

The Mezuzah©

Screenplay by

Gordon Magee and Tony Loiacono

WGA registration #

1418115

Name: Gordon Magee

Address: 8643 Parkview Road, Minocqua, WI 54548

Phone Number: 715-892-2394

Name: Tony Loiacono

Address: 7212 Via Mariposa Sur, Bonsall, CA 92003

Phone: 760-533-4434

The Mezuzah

EXT. REMOTE IRANIAN DESERT - DAY

From an aerial view WE SEE the dry, dusty dunes of the Iranian desert. As the our eyes move across the screen from screen right to screen left, from the air we see a terrorist training camp come into view.

Two dozen tents are laid out in four rows of six tents each. There are several Middle Eastern men walking near the tents. They are wearing keffiyeh(Arab headdress) and carrying rifles.

As we move further screen left we see an obstacle course. Rifle-carrying men are scattered along its route, some climbing over horizontal wooden obstacles, while others crawl on their bellies below a low hanging tic-tac-toe grid made of rope.

As our vision zooms to bring our perspective to a lower altitude, we see still others, further along the course, temporarily hide behind a chest-high wooden barrier, then rush out to the next section of the course, where they attack with bayonets, vertically erect stuffed dummies made in the shape of human beings.

We focus closer on the view of an individual terrorist in the process of bayonetting one of the dummies. Right at the moment the bayonet would enter the dummy WE HEAR the startlingly loud sounds of a machine gun firing as in that moment we cut to:

CUT TO:

EXT. SAME - ANOTHER PART OF THE OBSTACLE COURSE

C.U. of the right side of young James Agassiz's face.

James is wearing a keffiyeh. His cheek is resting on the stock of his machine gun, the tail of the keffiyeh thrown back over his right shoulder, as he aims and fires the gun at a target screen right.

Our view and perspective pulls back slightly to show James kneeling on his right knee, left elbow on his left knee supporting the rifle, as he continues to fire his weapon, sweeping the gun back and forth from right to left to right, as empty rounds fly into the air toward us.

Our view and perspective pulls back further revealing a man standing in the foreground, his back to the us, watching James shoot the gun. James ceases firing, looks up at the standing man and smiles a wide smile of satisfaction.

STANDING MAN

(shouting)
James, I think you have done it!
You have passed your final test.
You are ready for your first
mission.

JAMES AGASSIZ

(excited and pumping his right fist
in the air)
Yes! Yes! I am ready!

STANDING MAN

Your target will be...Israel...all
of Israel.

JAMES AGASSIZ

(shocked but pleased at the
prospects)
All of Israel?!

STANDING MAN

Yes! And since you are an
American, no one will suspect that
you would do harm to Israel. But
your training from childhood at
your parent's Mosque has taught you
why you must do so, has it not?!

James, holding his gun with both hands horizontally across his chest like a weight lifter, lifts it over his head pumping it up and down excitedly in agreement and as if in victory.

JAMES AGASSIZ

(answering)
Israel is our enemy and must be
destroyed so our holy site, the
Dome of Rock, can be free from
their infidel contamination!

STANDING MAN

(pointing toward James' gun)
Yes, you learned well. (pauses)
But you won't be destroying them
with that.

A look of puzzlement temporarily comes over James' face as if to ask "How then?"

STANDING MAN (CONT'D)

In the Middle East water is more valuable than oil; more valuable than gold. No water, no people.

(slowly, whispering in a stage whisper)
Poi...son.

A sickeningly evil smile spreads over the face of STANDING MAN.

James' eyes widen in recognition and a smile comes across his face. Excited about what he has just heard, he quickly turns his attention to the targets in front of him and begins firing loudly again. The sound level goes from the loud sound of machine gun fire to complete silence as we:

CUT TO:

INT. ABRAHAM COHEN'S STUDY - LANGLEY, VA - MORNING - FOUR MONTHS LATER

WE SEE bookshelves of the dimly lit study, the titles on the books' spines revealing them to be political science books, books about the Middle East, books on ancient prophecy, the Torah and the Bible. Our scanning finishes on the back of a man seated at his desk.

ABRAHAM COHEN (60) Grandfather to SUSAN COHEN (22), is working at his paper-strewn desk, placing handwritten notes in several business-sized envelopes and sealing them.

--Jump to Abraham's POV

Next to the envelopes are a set of bank receipts for safety deposit boxes in several cities in the US. Also on the desk are several small wooden Mezuzahs.

--Jump to a view of a seated DAVID EISENBERG (80), older friend of Abraham, holding up a small wooden Mezuzah, turning it over and back again, examining the craftsmanship fondly.

DAVID EISENBERG

Abe, my eyes could never let me make these with such fine detail any more. I'm glad you are on the case now.

EDWARD COHEN (O.C.)
 (With a smile in his voice.)
 There is no case, you two old
 coots! There is no Biblical end-of-
 the-world conspiracy going on.

--Jump to a view from the near end of the study revealing Edward Cohen(40), son of Abraham Cohen, standing with his back to us, looking toward the seated Abraham and David who from the far end of the study are now facing Edward.

EDWARD COHEN (CONT'D)

You two have been studying that prophecy nonsense for 30 years, writing papers, giving lectures, and now sending letters to the State Department essentially telling them to look out for Ahmadinejad like he was the end-of-the-world boogie man! (humorously sighing in exaggerated exasperation)

I'm pretty sure you've gone off the deep end completely at this point: Putting messages in Mezuzahs! That's not what they are for you know!

ABRAHAM COHEN
 (With mock offense and smiling)
 Hey there junior! No one knows about those messages but you! And no one would have known if you hadn't snuck up on me in here one day!

EDWARD COHEN
 I didn't sneak up on you Dad. You're such an old buzzard like David here, that you didn't hear me!

Laughter from all three ensues.

WE HEAR the phone ring. Abraham pushes a phone button, answering on speaker phone.

ABRAHAM COHEN
 Hello, this is Abe.

MIKA COHEN (O.S.)(V.O.) (60)
 This is the favorite person in your
 life, and don't ask who is calling!
 What are you up to today Abe?
 (teasing)
 Still working on your conspiracy
 research I assume?

ABRAHAM COHEN
 (laughing)
 Yes I am honey.
 (winking at Edward who is shaking
 his head)

And I'm beginning to think you're
 part of it! I've found some very
 important things, I'll have you
 know. Are you and my number one
 granddaughter having a grand time
 there in Israel?

CUT TO:

EXT. MEGIDDO ARCHEOLOGICAL DIG - ISRAEL - DAY

MIKA COHEN
 How could we not be Abe? Today we
 are at the ancient site of Megiddo
 looking at archaeological stuff.
 Mostly we are getting caught up on
 what is happening in each other's
 lives. Abe, we have so much to be
 proud of about Susan.
 What she is learning at the Kibbutz
 is just amazing. I'll tell you
 more about it when I get home. But
 that girl has a real sense of
 destiny to fulfill.
 Abe, the tour group we are with is
 moving on, so I'm going to have to
 sign off. I just wanted to hear
 your voice today since we haven't
 had a chance to talk for a day or
 two.

ABRAHAM COHEN (O.S.)(V.O.)
 Give Susan a big hug from her
 Grandpa....
 (MORE)

ABRAHAM COHEN (O.S.)(V.O.) (CONT'D)
 (cautiously and looking at
 Edward)
 and from her father.

MIKA COHEN
 I will honey. But you know I can't
 push it about her father. Goodbye!
 Talk to you soon!

CUT TO:

INT. ABRAHAM COHEN'S STUDY - SAME

EDWARD COHEN
 Thanks for trying Dad. Susan never
 did like it that I was in the Army
 Rangers. With her "give peace a
 chance" naiveness about life, if
 she knew I was C.I.A, she'd really
 hate me.

ABRAHAM COHEN
 Son, some day she may understand
 the value in what you do. For now
 she just needs time to work things
 out. She is head strong and
 driven,
 (smiling)
 just like someone else I know, I
 might add.

EDWARD COHEN (STANDING)
 (Smiling and looking at Abraham)
 Ha! And just like someone I know
 too!

A beat

EDWARD COHEN (CONT'D)
 (wistfully)
 And I love that about her. But it
 doesn't make it any less painful
 that she felt the need to leave the
 country and "go find herself,"
 whatever that means.

Of all people, we should know who
 we are. Everyone else seems to know
 who we are, or what they think we
 are. After her Mother died I guess
 maybe we both felt like we had lost
 our sense of identity. It also
 seems like we lost each other.

ABRAHAM COHEN

(gently)

Ed, Susan knows who she is. That's part of the reason she went exploring. She just wanted to know more about who she is. I'm hopeful I can tell her some of the things I've discovered in my study of...

EDWARD COHEN

(smiling and cutting him off)

Dad! You aren't going to talk to HER about all that crazy end of the world prophecy stuff are you?

What she'll learn about herself is that she has a crazy grandfather!

Holding up a Mezuzah in his left hand, a wide-eyed and smiling Abraham points his right finger at it. Then placing the Mezuzah on his desk, he reaches for a book on Ancient Prophecy.

C.U. of the spine of the book with the title: THE END OF THE AGE IS NEAR)

CUT TO:

EXT. MEGIDDO ARCHEOLOGICAL DIG - SAME DAY - ESTABLISHING

Overhead shot of the archaeological dig, showing tourist groups and guides scattered about walking through the site.

CUT TO:

EXT. MEGIDDO ARCHEOLOGICAL DIG - SAME

Susan and Mika are talking, walking side by side on the path at Megiddo with their tour group up ahead of them. In the background WE HEAR the rest of the tour group listening to the TOUR GUIDE speaking a short distance away from Susan and Mika who are facing them.

SUSAN COHEN

Grandma, I do love it here. I love being back home in the States, but there is something about being here where it all happened and is still happening. I've never felt so alive in my life. I can't explain it really.

MIKA COHEN

I love it too Susan, and so does your Grandfather. We started coming here 40 years ago, right after we got married. We even have retirement funds in a bank here.

SUSAN COHEN

Really? I didn't know that.

MIKA COHEN

Yes, we do. It's a magical place, even with all the trouble.

(smiling)

I'm wondering in your case if part of the magic isn't that handsome young man I saw you with this morning at breakfast!

SUSAN COHEN

(laughing)
Grandma!! Were you spying on me?!

A Beat

SUSAN COHEN (CONT'D)

To tell you the truth that is part of it. And yes, he is a good looking guy. But he has a passion like I do, a passion for seeing things change in the world. I love that about him.

MIKA COHEN

Is he from one of the kibbutz families?

SUSAN COHEN

No Grams, he's an American too. I met him on the airplane.

CUT TO:

EXT. EL AL AIRPLANE - ONE MONTH BEFORE - DAY - ESTABLISHING

WE SEE an El Al passenger jet lifting off the runway from Newark, N.J. airport.

CUT TO:

INT. EL AL AIRPLANE IN FLIGHT- DAY - ESTABLISHING

WE SEE passengers reading newspapers and FLIGHT ATTENDANTS walking down the aisles asking if anyone needs a pillow or a blanket.

FLIGHT ATTENDANT (V.O.)

We have now reached an altitude where electronic devices may be used. However, cell phones or any other devices with a "send mode" must have those features turned off. We'll soon start our beverage service...

Flight attendant's message fades as WE SEE Susan Cohen.

Susan is seated in the center seat of three on the left side of the aircraft. There is a passenger to her left in the window seat, but an empty seat to her right on the aisle.

Behind her in the aisle seat is a handsome young American of Iranian descent named JAMES AGASSIZ, opening his laptop.

Susan and the gray-haired but physically-fit male passenger next to her (45) strike up a conversation.

PASSENGER

(Smiling)
I hate these long flights.

SUSAN COHEN

This is my first, so I'll have to tell you how I like it later. Right now it feels pretty exciting. It's my first trip to Israel.

PASSENGER

Really! Good for you. I think you'll love it. It's home to me. I grew up just outside of Tel Aviv, well, what is now just outside of Tel Aviv. It used to be a farm area, but now it's suburbs.

(chuckling)

Although I don't think people in the US imagine that there are such things as suburbs in Israel.

SUSAN COHEN

Suburbs? I guess you're right. I never thought of that before. I'm going the other direction I suppose, away from cities.

(MORE)

SUSAN COHEN (CONT'D)
 I'm heading for a kibbutz in
 Galilee to work there for a year.

--Jump to C.U. of James Agassiz's face.

Hearing Susan Cohen mention her destination, WE SEE James' eyes narrow in interest, the look on his face barely masking the evil intent behind that interest. Placing a set of headphones in his ears, he appears to be listening to an .mp3 player.

In reality he is using a high-tech listening device to hear and record Susan's conversation. Briefly WE HEAR that conversation from James' headset.

--Jump to James' POV

WE SEE James push the "record" button on the device.

--Jump to the conversation between Susan and the PASSENGER

PASSENGER

Why would a young college-age person like you take a year of her life to work at a kibbutz? Is it part of a class internship or something?

