guardrail to the other, throwing sheets of sparks where it
hits. In is funneling along the causeway, unslowed, like an out-
of-control-train.

288 INT. LIMO - DAY

INSIDE, Helen knocks Juno's hands against the edge of the open sunroof and the pistol goes flying out.

HELEN

You... bitch!!

Helen is raging, grabbing Juno's head and pounding it against anything hard she can find inside the car. Suddenly she stops, looking out the front window. Juno turns too, off her look, to see-- ANGLE THROUGH THE WINDSHIELD. The causeway is blown away about a quarter mile ahead.

JUNO

Shit!

Juno climbs through the window into the front seat, tugging on the dead driver. The heavyset Akbar is like a bag of cement. Helen look up through the sunroof and sees--

289 EXT. ABOVE LIMO - DAY

THE BELL 206 COPTER, descending rapidly. Harry is climbing out onto the skids. He hooks on arm and leg over the skid and

hangs down as low as he can. HELEN stands up in the opening and waves her arms.

290 INT. / EXT. BELL COPTER/ LIMO - DAY

Gib is yelling at the DEA pilot, who's not thrilled with this idea.

GIB

Get lower, goddamnit! Right now!

Harry strains downward with one hand. Helen reaches up toward him. The car screeches along the guard-rail, slamming against it, throwing her from side to side in the sunroof. Their fingers touch, then separate. She looks-- the limo is almost on the precipice.

291 INT. LIMO - DAY

INSIDE THE CAR, Juno is desperately pulling on the inert driver. He slumps over on her, pinning her. She looks over the dash as the shattered edge of the causeway rushes toward them--

292 EXT. LIMO - DAY

HARRY'S HAND grabs Helen's. He pulls her out of the car just as the limo clears the edge. She is jerked through the sunroof, screaming. The car falls away, arcing gracefully to the ocean below. It hits with an enormous explosion of water.

293 INT. / EXT. BELL 206 COPTER - DAY

HARRY PULLS HELEN up onto the skid with him, getting her stable. She is gasping, holding on for dear life. She looks down at the ocean, the burning wreckage on the bridge, the whole unbelievable panorama.

Then she looks at Harry and-- Grins. She's alive! And so is he. And not only that, this is the biggest rush of her life. Harry grins back. Surprised and pleased that she is more of a soul-mate than he ever knew.

CUT TO:

294 EXT. HIGHWAY - DAY

ANGLE ON A HARRIER, landing in full-hover on the causeway. The shriek of the jet engine is enormous. It bounces down onto its wheels like a big insect. The other remaining Harrier is already down, behind it.

295 EXT. BELL 206 - DAY

TRACKING past burning wreckage to Harry's Bell 206 just settling on the highway. B.G. the other DEA Bell 206 is landing with the Harrier pilot who ejected hanging in a sling. Harry jumps out of the open door, followed by Helen and Gib. * Harry looks at his watch.

*

HARRY

Any minute now.

GIB

(with a megaphone/ to everybody)

It's show time. Don't look at the flash. Do not look at the flash.

*

HARRY

*

(to Helen)

*

We're safe here.

*

296 EXT. CAUSEWAY - DAY

Helen and Harry move away from the agents. They are safe and together. They look at each other, and there is nothing to say. Harry removes her wedding band from the wrong hand and slips it back onto its rightful finger.

*

*

He leans forward to kiss her. She reaches for him. Their lips meet.

297 EXT. CAUSEWAY - HARRIERS IN BACKGROUND - DAY

And they are locked together in that position when the sky lights up behind them. Talk about fireworks. Harry covers her eyes and they stay in the kiss.

*

They are in no danger, but the effect is stunning. The classic *

mushroom cloud appears at the horizon. Helen watches, awed,
the most glorious and terrifying sight of our age.

HELEN

*

That was some kiss.

*

The two young Harrier pilots stand nearby, watching the
mushroom disperse. Gib is with the other Omega agents, his
finger pressed in his ear, listening to his headset. He waves
to Harry to come to him.

Harry detaches from Helen and walks over to him. Helen watches
him go... back to work. She glances over at the two Harrier
pilots.

HELEN

(to the pilots)

That's my husband.

HARRY goes into the huddle with Gib and the others.

GIB

Malik's copter landed twenty
minutes ago in Miami. He's on

the top of a high-rise downtown.