SUSAN COHEN

I wish! No, it's just something I want to do. I know this sounds idealistic, but I want to make a difference in this world.

So many of my friends are just into partying and, to be honest, only thinking about themselves. I love'em, but there has to be more to life than a person's next date.

PASSENGER

So you are out to change the world and not interested in boys?

SUSAN COHEN

(laughing)
 I didn't say I wasn't interested!
 I'm just saying there has to be more to life than men, money and mortgages. There has to be meaning too.

PASSENGER

(Nodding)
Ok, I gotcha. Good for you. You
will do well....I didn't get your
name...

SUSAN COHEN

Susan, Susan Cohen

They try to shake hands, but it is awkward due to the seating. PASSENGER reaches his left hand over as Susan reaches across her body with her right hand. They share a laugh as their hands don't line up, so instead they do a "knuckles bump."

PASSENGER

Ah, Susan. I'm Bill Gentile.

SUSAN COHEN

(In shocked amusement)
Gentile! You're kidding!

PASSENGER

Yes I am! It's BILL TREBEK. Enjoy
your flight! Time for me to get
some work done.

CUT TO:

INT. - SAME - TWO HOURS LATER IN FLIGHT

Susan is asleep as the Flight Attendants work their way down the aisles with food service. Just before the serving cart arrives at Susan's row, James Agassiz slips out of his seat and slides into the empty seat next to her. The flight attendant serves a tray to Bill Trebek first and seeing Susan asleep speaks to James.

FLIGHT ATTENDANT

Sir, and what would your wife like?

The voice of the flight attendant rouses Susan from her slumber, just in time for her to see and hear James next to her.

JAMES AGASSIZ

(laughing)
Oh, she's not my wife, but I'll see
what I can do about that.

Startled that this handsome young man is sitting next to her and that she has mussed hair and probably bad breath from sleeping, Susan reaches for her purse and discreetly tries to get a breath mint. In doing so, out of the corner of her eye she sees James grinning at her. Red in the face, she gives him a rye "what are you going to do?" backward head nod and palms up hand movement, and then recovers her poise.

Susan points to the dinner on Bill's tray.

SUSAN COHEN
(To the flight attendant)
I'll take what He has. Thank you.

JAMES AGASSIZ
I'll do the same. Thanks.

A beat

JAMES AGASSIZ (CONT'D)
I hope you don't mind me joining
you for dinner.

As Susan places her napkin in her lap, she steals a look to her left toward Bill, who grins and shrugs as if to say, "Don't look at me. You are the one who doesn't have time for boys right now."

SUSAN COHEN
(Looking back at James)
No, I don't mind at all. You have
no idea.

Without looking at her new-found friend Bill, Susan gently elbows him. He nearly spills his coffee as a result but pretends that it is his own doing.

JAMES AGASSIZ
(Extending his right hand to Susan)
James Agassiz from LA. Sorry to
intrude on you...well not really...
but it seems if you don't take a
risk from time to time you will
live to regret it.

SUSAN COHEN
(coily and mildly flirtatious)
I'm Susan. Am I a risk?

JAMES AGASSIZ
Yes, as a matter of fact you are.
It's risky sitting down next to a
very pretty girl hoping to charm
her. But maybe the risk is over.

A puzzled look comes over Susan's face.

JAMES AGASSIZ (CONT'D)

There is already one person who
thinks we're married.

Forgetting about the Flight Attendant's question Susan reacts.

SUSAN COHEN

What?!

JAMES AGASSIZ

The flight attendant...remember?

Blushing again Susan elbows the innocently smiling Bill who can overhear everything.

SUSAN COHEN

(rolling her eyes)
Oh, that's right.

Susan looks down at her food to take a bite and to hide both her embarrassment and her undeniable interest in James.

James begins to cut and eat his food.

JAMES AGASSIZ

I couldn't help overhearing earlier
that you are going to work in a
kibbutz.

(flirting)

I suppose it must be fate, but I am
going to do the same thing. What
are the odds of us sitting so close
together on the same plane, both of
us with plans to work in a kibbutz.
Clearly we were meant to meet.

Susan is very attracted to James and loves his flirtatious banter. So she enters into the game herself, verbally keeping him at arm's length so he'll try even harder.

SUSAN COHEN

(coily)
The odds are about zero as near as
I can tell. There are many
kibbutzes in Israel. So I doubt we
will be at the same one, assuming
you aren't just making this up in
the first place. For all I know,
you just fly back and forth across
the ocean trying to pick up girls.

JAMES AGASSIZ
 (in mock surprise)
 I'm shocked and embarrassed to say
 that you have found me out!

A beat

JAMES AGASSIZ (CONT'D)
 But truthfully, this is my first
 attempt. So I'm hopeful you will
 have dinner with me again when we
 land.

SUSAN COHEN
 (confused)
 Again?

WE SEE James pointing to their dinner trays in explanation.

A blushing Susan shakes her head back and forth in
 embarrassment for having missed his point, and in a bemused
 and weak rejection of the idea of having dinner with James.
 She is clearly attracted to him and he knows it.

As she shakes her head she sees Bill out of the corner of her
 eye. Bill is grinning from ear to ear as he takes a bite of
 dinner roll. Susan elbows him again, as Bill laughs,
 pretending to choke on his roll.

Susan turns to Bill with a mock look of exasperation.

SUSAN COHEN (CONT'D)
 (Smiling and Whispering)
 Would you stop, Bill! All I said
 was that there has to be more to
 life than....

--Jump to a C.U. Of James Agassiz's face.

A subtle and sinister look is on the face of James Agassiz as
 out of the corner of his eye he watches Susan and Bill
 quietly chat.

CUT TO:

EXT. MEGIDDO ARCHEOLOGICAL DIG - ONE MONTH LATER - DAY

SUSAN COHEN
 Grams, it turned out that James was
 coming to the same kibbutz! I
 couldn't believe it. A few days
 after I arrived James showed up
 KIBBUTZ TIBERIAS.
 (MORE)

SUSAN COHEN (CONT'D)

He was as shocked as I was! I'm just getting to know him, but what a guy Grams, what a guy.

MIKA COHEN

(laughing with feigned mocking tone)
Susan, Susan! What happened to my world-changing granddaughter? It looks like your world is changing instead!

SUSAN COHEN

(laughing)
Grams!! I'm still going to change the world! It's just that I may have help now! Come on! Let's catch up with our tour group before you have me married off!

Susan and Mika continue walking, more quickly now to rejoin their group. WE SEE them walking away further into the archaeological dig.

CUT TO:

INT. OFFICE IN AN IRANIAN GOV'T BUILDING IN TEHRAN - NIGHT

WE SEE two uniformed Iranian officers, seated on opposite sides of a desk, each with a small glass of whisky in their hands. HANDLER'S BOSS is behind the desk.

HANDLER'S BOSS

(finishing a sip of whisky)
When he has done his job poisoning the Sea of Galilee, kill him. But make it look like suicide, as though he had a conscience regarding the people whose deaths he will cause. We want no trails leading back to us.

HANDLER

(sipping his drink)
I had already planned to do so. Stupid American pawns. Growing up in an American Mosque that trains you to be a terrorist makes you useful, but it also makes you expendable. They are true believers...the fools.

(MORE)

HANDLER (CONT'D)

We don't do what we do because we are true believers. We do what we do because if we don't we'll be shot.

HANDLER'S BOSS

(laughing cynically)

Here we are hypocritically enjoying a forbidden drink, forbidden by the true believers.

A beat

HANDLER'S BOSS (CONT'D)

But for us who rule, nothing is forbidden and it is only hypocrisy if you are a true believer...which we aren't. (laughs)

One thing I do believe is that this American, while useful, is a fool. He thinks this will all be like one of his video games. It doesn't work that way when you kill real people.

There is a knock at the office door. HANDLER gives his drink to HANDLER'S BOSS who hastily exits with the drinks through a side door.

HANDLER slips behind the desk and sits down.

HANDLER

Come in.

JAMES AGASSIZ comes in and HANDLER waves for him to take a seat across the desk from him.

JAMES AGASSIZ

I think I found the perfect cover for my work at the kibbutz. No one will have any idea that I'm not legit.

HANDLER

Legit? What is this "legit?"

JAMES AGASSIZ

Sorry. It means "for real." No one at the kibbutz will have any idea that I'm up to something. I met this girl on the plane.

(MORE)

JAMES AGASSIZ (CONT'D)
Praise Allah, I was sitting right behind her and overheard her say she was going to work at a kibbutz.

It turned out that she was coming to the same one we selected, KIBBUTZ TIBERIAS. As God would have it, there was an empty seat right next to her. I moved up and spent time flirting with her to gain her confidence.

At the comment about flirting the Handler raises his eyebrows.

HANDLER
James, may I remind you that you are not to consort with women, and particularly Jewish women.

James places his .mp3 player on the desk.

JAMES AGASSIZ
No need to remind me. I know that. I'm not consorting. I'm using her to fulfill my mission. Finding a way to sabotage the water supply of the Sea of Galilee will not be easy. The pumping station is constantly under lock and key.

But with our relationship as a cover I can move about freely, two people just out enjoying the day.

There's more. I have a recording of her conversation with the passenger next to her. It turns out that her father is in US Army Special Operations. So it looks like we have a two-fer.

HANDLER
Two-fer?

JAMES AGASSIZ
Sorry, two-for-one. Number one, I have a cover and number two, because of her father perhaps we can learn something about what the American military is up to.

There is some blather in the recording about her grandfather.

(MORE)

JAMES AGASSIZ (CONT'D)
 He sounds like a kook who studies
 conspiracies and ancient prophecy
 all the time. But the information
 we can glean about what her Dad
 does is the extra plum.

HANDLER
 (exasperated)
 Plum? What is this extra plum?
 Your American upbringing has
 corrupted your language!

JAMES AGASSIZ
 (flippantly apologetic)
 Plum, a fruit, an extra piece of
 fruit, a freebie

The Handler puts his palms up and scowls at his lack of
 understanding of the word "freebie"

JAMES AGASSIZ (CONT'D)
 Free, you know, an extra, an
 additional piece of information at
 no extra cost.

A look of exasperated understanding comes over the face of
 the Handler.

JAMES AGASSIZ (CONT'D)
 I've arranged to have a trace put
 on her emails. We'll see if
 anything comes up regarding her
 Dad's operations.

HANDLER
 Good start James. Keep us posted
 on what you find out about the
 pumping station and water supply.
 Route a copy of those emails to my
 office too.
 (sarcastically)
 And try not to communicate in words
 used by infidels please.

James nods in compliance as he gets up to leave, a passive-
 aggressive look on his face with his back now to Handler.

JAMES AGASSIZ
 (Muttering to himself)
 Will do, doofus.

HANDLER
 What is this "doofus" word?!

--Jump to C.U. of James' face.

James eyes widen in minor fear as he realizes he has been overheard.

James turns to face Handler. We see the Handler from over James' right shoulder.

JAMES AGASSIZ

(nervous) Doofus? Doofus? Ah,
that is a term of respect that we
use in LA.

HANDLER

Ah, ok. Thank you. That is what I
like about your visits James.
Always respectful. Goodbye.

James turns his back to Handler and heads for the office door. WE SEE Handler behind him, his eyes narrowing, revealing Handler's disbelief about James' definition of doofus.

James, not seeing this, exhales in a sigh of relief as he moves toward the door.

The door closes. Handler's eyes squint in further distrust of James. He picks up the phone to make call.

HANDLER (CONT'D)

AMJAD, I need you to look up an
English word for me. Doofus.

(pause)

No, I'm not calling you a name.
Yes, Doofus.

(pause)

No, I said I'm not calling you a
name and no I don't know what it
means, that's why I want you to
look it up! Doofus, yes, Doofus
That's right!

(pause)

It means what?

(Pause)

Handler slams down the phone, a scowl on his face.

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE - LANGLEY, VA - DAY

C.U. of television in the upper right corner of the office near the ceiling. On the screen is a clip of Iranian President Ahmadinejad speaking at a podium. In the foreground is a reporter commenting.

COMMENTATOR

In a striking turn-around, Iranian President Ahmadinejad is now talking about peace with Israel, the very nation he threatened to wipe off the face of the earth just a few months ago.

You may recall his infamous line that he would destroy Israel and the name of Israel would be remembered no more.

Perhaps this is the genuine chance for peace in the Middle East that the world has been looking for, for so long....(commentary fades)

--Our perspective pulls back to a view of Edward Cohen's office.

Edward Cohen is looking through papers at his desk when out through the glass of his office window WE SEE an attractive female African-American aide named LORETTA dressed in Army fatigues approach his office and knock at the door.

EDWARD COHEN

Come in!

Granted entrance by Edward she comes into the office with a report in hand.

LORETTA

Sir, we just got word that the security alert has been raised again about Iran regarding Israel. We are picking up new traffic from Tehran that something is afoot.

EDWARD COHEN

When is something not afoot in Iran? We can't ignore anything, that's the mantra, but things have been quiet for a long time.