SWAT's on the scene, and I got

the cops sealing off the area.

*

He rendezvous'd there with about

*

a dozen more faction members.

*

They're barricaded on the

*

twentieth floor.

(he gets very serious)

*

Harry, they have a hostage. It's

*

Dana.

*

HARRY

*

My Dana!?

GIB

They must have grabbed her during

the night... we didn't know.

Sorry, Harry, I--

298 EXT. HARRIER - DAY

But Harry is already moving. He sprints toward the nearest

Harrier, which is idling nearby. Gib runs after him.

GIB

Harry! We'll get her out! We
have a man inside already . .
. Harry!! Aw, shit... here we
go.

*

*

Harry walks up to the young pilot...

HARRY

I need to borrow this thing for
a few minutes.

He pushes past the pilot before the guy can react.

PILOT

Excuse me . . . sir?!

*

GIB

*

Force Comm cleared you to give us
total cooperation, right?

*

*

PILOT

*

Yessir, but . . .

*

GIB

*

That's coming right from the
President, Captain.

*

*

PILOT

*

Yessir. Uh . . . sir? You're
going to have to sign for the
aircraft.

*

*

*

GIB

*

I'll sign for it. You got a pen?
(one of the agents

*

*

pulls out a pen)

*

Here, he'll sign for it.

*

Harry is in the cockpit by now. Gib climbs up.

*

GIB

I'd like to remind you that it
has been ten years since you were
actually in one of these.

HARRY

If I break it they can take it
out of my pay.

299 INT. HARRIER - DAY

Harry doesn't have a G-suit or a helmet of anything. He just
has his walky on his belt.

INSIDE THE CRAMPED COCKPIT, Harry looks around for the lever
which vectors the thrust. Finds it, and sets it to 90 degrees
(vertical). He bangs the canopy closed and brings the throttle
up to FULL.

GIB

(to pilot)

It'll be fine. He's got hundreds
of hours in Harriers. Joint-ops,
cross-training and all that.

AGENT

Harry can fly anything.

The big plane wobbles off the ground like a drunken bumble-bee.

GIB

He's a little rusty. It's like
riding a bicycle . . . you
never forget. Uh . . . I'd
seek shelter!

It drifts sideways and everybody runs to get out of the way.
At about six feet above the ground it slides sideways, clips
the top of a cop car and knocks off the light bar. It lifts
unsteadily straight into the sky. It turns around 180.

GIB

He's got it.

HARRY

Sorry.

Harry pushes the vector lever forward and the thrust-nozzles
turn, accelerating the plane forward.

300 EXT. CAUSEWAY - DAY

Gib is standing, watching Harry go. He never believes this guy. Harry's voice comes over the walky...

HARRY

Tell Helen what's going on. Tell her I love her. And ask the pilot where the button for the 20mm cannon is-- never mind. I found it.

The plane disappears toward Miami.

301 EXT. HIGH RISE - MIAMI - DAY

AN AERIAL SHOT, circling the building. It is an unfinished building in the high rise district. The Aerospatiale sits on the roof, its rotor turning slowly. The street below is jammed with cars. Honking horns echo up the glass canyons.

302 EXT. STREET - DAY

ANGLE AT STREETLEVEL as cops use bullhorns and bad attitudes to clear the street around the building, setting up a perimeter

two blocks away.

303 INT. HIGH RISE - DAY

INSIDE THE HIGH RISE the terrorists have barricaded themselves on the twentieth floor. There are 12 TERRORISTS, all with automatic weapons. Occasionally one of them will fire a burst down a stairwell with an AK-47. Miami-Dade SWAT team members are deployed in the stairwell but are keeping their distance.

304 INT. HIGH RISE - ON THE 21ST FLOOR - DAY

Malik is sequestered with the bomb. It sits on the floor, still in its shipping case. Dana stands nearby, looking scares. She is not ties up. Where can she go?

She watches Malik go to the warhead and insert his arming key. He has a TV set up on some crates, and we see that his video-tapes demands are running on CNN. Harry's face fills the screen, verifying the the nuclear weapons as a real threat. He is identified at the bottom of the screen as HARRY TASKER, ATOMIC ENERGY COMMISSION. Dana stares at her father's face on the national news. It's like a bad dream. She has been crying

but she is fairly composed now.

DANA

I have to go to the bathroom.