LORETTA

This traffic seems different sir.
And odd. It's about water trucks.
We think water trucks must be a
code name for something else.

EDWARD COHEN

It's not likely that something is
going on in the first place, but it
particularly not likely to involve
water trucks. Israel's water is
delivered through highly-guarded
pipelines coming out of a pumping
station at the Sea of Galilee and
from springs in that area. So
there are no trucks involved.

With peace talks making progress
between Iran and Israel, there is a
real chance that some of the Arab
nations will join the Persians at
the table and make this whole
Middle East problem go away.

Peace in the Middle East has a real
chance for the first time in our
lifetimes. The fly in the ointment
is the radicals that want Israel
blown off the face of the earth no
matter what anyone says.

Ok Loretta, keep your ears open.
Thanks.

As WE SEE Loretta turn to leave, Edward picks up his phone to
call a CIA email surveillance tech team member.

EDWARD COHEN (CONT'D)

Marvin, this is Ed. I need you to
intercept someone's email overseas
and route copies to my inbox.

MARVIN THE TECH GUY

Ok, no problem. As long as it's
not stateside or an American
citizen, you are good to go. Who
is it?

EDWARD COHEN

Susan Cohen. She is working in a
Kibbutz in Israel. Kibbutz
Tiberias.

MARVIN THE TECH GUY

(humorously suspicious)
Ed, you aren't the only spook in the building you know. I have some deductive powers of my own, despite what you think of us geeks.

Let me see...the name Cohen in Israel is like Smith in Chicago, but I'm highly suspicious that this may be a certain Susan Cohen well-known to you.

EDWARD COHEN

(smiling)
I can neither confirm or deny your insinuation geek-man. If I told you I'd have to...

MARVIN THE TECH GUY

(cutting him off, a smile in his voice)
I know, I know, you'd have to kill me. Man, is that an old warn out line.

A beat

MARVIN THE TECH GUY (CONT'D)

The scary part here is that we mean it. Ok, I'll get right on it, but you know, you owe me big....

EDWARD COHEN

(cutting him off, a smile in his voice)
Ya, ya, ya, I know. I owe you big time. Man is that an old warn out line.

A beat

EDWARD COHEN (CONT'D)

The scary part, Marvin, is that you mean it! Goodbye!

Edward leans back in his chair, putting his hands behind his head and mutters to himself with satisfaction.

EDWARD COHEN (CONT'D)
 If she won't communicate with me
 directly, I can at least keep my
 eye on her.

CUT TO:

INT. ABRAHAM COHEN'S STUDY - EVENING

WE SEE Abraham Cohen at his desk from behind. A desk lamp is on.

--Jump to Abraham's POV.

An unopened document is before him, the cover sheet of which reads,

"False Peace Treaty - Iranian Conspiracy Confirmed"

Psalm 83:1-8

by Abraham Cohen.

Still from Abraham's POV WE SEE Abraham setting the document aside, pull his computer keyboard open and begin to type an email to Susan. On the computer screen we read:

"Dear Susan,

I hope you received the Mezuzah I sent and that it will grace the doorpost of your house.

SUSAN COHEN (V.O.) (O.S)
 As you know, each Mezuzah contains
 a special message from God...

FADE TO:

INT. SUSAN'S KIBBUTZ TIBERIAS APARTMENT - EARLY MORNING

Susan is sitting at her desk over early morning coffee. She isn't wearing make-up and her hair is a mess from having just woken up. The Mezuzah is on the desk next to her keyboard.

SUSAN COHEN

(Yawning)

This Mezuzah contains that same message, "Hear oh Israel, the Lord our God is one Lord and you shall love the Lord your God with all your heart, and with all your soul and with all your might..."

Susan continues to read, now silently, coming to the last line of Deuteronomy 6:4-9 from which the passage in the Mezuzah comes.

SUSAN COHEN (CONT'D)

And you shall write them on the doorposts of your house and on your gates."

(To herself with a smile)

Ah, Gramps, what a nice thing to do. Thanks for the reminder. I'll put it on my door post right now.

Susan reaches for her right lower desk drawer.

CUT TO:

EXT. GROUNDS OF KIBBUTZ TIBERIAS - EARLY MORNING - ESTABLISHING

WE SEE James Agassiz walking across the grounds heading for Susan's apartment. Groves of fruit trees are in the background. WE HEAR the sounds of morning birds and voices of people. There are already members of the kibbutz out working in the groves and gardens.

Produce trucks of oranges and small wagons filled with dates are in view.

In the background WE SEE workers wearing respirator masks and arm-length, green colored, protective plastic gloves, opening bags marked "HERBICIDE - POISON" and pouring them into a large tanker sprayer machine which is being pulled by a tractor.

CUT TO:

INT. SUSAN'S KIBBUTZ APARTMENT - SAME

WE SEE into Susan's right lower desk drawer. It is a messy "junk drawer" with miscellaneous items stored in it. Scrounging through the junk, Susan pulls out a small wooden-handled hammer and two small nails.

Getting up from her desk, she turns and walks toward the front door of her small one-room apartment.

Opening the door, she is startled to find James standing just outside the door as if he was about to knock. In fright, Susan screams and draws back the hammer as if to strike James in the face in self-defense.

James steps back suddenly, eyes wide, and raises his hands, palms toward Susan, to protect himself from the anticipated hammer blows.

JAMES AGASSIZ
Whoa!! Whoa!!

Screaming in fright, Susan makes mock swings of the hammer at James' face.

SUSAN COHEN
Aaaah!!! Aaaah!!!

James hands are still out in protection.

JAMES AGASSIZ
(laughing)
It's just me! It's just me!

Susan grabs her head in dismay with both hands, forgetting the hammer is in her right hand, the handle of which whacks her on the side of the head.

Then looking down at her disheveled T-shirt and PJ bottoms, she screams again, this time because she has no make-up on and is a "mess" with her potential boyfriend standing unexpectedly at her door.

SUSAN COHEN
(screaming)
Aaaah!! Aaaah!!

James's hands, which have been lowered, now come up in self-defense as he is once more startled by Susan, afraid that she is going to swing her hammer at him again.

In an attempt to cover her appearance and embarrassment, Susan crosses her right hand, which is still holding the hammer, to her left shoulder and her left arm over the right, placing her palm to her right cheek.

SUSAN COHEN (CONT'D)
(stomping her right foot twice,
embarrassed)
Oh my gosh James! You scared the
daylights out of me!
(MORE)

SUSAN COHEN (CONT'D)

What are you doing here this early
in the morning?!

JAMES AGASSIZ

(chuckling)

I'm sorry! I'm so sorry!

James reaches out both arms to give his new friend a hug. Susan reluctantly accepts, hammer in hand, arms still crossed, not wanting to uncover herself.

WE SEE over James' shoulder, that Susan is smiling as if to say, "Being scared isn't so bad if things end up this way."

But then she runs her tongue over her teeth in a weak attempt to clean the early morning residue from them. Still in James' arms and sensing her own bad breath, she grimaces and rolls her eyes, stepping back from James to create some distance between them.

Arms still crossed, she holds her left hand to her mouth in an attempt to conceal the morning coffee breath emanating from it.

JAMES AGASSIZ (CONT'D)

I'm sorry I scared you Susan. I just stopped over to see if you wanted to take a ride today over to Lake Kinneret.

SUSAN COHEN

(L. hand still covering her mouth)
Lake Kinneret?

(talking between her fingers)

Where is that? I've never heard of it.

JAMES AGASSIZ

The Sea of Galilee. Kinneret is another name for it.

Seeing Susan talking through her fingers seems odd to James.

JAMES AGASSIZ (CONT'D)

Are you all right?

He points to her hand covered mouth.

Blushing and trying to bluff her way out of her bad breath predicament, Susan's hand drops away from her face.

SUSAN COHEN

(Lying to cover her embarrassment)
 Sure, oh ya, I'm fine. It is just
 that I'm amazed I guess.
 (changing the subject to James)
 James, you amaze me. You've only
 been here a short time and you know
 more about Israel than I do and
 you're not even Jewish!

Susan's hand quickly returns to cover her mouth in an attempt to create the appearance of continued amazement. She is hopeful that James doesn't realize what she is doing.

JAMES AGASSIZ

Well, I did some studying about
 Israel before I came....

Susan realizes, to her chagrin, that he is about to launch into a detailed explanation of his studies, an explanation she is not prepared to enjoy in her unkempt and aromatic state.

Arms still crossed, Susan holds up her left index finger and turns her head to the left so her breath won't go directly at James. With her mouth now pointing away from James and looking out of the right corner of her eyes, she cuts off James in mid-sentence.

SUSAN COHEN

James, could you hold that thought
 for just a minute? I'd love to
 hear more about that. Really I
 would. And I'd love to go to the
 lake, or the sea, or whatever you
 want to call it.

Reaching out at arm's length to keep her breath away from James, she hands him the Mezuzah and the hammer and nails.

SUSAN COHEN (CONT'D)

But could you do me a favor? I was
 just about to put this Mezuzah from
 my Grandfather on my door post.
 I'll explain about that later. It
 goes right here. Could you put
 these two little nails in it and
 fasten it to the doorpost for me?

While you are doing that I'll get
 cleaned up and we'll be on our way.

CUT TO:

INT. SUSAN'S KIBBUTZ APARTMENT - SAME

WE SEE from the interior of the apartment, Susan closing the door as she backs into her apartment. As the door closes WE SEE Susan turn into the apartment.

She is shaking her head back and forth with a "how did this happen to me?" look on her face as she heads toward the shower. Holding her hand to her mouth to check her breath, she makes a face as she does and shakes her head back and forth.

CUT TO:

EXT. SUSAN'S KIBBUTZ APARTMENT - SAME

WE SEE James laughing as he reaches up to the doorpost to begin nailing the Mezuzah to the door.

As he begins to nail, his face loses its smile, a calculated look taking its place.

CUT TO:

EXT. SHORELINE OF THE SEA OF GALILEE - SAME DAY - ESTABLISHING

WE SEE from an aerial view, the beauty of the northern shore of the Sea of Galilee and the surrounding Golan Heights. Fishing boats are out on the water pulling up nets. Sea gulls are flying in the gentle breeze.

CUT TO:

WE SEE James and Susan walking along the shore, water to their right, inland to their left, paper cups of coffee in their hands. In the left background close to shore WE SEE a building marked TIBERIAS WATER PUMPING STATION.

JAMES AGASSIZ

The Sea of Galilee is the largest water supply for Israel, did you know that? Thirty percent of the drinking water for the entire country comes from this body of water.

Imagine back home in the States, having one big well for the entire east coast. That's what this lake is like.

James continues to speak, this time more to himself, as though he has forgotten that Susan is with him. He is seeing in his mind's eye the strategic value of the mission he is on to sabotage Israel's water supply.

JAMES AGASSIZ (CONT'D)

A huge portion of the rest of the water is used for irrigation drawn from the Jordan river that flows out of the lake.

(quietly thoughtful)

Without the water in this lake, Israel couldn't feed its people and couldn't provide enough water to drink.

James stops walking as he looks out across the water, lost in thought.

SUSAN COHEN

James...James. James!

James comes back to an awareness that Susan is speaking to him.

JAMES AGASSIZ

I'm sorry! What were you saying?

SUSAN COHEN

I wasn't saying anything. It just looked like you got lost there for a moment. You really love this country, don't you?

JAMES AGASSIZ

(Lying)

Yes, of course I do. It's a wonderful place. And what we're doing at the kibbutz is important for the future of the country, making it prosper in wise use of the land.

WE SEE James and Susan begin walking again, James looking around, particularly to his left at the Tiberias Water Pumping Station, but then again out to his right to the beauty of Lake Kinneret. James' eyes meet Susan's. They smile.

--Jump to C.U. of James' face

WE SEE on James' face the first inklings of internal conflict about what he is doing and why he is in Israel.

Though he has been in Israel only 6 weeks, he has seen first-hand a different picture of the people than the one he has been taught all his life. These people don't seem like the enemy.

He is finding himself genuinely attracted to Susan. That wasn't supposed to happen, but it is beginning.

JAMES AGASSIZ (CONT'D)
(wistful confusion in his voice)
Susan, did you ever wonder whether what you believed about life and about God was true? I mean really true and not just a matter of believing?

WE SEE James looking around at the panoramic beauty as they walk along the shore. Turning again to look at Susan, he smiles again, much to his own surprise, a genuinely caring smile.

JAMES AGASSIZ (CONT'D)
Getting to know you and your passion for life and for God...

James' voice trails off as he begins to choke up, but controls himself.

Susan reaches out and puts her left arm in James' right arm as though they have been friends for a long time. Taken off guard a bit but liking it, James reciprocates by reaching across his body to place his left hand over hers.

Then looking away, James purses his lips, sighs and shakes his head back and forth in short movements trying to rid himself of the conflicting thoughts are running through his mind.

JAMES AGASSIZ (CONT'D)
It's all so confusing.

Susan smiles thinking the confusion is about him falling in love with her but not wanting to admit it. She's only half right.

CUT TO:

INT. IRANIAN MILITARY CONSTRUCTION FACILITY - DAY

WE HEAR the loud noise and WE SEE the busy activity of tanker trucks being fabricated and assembled. On the cabs of the trucks are words written in Cyrillic letters.

There are sparks flying from welding and the metal grinders being used by construction and assembly workers.

WE SEE the cross-section of an unfinished tanker truck. It shows a double lining being built into the tank. There is a one-foot-wide space between the linings.

WE SEE James's HANDLER walking through the organized chaos talking to a FOREMAN on the project. Then WE HEAR the conversation.

HANDLER

(loudly, over the background noise)
How is the preparation coming?
Will you be ready on time?

FOREMAN

We are a little behind, but we will be ready.

HANDLER

You had better be. Everything is depending on what you are doing here. Have you measured the distance between the tanker linings to be sure that the distance is right?

FOREMAN

(defensively)

Yes, we have measured! We are not imbeciles. We know what we are doing. By the way, what are we doing? Tankers don't need double linings. What is the purpose for the second lining?

HANDLER

(in a sinister tone)

I can't tell you. If I told you, I would have to kill you.

Handler smiles a sickening and evil smile, indicating that he isn't kidding. Foreman's eyes widen slightly as he realizes he has asked a question he shouldn't have asked. He backtracks from his question.

FOREMAN

(mildly frightened)

No problem. I was just curious.

HANDLER

Curiosity is not always a good thing. Now keep me informed of your progress. I have those who I report to also.

Handler turns and walks away from Foreman.

HANDLER (CONT'D)

(muttering)

Imbecile.

(Pause)

(cynical chuckle)

Doofus.

Handler remembers James' lying definition of the word doofus. His face falls.

HANDLER (CONT'D)

(still muttering)

Doofus indeed.

--Jump to C.U. Of FOREMAN watching Handler.

--Jump to Foreman's POV

Foreman watches as Handler walks away. Turning his head away from Handler, he looks at an unfinished tanker. A question comes over his face that says, "What are these tankers really for?"

CUT TO:

EXT. SHORELINE OF THE SEA OF GALILEE - NIGHT

WE HEAR evening bugs making their normal noises, breaking the silence. As we scan from left to right WE SEE the TIBERIAS WATER PUMPING STATION come into view. The left side of the building and the front of the building facing the Sea of Galilee are in view, dimly lit by a weak yard light.

Barely visible next to the left side of the building WE SEE a man dressed in black with a black hood covering his face.

He comes more fully into view as he moves along the side of the building toward us, staying close to the building wall as he does so.

--Jump to C.U. of the man dressed in black.

WE SEE the man pull off his hood, revealing his identity as James Agassiz. James' eyes look back and forth, scanning for security guards or others who might be watching.

With the left side of the building and the front still in view WE SEE James approach the locked side-door of the Water Pumping Station.

James pulls lock-picking utensils from his back pocket and slowly begins to pick the lock, looking back over his shoulder as he does so.

In the shadows of the night WE SEE coming from right to left across the front of the building and out of James' view, a shepherd walking behind a small group of 3 or 4 goats. James doesn't hear them coming until it is too late to hide.

The noise of one of the goat's feet hits a rock right at the corner of the front of the building. James snaps his head up in shock and fear to see what made the noise. Too late he discovers the shepherd coming around the corner.

Their eyes meet, each one's eyes equally widening in startled fear. The shepherd realizes that coming on a man dressed in black in the middle of the night is not a good thing and begins to run away into the darkness, screen right. The bleatings of his frightened goats break the stillness.

WE SEE James sprinting, following the shepherd into the darkness out of view.

WE HEAR the sound of two bodies landing on the ground with a thud and a groan, a sound that is followed by the sounds of a man being choked to death. WE HEAR the splash of a body being dumped into the Sea of Galilee.

A pause. We aren't sure who has been killed.

Then out of the darkness WE SEE James running, breathlessly returning to the Water Pumping Station. Out of breath, he leans up against the side of the building in shock and fear.

Though trained for this mission, it is his first. Talking about killing infidels always sounded bold and brave, but now it only feels wrong.

WE SEE James bend over as nausea overcomes him. He wretches.

Gathering himself he straightens up again, wiping his mouth as he does. Leaning his head and shoulder against the side of the building, James begins to pray.

JAMES AGASSIZ
(breathlessly sorrowful)
Allah, I apologize for my weakness.
Killing an infidel should not
bother me, but it does.
(MORE)

JAMES AGASSIZ (CONT'D)

That shepherd was just out taking care of his sheep. He meant no harm to anyone.

Allah, I am so confused. The people I have met are not like what I have been told. They too mean no harm to anyone.

And Susan, Allah, Susan. I am beginning to fall in love with her. God help me but I am. I don't know what to do. I know that it is wrong.

I don't know if I am cut out for this. I thought I was, but I'm not so sure now.

Tears quietly run down James' as James leans his head against the wall to steady himself. After a moment WE SEE him slowly resume picking the lock on the door of the Water Pumping Station.

In the background, in the darkness along side the building, we see another figure, a man dressed in black with a hood, just like the clothing James is wearing. He is observing James but avoiding being detected.

CUT TO:

INT. OUTSIDE EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - DAY

WE SEE Edward Cohen coming out of his office, walking through a maze of office desks and cubicles, until he reaches Loretta's.

Loretta is engaged in a conversation with a male CIA office person who is looking over her right shoulder pointing to a document as they examine details of a project they are working on. The conversation and posture are all business, but Edward, coming up from behind them, takes the opportunity to tease Loretta.

EDWARD COHEN

Loretta, I'm surprised that you have dumped me already for some one so young.

LORETTA

(turning, but not hearing)
Excuse me sir? I missed that.

EDWARD COHEN

I said I'm surprised that after our dinner date last night you are making plans to build a house with this guy. Those are house plans you are looking at aren't they?

Loretta blushes slightly, but realizes immediately her boss's sense of humor is directed at CARL, the man looking over her shoulder.

LORETTA

(blushing, but controlled)
Yes they are as a matter of fact sir. We hope to start working on it very soon, don't we CARL?

Loretta reaches out and touches Carl's hand.

Carl, who is married, gets flustered. He is a serious geek, coke-bottle glasses and all. He quickly and awkwardly pulls back his hand, startled and stepping back from the desk he nearly falls backward over a waste basket.

CARL

(stuttering and stammering) I'm a happ-happ-happily married m-m-m-man, you know that, sir. We, were just having, I mean, we were just talking, well...

LORETTA

(In mock hurt)
Carl, you mean we aren't going to be building a house together? Are you just going to throw me under the bus that way and walk away?

Carl immediately realizes that he is being toyed with by both of them and begins to defend himself.

CARL

(awkwardly laughing)
I g-g-g-get it, I get it. I am a s-s-s-spook too you know. I can figure things out!

EDWARD COHEN

Yes you can Carl, and what should you be figuring out right about now?

Carl eyeballs both Edward and Loretta back and forth.

CARL

(sheepishly) Th-th-th-that I should be going back to my office because the two of you have secret things to talk about.

EDWARD COHEN

Bingo! Nicely done Carl, nicely done.

Carl turns to go, papers in hand held closely to his chest, muttering to himself.

Edward turns to Loretta but points discreetly toward Carl as he walks away.

EDWARD COHEN (CONT'D)

That young man right there Loretta, is why they call CIA people "Spooks!"

Out of courtesy, Loretta chuckles at the old line just delivered by her boss.

LORETTA

(quietly)
Boss, if I might say so, you aren't the hard-case people make you out to be. You are actually a lot of fun.

EDWARD COHEN

(grinning)
Don't tell anyone that Loretta or I'll have you court-martialed! I don't want anyone to know!

A beat, as Edward hears his own words echo in his head.

EDWARD COHEN (CONT'D)

(to himself)
I wish Susan knew.

LORETTA

What was that sir?

EDWARD COHEN

(realizing he is on dangerous emotional ground)
Nothing...nothing
(abruptly changing the subject)
Loretta, anything new on the Tehran rumblings you mentioned the other day?

LORETTA

Yes, I believe there was something.
Let me pull the latest report up
for you.

Loretta hits a few keys on her computer and a report is loaded up. She points to the computer screen.

LORETTA (CONT'D)

Yup, I thought there was something new. It's right here. Do you remember the other day when I said we were intercepting communications that referred to water tankers?

EDWARD COHEN

Ya, what about'em? You thought that water tankers were probably code words for something else.

LORETTA

Turns out that that may not be the case sir. See this building right here? Let me pull that up for you in a larger image.

EDWARD COHEN

I'm old, but I can still see!

LORETTA

(smiling) No that's not it, I want to show you what our satellite picked up outside this building in Tehran.

Black and white streaming video from a satellite feed comes up on a big screen next to the computer monitor on Loretta's desk. It shows partially-fabricated tanker trucks being driven out of a fabrication plant. On the CAB of the truck are words written in Cyrillic letters.

LORETTA (CONT'D)

The side of the truck cab says
Tehran Water District #1.

Edward stares at the video for a moment trying to figure out what it means.

EDWARD COHEN

Ok, so they are making water tankers? They live in a desert. That doesn't seem odd I suppose.

LORETTA

No, but look a little closer at
what we found.

Loretta zooms the video to a larger size and freezes on a
close-up frame.

--Jump to C.U. of a partially fabricated water tanker,
showing the double lining.

LORETTA (CONT'D)

Right there sir. Do you see that?

From Loretta's POV, WE SEE her hand in the frame, pointing to
the double lining in the tank.

EDWARD COHEN

Ya, so? What does that mean?

LORETTA

Sir, my Dad was an ironworker. He
worked making tanks and structural
steel for a living. He used to
take me down to the shop on
Saturday's to show me what he was
working on.

Edward widens his eyes and shakes his head in little
movements that say, "Get to the point here."

LORETTA (CONT'D)

What I'm telling you sir, is that
I've never seen a tank with a
double lining like that. There is
no purpose for them. Even tanks
carrying pressurized propane gas
don't have them. So you certainly
don't need a double lining when you
are talking about a water tank.

I think there is something up with
these water tanks.

EDWARD COHEN

Like what?

LORETTA

I have no idea sir, but what if you
needed a space to put something in;
a space that no one would imagine
existed? How much better to have
it built into brand new trucks.

EDWARD COHEN

You think drugs? That doesn't make sense. Drugs are forbidden in their culture. It's too small a space for weapons.

LORETTA

What if it's not weapons, plural. What if it is A weapon?

EDWARD COHEN

I'm sorry for being so dense here Loretta, but what kind of weapon would be round like that? You lost me.

LORETTA

There is no weapon that is round like that. But what if that space there was filled with explosives?

A look of realization sweeps over Edward's face. He realizes that Loretta is on to something, but what?

EDWARD COHEN

(briskly and with an official tone)
Loretta, I want 24-hour satellite surveillance on that plant. And give me drone coverage during daylight hours.

I think you are on to something, but it doesn't add up. Iran doesn't export trucks of any kind, so what good would it be to have water tankers lined with explosives?

Keep me posted.

Scratching his head, he turns away from her desk to head back to his office, muttering to himself about water tankers. WE SEE his head above the cubicles as he walks along toward his office.

--Jump to C.U. of a stack of news reports on Loretta's desk, the headline of one of which reads:

Israeli Shepherd's body found murdered near Tiberias Water Pumping Station.

--Jump to view of Edward just entering his office as the phone rings.

Sliding around his desk he sits down and answers. It's Marvin, the tech guy who is tracking emails for Edward.

MARVIN THE TECH GUY
(cheerfully bantering)
Mr. Cohen, mission accomplished.

EDWARD COHEN
What is that mission, Marvin,
driving me crazy?

MARVIN THE TECH GUY
Yes, among other things. No, what
I'm talking about is the email
captures you mentioned the other
day.

If you look in your email inbox
right this minute, you will see a
specially-marked folder with Susan
Cohen's name on it. And not just
any Susan Cohen, a particular Susan
Cohen whom you have never met
personally, I'm sure.

EDWARD COHEN
Perfect Marvin. You are the best.
You are also obnoxious.

MARVIN THE TECH GUY
(humorously harassing in tone)
I do what I can sir.
(Teasing)
And IF YOU NEED HELP finding your
email program, I can send one of
our interns down. IF YOU NEED HELP
turning on your computer we can
take care of that too. IF YOU NEED
HELP...

EDWARD COHEN
Marvin, if you keep going, you are
the one who is going to need help.

I may just have to tell you some
classified secrets...

MARVIN THE TECH GUY
(cutting him off)
"so you can kill me." That's cold
man...but I get your point.
Goodbye. Call me if you need help.

EDWARD COHEN

Marvin!

Marvin clicks off the call. Edward laughs and pulls up the email folder marked "Susan Cohen" and begins to sort through it.

CUT TO:

EXT. KIBBUTZ TIBERIAS - DAY

Susan and James are working side-by-side in an orange grove alongside other kibbutz workers. They are pruning the trees and tying up limbs that have drooped too low to the ground.