The terrorists ignore her. A terrified ACTION NEWS REPORTER and his CAMERAMAN, under guard by TWO TERRORISTS, are hastily setting up to shoot Malik.

CAMERAMAN

Tape is rolling.

MALIK

This is a communique from Crimson Jihad. You have heard from your own expert. You have seen the Holy fire with your own eyes. Do not force us to destroy this city. And do not try to use force against us. I can trigger this bomb instantly. All I have to do is turn that key...

(he points fiercely at
the bomb)

... and five million of your people will die.

The reporter glances down, nervously.

REPORTER

What key?

MALIK

(pointing like the
guy's blind)

That key right there!

Malik looks down. The key is gone.

MALIK

(to his men)

Someone has stolen the key!

He turns, looking around wildly. Malik then sees Dana running for the stairwell to the roof. He pulls a pistol and shoots at her, but hits the wall as she bangs through the door. He runs after her.

305 EXT. BUILDING / ROOF - DAY

ON THE ROOF, Malik bursts through the stairwell door. His TWO MEN have followed him. Malik stops suddenly when he sees-- Dana standing at the edge of the roof. She is holding the ARMING KEY by its chain. Dangling it over the edge. He signals to his men not to fire.

DANA

(terrified, but
thinking)

You shoot me, this'll fall.

Malik advances slowly, his eyes glistening ferally. She backs up a step with each of his, moving along the edge of the roof. Malik keeps his pistol aimed at her chest.

DANA

Don't come any closer. I'll drop
it! I swear to God.

MALIK

If you drop it, I will have no
reason not to kill you.

He advances, calling her bluff. She backs away from him along the edge.

MALIK

Come on, child. Give me the key.

(smiling)

Don't you want to live? I give
you my word.

DANA

No way you whacko.

She reaches the corner of the building. Her back touches something. It is the boom of a small crane, used for lifting building supplies. Careful to keep the key dangling over open space, Dana climbs up on the lattice-work boom and moves out beyond the edge of the building, never taking her eyes off Malik. She is hyperventilating, terrified, but thinking clearly.

Malik steps up on the crane, crawling out after her. He knows she will not drop the key as long as he has the gun. It is a game which will end when she reaches the end of the boom. Dana puts the key between her teeth so she can hang on better. It is windy and the boom is swinging.

306 INT. 20TH FLOOR - DAY

The Crimson Jihad warriors hear a thunderous, shrieking roar and look toward the window.

307 EXT. HIGH RISE - DAY

RISING INTO VIEW, LIKE A GARGOYLE FROM HELL, IS THE HARRIER. It fills the windows completely, hovering only a few feet outside. The terrorists raise their AK-47s to fire just as Harry hits the 20mm nose-cannon.

308 INT. / EXT. HIGH RISE - 20TH FLOOR - DAY

Glass explodes into glittering mist, and terrorists explodes into bloody spray as Harry pivots the plane and the cannon sweeps the floor clear from side to side. The Crimson Jihad is vaporized.

309 EXT. ROOF - CRANE BOOM - DAY

Malik hears the thunder of the jet and the firing, but from

where he is he can't see what's going on. He focuses on the key. He must have that key.

310 EXT. ROOF - NEAR HELICOPTER - DAY

Malik's TWO REMAINING MEN run to the helicopter, gesticulating to the pilot to get ready to take off. The pilot revs the turbine and the rotor whirls faster. The two men jump in, picking up M-60 machine guns.

311 EXT. ROOF - CRANE BOOM - DAY

MALIK IS STILL ADVANCING out the crane boom. Dana slips as she backs up, toppling off the boom. She is hanging now by her hands over a 20 story drop.

Malik is almost to her. He needs a hand free to grab her. He sets his gun down on the girder. He grabs for her wrist.

312 EXT. ROOF - OVERLOOKING EDGE - DAY

ANGLE LOOKING DOWN. Malik, Dana, the street far below. With

an unbelievable roar the Harrier sweeps in beneath Dana,
FILLING FRAME.

313 EXT. CRANE BOOM / OVER EDGE - DAY

Harry has the canopy up. Malik sees Harry, ten feet below.
His eyes narrow with an all-consuming rage. He glances at the
pistol on the beam. Back at the girl, the key in her teeth--
So close.

Harry maneuvers the cockpit directly under Dana.