SUSAN COHEN

James, tell me about your family.
I've known you now for 6 weeks and
you haven't mentioned them much.

JAMES AGASSIZ

There isn't much to tell really.
We are just a normal American
family I guess, if families from
California can be considered
normal.

SUSAN COHEN

(flirting)

So you aren't related to the famous
Israeli businessman Shai Agassi?

JAMES AGASSIZ

(Flirting right back)

No, but I am a shy person, as you
know.

Susan gives a James a "ya right" look out of the upper corners of her eyes.

JAMES AGASSIZ (CONT'D)

Who is Shai Agassiz?

SUSAN COHEN

(flirting)

It's too bad you aren't related to
him. He is the younger and smarter,
better-looking Donald Trump of
Israel.

JAMES AGASSIZ

How do you spell his name?

SUSAN COHEN

A-G-A-S-S-I

JAMES AGASSIZ

(bragging)

Ah. There's the difference. Our name has a Z on the end. We changed it so we wouldn't be confused with the uglier Agassi's in the family.

(lying)

Actually we are Swiss in background, shirt-tail relatives of the great Swiss zoologist Louis Agassiz of the 1800's. I suppose that is where I got my love of the land and animals.

Enjoying the flirting game as they work, Susan and James continue to prune trees and tie up branches, Susan untying the knots James has tied, allowing his tree limbs to fall to the ground.

Other workers pass by them, teasing them with hand motions to stop chattering and work faster.

SUSAN COHEN

Speaking of animals, would you like to go with me tonight to meet some Bedouins for a camel ride and dinner?

JAMES AGASSIZ

I'd love to Susan, but I can't tonight. I'll be leaving on another trip for a few days. Family business like last time.

Susan is disappointed and lets it show on her face.

SUSAN COHEN

(sadly but coyly)

James, it seems like you have been gone somewhere every week that you have been here. If I didn't know better, I'd think you were sneaking off to see a girlfriend somewhere.

JAMES AGASSIZ

Susan, I can assure you that I'm not seeing another girlfriend.

SUSAN COHEN
 (flirting for all she is worth now)
 "Another" girlfriend? I like the
 sound of that.

Susan approaches James and puts her hands on his arms just above the elbows.

Are you saying that I am your
 girlfriend? It would be nice if
 you would tell me first.

James is completely flustered by her touch, realizing the reality he felt behind his accidental words. Or were they accidental?

JAMES AGASSIZ
 (blushing and stammering) That was
 just a slip of the tongue...

Susan continues to move closer to James.

SUSAN COHEN
 (smiling, she cuts him off, "game
 on" now) Oh, so you don't like me?
 You don't think of me as your
 friend?

JAMES AGASSIZ
 (flustered) No, I think...I
 think...

James tries to raise his hands, but Susan has his arms pinned to his side, so he can only bend his arms at the elbows.

SUSAN COHEN
 (Flirting and adding to his misery)
 No? No is it? You don't think,
 you don't think what?

As she speaks, Susan slides her hands up to his shoulders, much to James' delight on the one hand, but causing him to be further flustered on the other.

JAMES AGASSIZ
 No, I mean, yes, I do think of you
 as my friend. You are a girl who
 is my friend.

SUSAN COHEN
 (trapping him)
 So I AM your girlfriend? Do you
 have another girlfriend?

JAMES AGASSIZ
 No, I don't have another
 girlfriend?

James makes a face as if to say, "You tricked me into saying that! That's not what I meant!" Although he did.

SUSAN COHEN
 Good. So I am your girlfriend. I
 like that idea. Just be quiet a
 minute.

Susan places her hands on the sides of James' cheeks and plants a big kiss full on his lips. At first his eyes widen as he struggles with conflicting thoughts about his mission.

And then as she continues to kiss him, he gives in, embraces her and kisses her back hard.

As they come out of their embrace, they are chagrined to look around and see all the other kibbutz workers standing almost like a choir, watching them and smiling. They had been so engaged in their "conversation" they hadn't noticed the other workers watching them and listening in.

Embarrassed and still partially embracing, Susan and James look around, blushing with "I guess you caught us" sheepish grins on their faces, as the kibbutz workers break into applause and laughter.

As they finish their embrace, our eyes move across the crowd of smiling kibbutz workers, coming to rest on a C.U. Of one particular kibbutz worker who is not smiling at all. Unbeknownst to James, he has a BACKUP. The BACKUP has also been observing James and reporting back to Tehran.

CUT TO:

INT. OFFICE IN AN IRANIAN GOV'T BUILDING IN TEHRAN - NIGHT

WE SEE the head and shoulders of the back of the HANDLER as he stands behind his desk facing his bookshelves.

HANDLER
 (shouting in anger)
 You stupid fool!
 Who do you think you are?! Why
 shouldn't we just kill you right
 now for your offenses?

Handler turns to look over his desk. As he does, WE SEE James seated on a chair with two Iranian soldiers standing one on either side of him, each with a hand on his shoulder.

James has a bruise on his face and a cut in his lip from being slapped around by the soldier.

JAMES AGASSIZ

But I...

As James begins to speak, one of the soldiers backhands him hard across the face.

HANDLER

(loudly and angrily)
You will speak when spoken to! And this time not with your smart-mouth American slang.

(pausing)

You were chosen for this mission because of your family and because you have skills with electronics like that listening device you recorded Susan with. Your father would be disappointed in his son. He was willing to leave the country and live with the American pigs in order to establish an identity.

Your mother was an innocent, but we were able to persuade her to join our cause. The underground mosque your father started has become one of our greatest sources of recruits in the west.

And then there is you. Why does killing an infidel bother you?

--Jump to C.U. of James' face, his eyes widening.

HANDLER (CONT'D)

You didn't know I knew that, did you. Do you think you were alone that night? Do you think you are our only asset in the kibbutz or around the Sea of Galilee? You were followed and observed, and you were overheard.

Do you think we aren't tracking your emails too? You tell your parents that you are falling in love with this Susan. They contacted us, but we already knew.

(MORE)

HANDLER (CONT'D)

You dishonor Allah by your actions.
If you dishonor him by failing,
know this: you will have neither
parents nor Susan.

HANDLER reaches into his top right desk drawer, pulling out a several-page document stapled together. He slaps it down on the desk. Pacing for a moment, he ponders what he should say and whether he should say it. Then picking up the document and shaking in James' face, he speaks.

HANDLER (CONT'D)

(manipulatively warm in tone)
I'm going to tell you something
that I probably shouldn't. Our
plan is to annihilate Israel. I
know what it looks like in the
news. It looks like we are moving
toward peace.

(cynically laughing)
Those stupid Israeli fools. They
say "Peace, peace", but there is no
peace. There will never be peace
until they are gone from the face
of the earth.

We plan to sign a peace treaty and
then, when they least expect it,
while we are providing them
humanitarian aid, we will attack.

Do you know why they will need
humanitarian aid and what that
humanitarian aid will be?

WE SEE James nodding his head back and forth.

HANDLER (CONT'D)

Of course you don't. It will be
supplying water to Israel.

Do you know why they will need the
water?

With a look of recognition on his face James begins to see how things fit together. He nods his head up and down slowly.

HANDLER (CONT'D)

Yes, you do know now, don't you?
It is because you are going to
contaminate their water supply.

(MORE)

HANDLER (CONT'D)

It will look like an accident, a contamination from farm chemicals at a kibbutz, they will think.

(cynically)

When that happens, out of the "goodwill between our countries, we will offer to deliver water all over Israel. But we will also be delivering something else. Every water truck will be lined with explosives.

At just the right time there will be explosions all over Israel. At that moment, while they are in disarray, we will attack and destroy them!!

Walking around the desk HANDLER puts his face close to James' face so they are nearly nose to nose.

HANDLER (CONT'D)

(whispering but intense) So, do you see James, how important what you are doing is? We will not let you fail. The death of our enemies will not be left to a weak American who is falling in love with an infidel. Do not stumble again.

With that HANDLER straightens up, turning away from James, then suddenly wheels around and backhands James himself.

CUT TO:

EXT. PUBLIC PARK - LANGLEY, VA - DAY

WE SEE an empty park bench, screen left, alongside a park sidewalk. WE HEAR the sounds of birds. WE SEE joggers running and families walking through the park. Coming into the frame L to R, are two men, Abraham and Edward Cohen. They are talking as they enter view, backs to us moving toward the park bench.

EDWARD COHEN

(quietly, friendly)

Dad, why do you always think about conspiracies? It seems like from the time I was little, you have been researching one conspiracy after another.

(MORE)

EDWARD COHEN (CONT'D)

And this latest one about a false peace treaty between Iran and Israel takes the cake. Iran may be lying to trick Israel into letting its guard down, but it seems like we are making real progress Dad. The world is ready for peace. It can't afford not to be.

ABRAHAM COHEN

(chuckling warmly)
Son, just because you are paranoid, doesn't mean people aren't really after you.

Edward shakes his head back and forth and lets out a brief but loving sigh.

ABRAHAM COHEN (CONT'D)

(warmly)
Eddie this all goes back to when Cain killed Able...

EDWARD COHEN

(gently cutting him off)
Dad! Let's not go to the religious stuff. Ok? I respect your views. I'm Jewish too. But I've never bought into all that you do about the Bible. So let's not go there again.

ABRAHAM COHEN

Eddie, just hear me out about this. I'm getting older and don't have a lot of time left to tell you all the things I want to tell you.

EDWARD COHEN

Dad, you are only 60...

ABRAHAM COHEN

I know, I know. I mean in relative terms. Just bear with me for a moment. (smiling) Pretend that you are my son and you love me!

They both laugh. Clearly they do love each other. Edward puts his hand on his Dad's shoulder as they sit down on the empty park bench.

EDWARD COHEN

Ok Dad, I'm yours. Fire away.

ABRAHAM COHEN

Eddie, from the very beginning God has had a plan for us. Even our names remind us of his plan. I am named after my father.

EDWARD COHEN

(puzzled and smiling)
Dad, Grandpa was named Hershel. Is there something you haven't told me? Have you told Mom about this part of your life?

ABRAHAM COHEN

(gently laughing) No son. I mean Father Abraham from the Bible. I'm named after him.

From the very beginning, Eddie, God has had a plan for us. We have a destiny; a destiny that will not be changed. God has preserved us time and again so we can fulfill this destiny.

The Pharaoh's couldn't destroy us. Nebachadnezer couldn't destroy us. The Inquisition couldn't destroy us. The Holocaust couldn't destroy us. God would not let it happen.

No nation has ever been removed from its land for 2,000 years only to return. It is a sign of our destiny.

God has made us promises that will be fulfilled.

One of those promises from the Torah is that one day we will have all the land promised to Abraham. It will happen. It is ours. There won't be a two state system on our land. There will be one nation. Israel.

EDWARD COHEN

Dad, that is totally unrealistic. The Palestinians aren't going away. And if Israel tried to move them out, World War 3 would happen overnight.

ABRAHAM COHEN

Eddie, World War 3 may well happen, but not because Israel wants to move out the Palestinians. God's promises about Israel and the land will happen, but before they do there will be a plot hatched to destroy Israel.

It's in Psalm 83. *"And they conspire together against your treasured ones, they have said 'Come let us wipe them out as a nation, that the name of Israel be remembered no more, for they have conspired together with one mind."*

(building in intensity and with passion)

Isn't that exactly what President Ahmadinejad of Iran has said Edward? His words are nearly a quote, "Let the name of Israel be remembered no more." James, at the end of the age there is going to be a false peace treaty, a peace treaty designed to fool Israel into letting down its guard. And then an attack will come.

The signs are all around us that we are in that prophetic age.

I wrote the State Department about it again the other day.

EDWARD COHEN

(cutting him off, shaking his head in disbelief)

Dad, Dad, Dad, you don't expect me...and the State Department...to believe that words written three thousand years ago or something, are referring to Ahmadinejad and the peace talks going on now do you?

ABRAHAM COHEN

No Eddie, I don't expect you to.
(a pause)

I don't expect you to, but I wish you would!

Abraham, a wise man, knows not to push his son on things religious, and so, placing his hand on Edward's shoulder gets up from the bench for them to continue their walk.

ABRAHAM COHEN (CONT'D)

(smiling)
Ok, mister CIA man, lets get moving. There may be spies watching us overhearing our crazy talk!

EDWARD COHEN

You are crazier than a loon
Dad...but I love you.

Edward embraces his Dad with a strong Dad-and-Son hug. They continue their walk.

EDWARD COHEN (CONT'D)

Are we still on for breakfast and golf in the morning?

ABRAHAM COHEN

Yup. I'll be in my study bright and early, so come on over whenever you roll out of bed!

EDWARD COHEN

I'll be there before you have the coffee finished you old buzzard!

Laughing at their own banter, they continue down the walk away from us. Our view pulls back and widens to reveal the sinister face of a man of apparent Iranian descent who indeed has been spying on them. With a listening device like the one James Agassiz had in his hands, he has overheard the comments about a false peace treaty and the State Department. He lifts a cell phone to his ear.

SPY

We have a problem.

HANDLER (V.O.)(O.S)

Fix it. But do it so no one knows.

CUT TO:

EXT. THE FRONT DRIVEWAY OF ABRAHAM COHEN'S HOME - EARLY MORNING

From the rear of the car WE SEE a shot of a closed car trunk. The lid suddenly pops open, opened by remote. Inside the trunk are...golf clubs.

As our view moves up and widens WE SEE Edward getting out of the car from the driver's door, shutting the door and heading into the house.

CUT TO:

INT. ABRAHAM COHEN'S STUDY - SAME

We see Edward breezing into the room from the back, a spring in his step as he is ready for breakfast and golf with his Dad.

EDWARD COHEN
Ok Arnie Palmer, Jack Nicklaus is
here to kick your backside!

--Jump to a shot of the back of Abraham Cohen sitting at his desk. Abraham doesn't answer Ed. Ed continues to move toward his uprightly seated father.

EDWARD COHEN (CONT'D)
Dad, are you ready to go?

No answer from Abraham.

--Jump to C.U. of Edward's face.

A look of shocked recognition comes over Edward's face, as his eyes focus on the unmoving shape of his father in seated in the chair.

Moving quickly, in three steps he reaches his father, placing his hand on his father's back, he leans around and looks into his face. Abraham Cohen is dead. It is too late to save him.

Edward's POV: Looking down, Edward sees something in his father's hand. Opening Abraham's hand, he takes a small wooden Mezuzah from it. With a look of love for his father, Edward places the Mezuzah on the desk, near several other Mezuzah's that are laying there.

The emotion of losing his father hits Edward and he immediately embraces Abraham, with us now seeing this from the back again. In his affectionate and mournful embrace, Edward's right hand is on the back of his father's neck.

--Our view zooms to C.U. of a barely visible needle injection site, at the right base of Abraham's neck. Abraham has been murdered, but it has been made to look like a natural death.

Edward continues to embrace his father, weeping.

--Jump to a single drop of blood on the top/back of Abraham's chair.

CUT TO:

EXT. REAR ALLEY OF ABRAHAM COHEN'S HOME - SAME

From the house POV WE SEE a black foreign car parked in the alley. WE SEE a man dressed in black, moving silently and gingerly toward the driver's door, having left Abraham's study in a rush when Edward's car pulled into the driveway. He is carrying a DOCUMENT. Opening the door he gets into the car.

--Jump to the interior of the car

WE SEE the hurrying driver, slap down the DOCUMENT on the passenger seat. He reaches for the ignition to start the car. Taking one last look out the passenger window, he sighs a sigh of relief that he has gotten away.

He puts the car in DRIVE and begins to drive away.

--Jump to C.U. of the DOCUMENT in the passenger seat.

The cover page of the document says:

"False Peace Treaty - Iranian Conspiracy Confirmed"

Psalm 83:1-8

by Abraham Cohen.

--Jump to a view of the back of the car as it pulls out, moving away from us R to L.

CUT TO:

INT. OFFICE IN AN IRANIAN GOV'T BUILDING IN TEHRAN - DAY

WE SEE the head and shoulders of the back of an Iranian official as he stands behind his desk facing his bookshelves. He appears to be HANDLER but isn't.

HANDLER'S BOSS

(shouting in anger)

You stupid fool!

Who do you think you are?! Why shouldn't we just kill you right now for your offenses?

HANDLER'S BOSS turns to look over his desk. As he does, WE SEE HANDLER seated on a chair with two Iranian soldiers standing one on either side of him, each with a hand on his shoulder.

HANDLER has a bruise on his face and a cut in his lip from being slapped around by the soldier.

HANDLER

But I...

As HANDLER begins to speak, one of the soldiers backhands him hard across the face.

HANDLER'S BOSS

(loudly and angrily)

You will speak when spoken to!

A beat

HANDLER'S BOSS (CONT'D)

How dare you have an American killed on American soil, and the father of a CIA operative at that? I have no qualms about killing an American, but with the peace talks going so well, we can't afford anything right now that would raise suspicions.

You stupid fool. You are lucky that I don't have you shot.

(angrily)

But if I did that I'd have to explain why I had you shot and I might be shot myself.

So here is what we are going to do, you and I....meaning YOU!

You are going to make sure there are no loose ends with this old man you killed and his family. Both his son and his granddaughter must die now.

HANDLER

But...if I may speak...won't that raise more suspicions?

HANDLER'S BOSS

You told me that the old man's death looked like it was a natural death.

(MORE)

HANDLER'S BOSS (CONT'D)

No one is suspicious of anything right now and the only one who would be, would be his son. Eliminate the son and you eliminate the problem.

HANDLER

If I may speak once more, then why eliminate the granddaughter?

HANDLER'S BOSS

In a short time she has become too close to James, James who is weak and who will meet an untimely death later for his own stupidity of falling in love with an infidel.

Walking around the desk HANDLER'S BOSS puts his face close to HANDLER'S face so they are nearly nose to nose.

HANDLER'S BOSS (CONT'D)

So do you see how important what you are doing is? We will not let you fail. The death of our enemies will not be left to chance. Do not stumble again.

With that HANDLER'S BOSS straightens up, turning away from HANDLER, then suddenly wheels around and backhands HANDLER himself.

CUT TO:

EXT. SUSAN'S KIBBUTZ APARTMENT - DAY

WE SEE C.U. of the Mezuzah on Susan's doorpost. Then coming from inside the apartment her left hand comes into view, reaching up to touch the Mezuzah lovingly. Then WE SEE that in her right hand she has her small wooden handled hammer.

Using the claws of the hammer Susan carefully removes the Mezuzah from the doorpost. As she turns to go back into her apartment, we see James inside sitting on a chair at the dinner table. He is there to comfort her. It is evident by the somber mood in the room that Susan has been told of her Grandfather's death.

Susan closes the door and moves into the room, sitting down near James at the same table. There is a quiet moment before they speak.

JAMES AGASSIZ

(quietly)

Susan, that Mezuzah means a lot to you doesn't it?

SUSAN COHEN

(somberly)

Yes it does James. My Grandfather sent it to me as a reminder both of his love for me and of his love for who we are as a people. He made this with his own hands.

JAMES AGASSIZ

Tell me about it Susan, about the Mezuzah. I've seen them before but never really knew their purpose.

SUSAN COHEN

The word Mezuzah means "doorpost." God told us to write his Word on our hearts and our foreheads, and he told us to write it on the doorposts of our houses.

Opening the Mezuzah as she speaks, she reaches for the paper that is folded up inside.

SUSAN COHEN (CONT'D)

So inside the Mezuzah we put the passages from Deuteronomy 6 and 11 that tell us to do that, and that tell us to obey.

Susan hands the still folded paper to James for him to unfold and read. As he unfolds the paper seeing the what is written on the paper, a mildly puzzled look comes over his face.

JAMES AGASSIZ

Hmph. That's interesting. No verses here Susan. I think this is a note from your Grandfather.

SUSAN COHEN

Really?

James hands the note to Susan who reads it:

"Dear Susan, there are many things I've wanted to tell you about my research but your Dad preferred I not share them with you. If one day you have opened the Mezuzah and found this note, perhaps it is a sign that God wants you to know of these things.

They are much too long to contain here, but if you'll go to our safe deposit box at the Bank of Israel in Tiberias, you'll find a story that needs to be told. I love you!
 Grandpa **Safety Deposit Box log in: 83-1-8 Password: The Mezuzah"**

CUT TO:

EXT. BANK OF ISRAEL IN TIBERIAS - SAME DAY - ESTABLISHING

We SEE the outside of the bank, with traffic going by.

CUT TO:

INT. BANK OF ISRAEL IN TIBERIAS - SAME

We SEE Susan and James enter the bank and walk over to a teller window. Unheard by us, they ask to be taken to the safety deposit boxes.

--Jump to Susan and James in a private area, being led by the teller to the safety deposit box.

Susan enters the correct information and the teller pulls the box out for them, setting it on a table.

TELLER

Just push this button to let me know when you are done. I'll be waiting right outside. Take your time.

SUSAN COHEN

Thank you.

Susan opens the safety deposit box to find a sealed envelope, one of the sealed envelopes we saw her Grandfather preparing at his desk at the beginning. As she unfolds the document she finds inside the envelope we see from Susan's POV the cover:

"False Peace Treaty - Iranian Conspiracy Confirmed"

Psalm 83:1-8

by Abraham Cohen.

She begins to scan the pages with her eyes.

CUT TO:

INT. ABRAHAM COHEN'S STUDY - EARLY MORNING

WE SEE an empty study. Then, screen left, we see the quartering profile C.U. of the right side of a man. At first we don't know who it is, but as he moves further into the study, we see that it is Edward Cohen. Edward moves to his father's desk. Standing to the left of his father's desk chair, Edward puts his right hand on the top of the chair-back as he looks lovingly at his father's desk.

We SEE his eyes scan the desk back and forth as he reminisces about his father. He sighs.

--Jump to a C.U. of Edward, a tear coming down his cheek.

Then we see his eyes narrow as something to his right has caught his eye. It is a red spot of dried blood on the top of the leather chair-back. With a puzzled tilt of the head and out of curiosity, Edward reaches his right hand over to touch the blood spot.

Then suddenly his eye catches something further to his right in the direction he entered the room from. WE SEE A MAN within arm's reach, with a syringe in his raised hand about to strike a blow at Edward to inject him!!

It is the same man who unknown to Edward, had murdered Abraham with an injection.

Instinctively Edward swings his right hand toward the INTRUDER'S upraised hand, knocking the syringe from it. A terrible fight ensues. Back and forth the blows land, bodies being thrown around the study. For a moment it appears that Edward has the upper hand, when suddenly the Intruder reaches his right hand behind him to his back pocket area, and in an instant charges Edward, thrusting his hand behind Edward's neck, he wraps a garrotte around Edward's neck.

Edward falls back in self-defense, both hands to his own neck, to try to prevent the garrotte from choking him. As he falls he ends up on his back with the Intruder on top of him choking him.

It appears that all is over for Edward. But as Edward kicks and tries to reach for something to hit the Intruder with, his right hand finds the syringe! Grabbing it quickly, he thrusts it into the back of the neck of the Intruder and pushes the plunger with his thumb injecting its poison into the Intruder.

--Jump to a C.U. of the Intruder

The Intruder'S eyes widen as the injection does its job. The Intruder loosens his grip on the garrotte, falling off to one side of Edward as he does. The Intruder is dead.

For a moment Edward lays on his back in relief that the battle for his life is over. Rolling over and standing up, he checks the jugular vein of the Intruder to see if there is a pulse. There isn't. Then while still bent over, Edward goes through the pockets of the Intruder.

He finds a flip style cell phone, but nothing else.

Flipping the phone open, Edward (POV) looks at the screen and then hits REDIAL.

WE HEAR a person answer on the other end.

HANDLER (V.O.)(O.S.)
Did you kill him?

EDWARD COHEN
(whispering to disguise his voice)
Yes.

HANDLER (V.O.)(O.S.)
Good. Did you go to the Old Man's study?

EDWARD COHEN
(whispering)
I'm here now.

HANDLER (V.O.)(O.S.)
Are there any other copies of the
False Peace Treaty document?

Edward, realizing that he is getting too far into the conversation and might be discovered, quickly hangs up, to simulate a dropped phone call.

CUT TO:

INT. OFFICE IN AN IRANIAN GOV'T BUILDING IN TEHRAN - DAY

WE SEE Handler standing in his office, behind his desk with his phone in up to his ear.

HANDLER
Hello? Hello? Hello?

Handler dials the number for the Intruder.

CUT TO:

INT. ABRAHAM COHEN'S STUDY - SAME

Edward lets the phone ring without answering.

CUT TO:

INT. OFFICE IN AN IRANIAN GOV'T BUILDING IN TEHRAN - DAY

HANDLER

(disgusted)
Damned AT & T!

CUT TO:

INT. ABRAHAM COHEN'S STUDY - SAME

WE SEE Edward looking down at the cell phone as its final ring finishes. Stepping toward Abraham's desk, Edward once again looks at the blood spot on the top of desk's chair-back.

Turning to his left, toward the desktop, Edward begins to shuffle through the papers on his father's desk. Not finding anything that matches the "False Peace Treaty" comment he heard on the phone, he looks with puzzlement at the desktop before him.

Then he notices a book with an 8 1/2 x 11 document stuck in its pages, like an oversized bookmark. Opening the book to the "bookmark", he sees on the cover page of the document this title:

"False Peace Treaty - Iranian Conspiracy Confirmed"

Psalm 83:1-8

by Abraham Cohen.

The book that Edward has opened is the Jewish Bible, and the page that it is opened to, is Psalm 83:1-8.

Edward eyes move back to the cover page of the document. Seeing the Bible verse reference, he finds the passage in the Psalm and reads silently for a moment. Then he reads out loud:

EDWARD COHEN

"Come," they say, "let us destroy
them as a nation, that the name of
Israel be remembered no more."