HARRY

(shouting)

Let go baby! I've got you!

Daddy's got you!

314 EXT. ROOF / HARRIER - DAY

Malik lunges for her wrist. She screams and lets go-- Dana
drops and hits the windshield of the hovering jet-- Harry grabs
her with his left hand, right hand still on the stick-- He
holds her until she can get a grip. She is lying across the

nose of the plane. Harry starts to bank away and--

315 EXT. CRANE BOOM - DAY

Malik shrieks in rage. He grabs his 9mm pistol and leaps off
the crane--

316 EXT. HARRIER - DAY

Onto the back of the plane. He starts crawling toward the
cockpit. Dana screams and Harry looks back, but just then--

317 EXT. BUILDING - DAY

The Aerospatiale swings around the building right in front of
them-- The door-gunner OPENS FIRE.

318 EXT. HARRIER - DAY

Harry banks hard, taking the hits under the wing. He pivots
and slides sideways around the building, playing tag with the

copter.

He can't do anything radical enough to dislodge Malik without tossing off his own daughter.

319 EXT. BUILDING - DAY

The helicopter appears around the corner, guns blazing in the doors. Harry pivots the plane and FIRES THE NOSE CANNON. The helicopter is riddled. It tilts and plummets, auto-rotating out of control.

320 EXT. BUILDING - ANGLE AT STREETLEVEL - DAY

As the copter hits the ground and explodes. Fortunately the police had created a cleared perimeter.

321 EXT. HARRIER - DAY

THE HARRIER dips and slews, half out of control. Malik is taking aim with the pistol, right at Harry's head. Harry grabs his daughter with his left hand, holding her with all his

strength and he-- Jinks the stick hard, just as-- Malik opens fire, but-- The plane tilts wildly and Malik topples, screaming-- He slides along the wing, and falls over the leading edge-- Only to catch himself on the only available hand-hold-- The last Sidewinder missile.

322 EXT. HARRIER / SIDEWINDER - DAY

Harry and Malik lock eyes for one long second. Then Harry hits the FIRING STUD. The Sidewinder drops away and ignites. Carrying Malik out over Miami Beach. It explodes a mile out to sea.

323 INT. HARRIER - COCKPIT - DAY

HARRY PULLS DANA into the cockpit, settling her on his lap.

HARRY

Don't touch the stick, baby.

She stares at her father in amazement. He banks away from the building, accelerating the jet. He grins at her. Raises one eyebrow. Woggles the plane's wings.

HARRY

Hi, pumpkin.

ONE YEAR LATER

324 INT. TASKER HOUSE - NIGHT

Dinner at home, and everybody's there. We come in on the end of some story that everybody thinks is hysterical.

HELEN

... you should have seen your
father, standing there all
covered with spaghetti sauce. He
looked like such a dope.

HARRY

I told the guy---

(snorts, it's too

funny)

I told the guy, this isn't even
my order.

Dana is laughing too, a part of it. They are happy. They are a family. Dana gets up, her meal half-eaten as usual.

DANA

I'm done.

She heads for the front door.

HARRY

I seem to remember something
about a history project that's
due tomorrow.

DANA

(busted)

Dad. You just think you know
everything, don't you?

Dana trudges off to her room to do her homework. The phone rings. Helen answers.

VOICE

Boris and Doris?

HELEN

(calmly, signalling

Harry with her eyes)

Go ahead.

325 INT. EMBASSY PARTY - NIGHT

It is a black tie affair. Very glitzy. CAMERA SWOOPS over the guests, sipping champagne and dancing. It is an embassy crowd, very international. HARRY AND HELEN work their way through the crowd. He is in tux, hair slicked back, looking rakish. She is elegant in a low-cut gown and diamond choker.

Harry scoops two glasses of champagne off a passing tray and hands her one.

326 INT. VAN - NIGHT

VERY CLOSE ON GIB, hunches in a dark van someplace nearby. He speaks into his headset mike.

GIB

So, what's the scoop, team? You

see your contact yet?

327 INT. PARTY - NIGHT

HELEN AND HARRY smile and nod as if they know people. Speaking very low, Helen answer Gib via SUB-VOCAL transceiver.

HELEN

Not yet. But we'll find him.

HARRY

Dance?

He whirls her across the floor and the CAMERA PULLS BACK AND UP as they dance.

FADE OUT

The END