(MORE)

EDWARD COHEN (CONT'D)

"With cunning they conspire against
your people."

Flipping some pages to another bookmarked reference Edward
continues to read.

EDWARD COHEN (CONT'D)

"They say, Peace, Peace, when there
is no peace...."

--Jump to C.U. Of Edward's face.

A look of recognition comes over Edward's face.

CUT TO:

EXT. PUBLIC PARK - LANGLEY, VA - FLASH BACK

Edward flashes back to the scene of he and his father talking
in the park just days before.

ABRAHAM COHEN

Ok, mister CIA man, lets get
moving. There may be spies
watching us overhearing our crazy
talk!

EDWARD COHEN

You are crazier than a loon
Dad...but I love you.

CUT TO:

INT. ABRAHAM COHEN'S STUDY - BACK IN PRESENT

C.U. of Edward's face, as he tries to remember other details
of the conversation in the park with his father.

CUT TO:

EXT. PUBLIC PARK - LANGLEY, VA - FLASH BACK

ABRAHAM COHEN

Eddie, World War 3 may well happen,
but not because Israel wants to
move out the Palestinians. God's
promises about Israel and the land
will happen, but before they do
there will be a plot hatched to
destroy Israel.

(MORE)

ABRAHAM COHEN (CONT'D)

It's in Psalm 83. *"And they conspire together against your treasured ones, they have said 'Come let us wipe them out as a nation, that the name of Israel be remembered no more, for they have conspired together with one mind."*

(building in intensity and with passion)

Isn't that exactly what President Ahmadinejad of Iran has said Edward? His words are nearly a quote, "Let the name of Israel be remembered no more." Edward, at the end of the age there is going to be a false peace treaty, a peace treaty designed to fool Israel into letting down its guard. And then an attack will come....

EDWARD COHEN

(cutting him off, shaking his head in disbelief)
Dad, Dad, Dad, you don't expect me and the STATE DEPARTMENT to believe that words written three thousand years ago or something, are referring to Ahmadinejad and the peace talks going on now do you?

ABRAHAM COHEN

No Eddie, I don't expect you to.
(a pause)

I don't expect you to, but I wish you would!

CUT TO:

INT. ABRAHAM COHEN'S STUDY - BACK IN PRESENT

WE SEE Edward looking down at the cell phone in his hand. WE HEAR a voice as though in Edward's memory:

HANDLER (V.O.)(O.S.)

Are there any other copies of the **False Peace Treaty** document?

A look of understanding and recognition comes over Edward's face.

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA

From the inside of Edward's empty office WE SEE through the window Edward moving toward his office. He is moving with military quickness and is being followed by Loretta and Carl. The door swings open he is talking as he enters and moves toward his desk to sit down.

EDWARD COHEN
(briskly and with authority)

First get me footage from every security camera in that park. We were sitting on a park bench right near the bus stop on 10th Street.

Second, get me a record of every phone number that was called from this cell phone. Find out who he was calling.

And track down Marvin our computer geek. Have him check the emails for Susan Cohen my daughter. He'll know what you are talking about.

WE SEE a puzzled look come over Loretta's face. Edward notices it and immediately clears the confusion.

EDWARD COHEN (CONT'D)
I want to find out if Dad said anything to her in an email that might help us figure out what is going on here.
(suddenly quiet in tone)
And get me an autopsy on Dad. I'm not so sure that he died of natural causes.

Ok, that's it for now. Get on it.

As Loretta and Carl leave, Edward reaches for the remote to his wall mounted TV. There is a reporter on the screen with a "Breaking News" kyron rolling across the bottom of the screen. The kyron says, "Peace at last?"

--Jump to a C.U. of the TV screen.

A reporter is giving an update on the peace talks between Iran and Israel.

REPORTER

In a development that is certain to shock even the most optimistic observer, it appears that Iran and Israel are nearing completion of a peace agreement.

In an unprecedented move President Ahmadinejad has apologized for his former incendiary comments about wanting to destroy Israel and has promised to do what he can to work with Arab neighbors to expand the number of countries who will agree to living peacefully with Israel.

In another stunning development as a sign of his country's good intentions, Ahmadinejad has offered to air-lift Palestinians to Iran, providing them space for the homeland they have long desired.

The world is holding its breath to see if this actually comes about, but for the moment there is great optimism that peace in the Middle East has perhaps finally arrived.

CUT TO:

EXT. BANK OF ISRAEL IN TIBERIAS - SAME DAY

WE SEE Susan and James coming out the bank door, onto the sidewalk. Susan is holding the document from the safe-deposit box.

SUSAN COHEN

James, I don't know why Grandpa thought this was so important.

JAMES AGASSIZ

Which part? I was having trouble reading upside down.

SUSAN COHEN

The part about the false peace treaty and his "end of the world" theory.

(MORE)

SUSAN COHEN (CONT'D)

If he is right it means that Iran is only pretending to want peace, so they can try to wipe Israel off the face of the earth.

--Jump to C.U. of James' face.

James' eyes widen at her comment about the false peace treaty. They walk along the sidewalk toward a taxi stand. As they do an obvious truth has come to James' mind: If the plot that he is involved in succeeds, it means that Susan will be killed. His conscience is torn between what he grew up being taught about infidels and what his experience has been falling in love with Susan.

JAMES AGASSIZ

(quietly reflective)

I would never do anything to hurt you.

SUSAN COHEN

(not hearing clearly)
What?

JAMES AGASSIZ

(startled back to reality) What? Oh, nothing, nothing at all. I was just thinking out loud.

SUSAN COHEN

James, I don't know what to think. It is hard to believe that the Bible could predict that Iran is setting up Israel for attack.

JAMES AGASSIZ

(reflectively)
Maybe, but maybe not so hard to believe as you think.

SUSAN COHEN

Why do you say that James?

JAMES AGASSIZ

(reluctantly and dismissively, trying to cover himself)
Ahmadinejad, our president (flustered) I mean THE president, has said that he wants to wipe Israel off the face of the earth, but that is just bluster....

SUSAN COHEN
 (cutting him off, keenly
 interested)
 Say that again James. What did
 Ahmadinejad say?

JAMES AGASSIZ
 (trying to down-play his own
 comment)
 He said he wants to wipe Israel off
 the face of the earth so that the
 name of Israel would be remembered
 no more, but that is probably just
 a coincidence.

SUSAN COHEN
 James, that is almost verbatim from
 the Bible! Its right in the
 passage I read from the safe
 deposit box.

CUT TO:

INT. IRANIAN MILITARY CONSTRUCTION FACILITY - SAME DAY

Handler and Foreman are walking through the organized chaos.
 The water trucks are nearly completed, having been painted
 with Iranian Flag logos on the cabs, and with "Water Carrier"
 written on the tanks.

Workers are finishing packing C4 explosives in the one-foot-
 wide space between the tank and its extra liner. Fuses with
 wires attached, are being inserted into the putty-like C4.

HANDLER
 (sarcastically toying with Foreman)
 By now you have figured out what
 these trucks are for. Since you
 have figured it out on your own, I
 won't have to kill you.

FOREMAN
 That's a relief. But now that I
 know these trucks are going to be
 used as bombs, may I ask how they
 will be used?

HANDLER
 Yes you may. Israel is going to
 have a little water "problem" that
 we are going to offer help with
 using these trucks.

(MORE)

HANDLER (CONT'D)

When we have these trucks in place all over Israel, they will be detonated at the same time at just the right moment.

When that happens our planes will be in the air overhead, to drop bombs on Israel during the chaos, and in one fell swoop, in a matter of minutes, not hours, Israel will be no more.

FOREMAN

(puzzled)
And how is it that Israel will allow our bombers fly through their airspace unimpeded?

HANDLER

(laughing wickedly)
They will have given us permission!
(Laughing)
They will think we are flying into Palestine to start an airlift of Palestinians to Iran where they will be given a homeland!
(Laughing)
Stupid fools!

CUT TO:

INT. CIA OFFICE - LANGLEY, VA - SAME DAY

C.U. of three faces: Loretta, Carl and Marvin. They aren't saying anything as they stare at Edward as he sits at his desk.

--Jump to view of Edward at his desk looking up at the three of them.

There is an uneasy silence as no one speaks.

EDWARD COHEN

Are you just going to stand there and make me read your minds, or are you going to speak up?

Silence, as the three look back and forth at each other.

EDWARD COHEN (CONT'D)

Spill it! Now!

CARL
(stuttering) W-w-we, we

EDWARD COHEN
(impatiently)
Ok, Wee, wee wee all the way
home...Loretta, what've we got?

LORETTA
We have a serious problem sir.
It's about Susan.

MARVIN THE TECH GUY
Sir, I pulled up your emails like
you said. She's been writing to
you Grandfather about her
boyfriend.

EDWARD COHEN
(exasperated) I know, I know.
James Agassiz. He's an American
with a Swiss heritage. What are you
talking about?

LORETTA
(making eye contact with Marvin)
His background isn't Swiss, its
Iranian. His family added the "Z"
to their last name to cover the
fact that they are Iranian.

EDWARD COHEN
So?

LORETTA
They are members of a radical
Mosque in LA that has been linked
to recruiting terrorists. We
checked Passport records. Every
summer for the past 4 years, James
has traveled on a study trip
abroad. Each time he has gone to
Iran.

EDWARD COHEN
(slowly, now keenly interested)
And?

CARL
W-we-we checked the cell phone
records of the man who tried to
kill you.

The three look back and forth at each other for a moment.

CARL (CONT'D)

He made several calls to a land line in the Iranian government offices in Tehran.

(a beat)

He also called a cell phone in Israel. It was James' phone, sir.

EDWARD COHEN

(skeptically)

And how to you know that?

CARL

GPS tracking verified the calls as being received at Kibbutz Tiberias. So we checked to see who that number called. There are a lot of calls to Susan's cell phone sir. The only logical conclusion is that it is James' cell phone.

MARVIN THE TECH GUY

We think something major is afoot, sir. We found something else. Someone with a server located in Iran has tapped into Susan's emails like we have. But why? Why tap the emails of a helper in a kibbutz...unless it has something to do with James?

We think he is a terrorist plant, a sleeper cell of one, so to speak, hiding behind his American Citizenship but groomed for a major mission....one that he is on now.

Edward's eyes widen at the frightening prospects of what he is hearing.

LORETTA

Carl, give him the rest.

CARL

We have the security camera footage from the day you and your father were in the park. We streamed it into your TV on our secure line so you could see it.

Carl reaches for the remote.

CARL (CONT'D)

May I, sir?

Edward nods in the affirmative. WE SEE on the screen a shot of Edward and Abraham moving toward the park bench in fast-foward motion. Then the action slows to normal speed.

CARL (CONT'D)

It's right here toward the end,
sir, as you and your dad walk away.
Look here on the left.

On the left side of the screen WE SEE a man stand up as Edward and Abraham walk off the to the right. He is intently staring at them as they walk away. We see the man key in a phone number and put the phone to his ear, still staring at Edward and Abraham as they move away from him.

LORETTA

Sir, we have the phone records from the phone you brought us. Right at the time you said you were in the park that phone made a call to a government office in Tehran. It has to be the same phone as the one on the screen.

We enhanced the picture. It's the same man who tried to kill you.

CARL

(hesitantly)

The autopsy results came back for your Dad, sir. He had been murdered with the same poison that was in the syringe they tried to kill you with.

(a beat)

I'm sorry, sir.

Stunned silence fills the room as Edward tries to process what he has just heard. Nothing is said for a few moments as Edward is frozen in shock. Suddenly he snaps out of it.

EDWARD COHEN

Get me Israeli Secret Service, the Mossad!! Now!!

CUT TO:

INT. ISRAELI MOSSAD OFFICE TEL AVIV - DAY

WE SEE an Israeli MOSSAD AGENT standing at his desk with a phone to his ear, as another agent looks on from the other side of the desk. The MOSSAD AGENT hangs up the phone.

MOSSAD AGENT

(with a sideways look at the other agent he speaks in a quiet yet purposeful voice)
Get me Goldstein. NOW!

CUT TO:

EXT. - ROAD IN GALILEE - DUSK

WE SEE a C.U. of the right side of the bare right ankle of female ISRAELI MOSSAD AGENT GOLDSTEIN whose foot is on the back bumper of a car. The trunk of the car is open. (There is nothing to identify her to the viewer at this point as being a Mossad agent.) Then we see her hands strapping a gun holster to her ankle. She slides a Glock 26 semi-automatic pistol into her ankle holster and tugs the pant leg fully down to conceal the gun.

Our view pulls back and widens as Goldstein puts her right foot back on the ground.

--Jump to a look into the trunk from Goldstein's POV.

Inside the trunk WE SEE an UZI submachine gun. The UZI is laying in egg-crate foam in an open hard-sided gun case. There is a empty handgun-shaped cut-out in the foam but no gun there. The handgun that fits the cut-out is the one that Goldstein just strapped to her ankle.

Goldstein quickly closes the gun case, slams the trunk shut and moves around the car to the driver's door. Getting in, she drives off spinning her tires in the gravel on the side of the road as she pulls up onto the asphalt.

CUT TO:

INT. - JAMES AGASSIZ'S ROOM AT THE KIBBUTZ - JUST AFTER DARK

WE SEE James standing at the side of his bed, black clothing laid out in front of him on the bed. He is wearing black pants and shoes, and is shirtless. Picking up a black turtleneck pullover, he slips it on over his head and tucks it in. Then he pulls a black hood over his head and adjusts it around his neck to get it comfortably in place.

Only his eyes and the upper bridge of his nose show out of the hood. The rest of his face is covered.

From James POV WE SEE him slip black gloves onto each of his hands.

CUT TO:

INT. - ANOTHER ROOM AT KIBBUTZ TIBERIAS - SAME

WE SEE from subject's POV the forearms and black gloved hands of a man dressed in the same black clothing that James is wearing. He too is standing at the edge of his bed. Reaching down, still POV, he picks up green arms-length rubber gloves and slips them on. The viewer thinks this is James, but it isn't. It is the other Iranian operative whose identity is still unknown to James.

CUT TO:

EXT. - KIBBUTZ TIBERIAS ORANGE GROVE - SAME

WE SEE a C.U. of the words "HERBICIDE - POISON" written on bags that are laying in the back of a farm wagon. Two green-gloved hands reach in and pick up a bag of the HERBICIDE - POISON. As our view pulls back and widens, we see that the person picking up the bags is dressed in black and has a black hood over his head.

Stealthily, he turns away from the wagon, placing the bag into the back of a small SUV. There are 3 other bags already inside the SUV.

Suddenly the darkness is broken as diffused light streams from the door of a nearby office being opened. The light hits the side of the SUV. The person dressed in black drops to the ground and lays motionless, hiding near the vehicle.

Seeing the office door from the POV of the man on the ground near the SUV, WE HEAR voices from inside the office.

KIBBUTZ OFFICE MANAGER (O.C.)

I'm glad you have decided to come to Kibbutz Tiberias Miss Goldstein. We think you will enjoy being part of our community and learning how we do things here.

AGENT GOLDSTEIN (O.C.)

I'm sure I will. Thanks for putting me up at the last minute this way. It was a sudden decision to come.

KIBBUTZ OFFICE MANAGER (O.C.)

We are always glad to accommodate our friends. Have a wonderful evening.

AGENT GOLDSTEIN (O.C.)

I will. Thank you.

WE SEE Agent Goldstein exit the office door, glancing up, and then back down to some paperwork in her hand. She gives no indication that she has seen the SUV with the figure laying on the ground next to it, but she has.

Getting into her vehicle, she moves off slowly, heading for her kibbutz-assigned apartment.

The black-clad figure waits a few moments and then raising up, closes the back of his SUV, gets into it and without turning on its headlights, drives off.

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME DAY

C.U. of the television in Edward's office. A Fox News reporter is bringing a breaking news update.

FOX NEWS REPORTER SHEPHERD SMITH

In a surprise development that has caught everyone off guard, it appears that there is going to be a peace treaty signed between Iran and Israel in the next 72 hours.

Major Garrett of our Middle Eastern Bureau is on the scene in Tehran with the latest. What do you have for us Major?

MAJOR GARRETT

Shep, I don't think anyone anticipated this happening at all, let alone this soon. Iran and Israel are on the verge of what appears to be a genuine peace treaty.

It was only 2 years ago that President Ahmadinejad was threatening to wipe Israel off the face of the earth. As you know there was nearly a nuclear showdown at that time. But today it appears that all that has changed.

Our view pulls back and widens to see Edward Cohen, Loretta and Carl watching the broadcast in silence with intense and concerned looks on their faces.

According to insider reports here in Tehran, a peace treaty will be signed just three days from now. Both governments have been working behind the scenes round the clock to put this together.

One of the major stumbling blocks for peace in the Middle East seems to have found a solution that is making this happen.

The Palestinian situation both in the West Bank and in Gaza has been a huge problem for both sides. The most common solution offered has been a two state solution, with the Palestinians being allowed a homeland there in the West Bank and in Gaza.

But out of nowhere, President Ahmadinejad has offered the Palestinians land in Iran of all places. Palestinians and Persians living side by side in peace appears to have made this deal happen. The surprise isn't just that the Iranians have offered this, it is also that the Palestinian leaders have accepted the offer.

As soon as the logistics can be worked out a massive airlift will take place with Iranian planes flying into Gaza to airlift out Palestinians and take them to their new homeland.

At this comment and as Major Garrett continues his reporting, Edward Cohen uses the remote to turn down the sound. Staring at Loretta and Carl he finally speaks.

EDWARD COHEN
I'm not buying it.

A beat.

EDWARD COHEN (CONT'D)
There's something terribly wrong
here. Iranian planes flying over
Israel?

CUT TO:

EXT. - TEHRAN AIRPORT TARMACK - NIGHT - SAME DAY

WE HEAR the roar of motors and WE SEE fork-trucks carrying large closed wooden crates up ramps into cargo planes. The crates are marked FOOD. At the back of one of the planes stand two Iranian military officers.

One of them waves to a fork-truck driver to stop as he heads up a ramp into a nearby cargo plane. When the fork-truck driver stops, the other Iranian officer takes a pry bar and opens the lid on the crate being carried by the fork-truck. As the lid is pulled up, we see from the officer's POV, packing straw.

WE SEE the officer pull the packing straw away to reveal not food, but a huge bomb inside the crate. The officers make eye contact, smile and nod their heads up and down, closing the lid on the crate as they do.

Our view pulls back and widens to reveal a line of cargo planes on the runway, each with several fork-trucks cued up in a row. Every fork-truck is carrying a wooden crate like the one that had just been opened.

CUT TO:

EXT. IRANIAN MILITARY CONSTRUCTION FACILITY - SAME NIGHT

WE SEE the right side of a water truck with the words "Water Carrier" written on it. The truck door opens and an Iranian soldier steps out and down to the ground. An Iranian military officer is approaching the truck right at that moment.

IRANIAN MILITARY OFFICER
Well, is that it?

IRANIAN SOLDIER
Yes. That's the last one. The explosives are all packed in the trucks and ready to be detonated remotely.

IRANIAN MILITARY OFFICER

Shut up you stupid fool! I know
what is going to happen, but the
drivers of these trucks don't know.

When he hears this comment, the eyes of the soldier widen in shock. He assumed that the drivers would leave their cargo and escape prior to the blasts. They won't. Although they don't know it, they are to be blown up with their trucks, thus not tipping anything off by disappearing prior to the explosions.

CUT TO:

EXT. - TIBERIAS WATER PUMPING STATION - SAME NIGHT

Through the green-tinted POV of Agent Goldstein's night vision goggles, WE SEE along the wall of the Tiberias Water Pumping station the slow-moving shadowy figure of a hooded man dressed in black. He is wearing arms-length green gloves. In his arms is a package or something that Agent Goldstein can't quite make out.

Zooming in with her night-vision goggles Goldstein is able to partially read the lettering on what is now clearly seen to be a large bag of some kind. The lettering is partially obscured by the man's arm, but Agent Goldstein can read, "Her__ide Poison."

As the man reaches for the door of the Water Pumping Station he sets down the bag and takes one last look around before beginning to pick the lock.

Jump from the night vision goggles view to an over the shoulder view of Agent Goldstein as she aims a silenced rifle at the hooded figure near the Water Pumping Station door.

WE SEE the bright, but silenced double report of two shots being fired at the hooded figure. In a split second he hits the ground, dead. Goldstein, a crack shot, has killed him.

--Jump to a POV of Goldstein standing over the body, reaching down to pull a bloodied hood off the victim. Is it James?

As Goldstein is still bent over looking at the body, our view pulls back and widens, revealing a second hooded figure in the darkness hiding around the corner of the Water Pumping Station building unseen by Goldstein.

CUT TO:

C.U. OF JAMES AGASSIZ HOODED FACE, EYES STILL EXPOSED. HE IS SWEATING AND TREMBLING AT WHAT HE HAS JUST SEEN.

CUT TO:

EXT. KIBBUTZ TIBERIAS - NEXT MORNING

Mid-range C.U. of James Agassiz's face, but with some background in view. In the background WE SEE kibbutz workers with pruning tools in their hands headed toward groves of trees to work. James Agassiz is off by himself on his cell phone talking to Handler.

JAMES AGASSIZ

(Anxiously, whispering)

Yes I was able to put the poison in the water! But didn't you hear me? A man was killed last night. I got to the pumping station about one minute late and the next thing I knew there was a body on the ground with two gunshot wounds to the head that a person just doesn't get up from. Somebody is on to us. I've got to get out of here!

HANDLER (O.S.)

(Angrily)

Not yet you stupid fool. Do you think you are the only one putting poison in the water? You can't poison the entire water supply with just a few bags of herbicide. We have people all around the Sea of Galilee doing exactly what you are doing. But your pumping station is the closest to the city population at Tiberias. So you still have to put more poison in tonight. The mission must be completed!!

You are going to stay right there and do exactly what I tell you to do. We just got word from our contacts deep underground, that there is an Israeli Mossad agent at the Kibbutz. He would have arrived in the past day or two

It was probably the Mossad agent that killed our man at the water pumping station.

(MORE)

HANDLER (O.S.) (CONT'D)
Your job is going to be to take out
that Agent and put the final bags
of poison in the water.

There is one other job you must do.

JAMES AGASSIZ
What it is?

HANDLER (O.S.)
Kill Susan!

JAMES AGASSIZ
(horrified at the thought)
Are you out of your mind?

HANDLER (O.S.)
No, but you are. I told you not to
get too close to her. Her fate was
sealed when she went to her
Grandfather's safe deposit box and
retrieved that information about a
false peace treaty. If that
information ever got back to her
CIA Daddy, the entire plan could
come undone. You have to kill her
to prevent that from happening

JAMES AGASSIZ
(in a panic)
Listen to me! Listen to me! Her
father thinks her grandfather is a
kook! He has heard all of this
before and doesn't believe it.

HANDLER (O.S.)
(with authority and malice in his
voice)
No! YOU listen to me you cowardly
American. We can't risk anything
at this point. You will kill her
and the Mossad agent tonight and
put more of the poison in the water
supply pipes. We have another
agent at the kibbutz. He will be
in touch with you today. He will
mention that he has a Mezuzah for
Susan since the one on her door is
gone now.

So keep your eyes open for a new
arrival. That new person will be
the Mossad agent. We'll talk again
tomorrow.

(MORE)

HANDLER (O.S.) (CONT'D)
 The poison in the water will have
 taken affect by then and our plan
 will unfold exactly as we'd hoped.
 And James...

JAMES AGASSIZ
 Yes?

HANDLER (O.S.)
 Try not to drink the water!
 (laughing sickly)

Distracted by his phone call, James does not notice that two people have come up behind him. The two people are Susan Cohen and Mossad agent Wanda Goldstein. There is a third person coming their direction as well, some distance behind Susan and Wanda.

SUSAN COHEN
 (pleasantly)
 Good morning James!

Still mid-range C.U. of James' face, his eyes widen in shock wondering in that instant how much Susan has heard. Our view pulls back and widens slightly as he turns, a painted-on-anxiety-filled false smile on his face.

JAMES AGASSIZ
 (awkwardly)
 Good morning Susan and how are you
 doing this fine morning?

SUSAN COHEN
 I'm doing great! I have a new
 friend I want to introduce you to.
 I'll be helping her learn the ropes
 today. James, this is Wanda
 Goldstein. She just arrived last
 night.

Jump to C.U. Of James's face.

James's mind is racing. WE SEE his eyes widen slightly and his eyes blink 3 or 4 times in rapid succession in startled recognition that he is being introduced to the Mossad agent that Handler referred to, the very one who fired the shots last night. It had not occurred to James that the Mossad agent might be a woman.

Jump to C.U. Of Agent Goldstein's face, her eyes narrowing slightly as she comes face to face with the man she came here to protect Susan Cohen from and to kill if necessary.

AGENT GOLDSTEIN

(smiling as she reaches to shake hands with James, she speaks with a casual professional tone)
Shalom James, it is so nice to meet you.

JAMES AGASSIZ

(clumsily extending his hand late with an awkward jerk forward)
Shalom Wanda. It is nice to meet you as well.

By now the third person coming their direction has closed the gap and arrives as James and Wanda are shaking hands.

IRANIAN AGENT

(smiling with an overly painted on smile)
I'm so sorry to interrupt the happy chatter.
(looking at Susan and James)
When I saw the two of you together I wanted to mention that if you need another Mezuzah for Susan's door I have an extra one. I was walking by the other day when you were taking one off the door.

CUT TO:

C.U. OF JAMES' FACE, EYES WIDENING

CUT TO:

C.U. OF IRANIAN AGENT'S FACE, EYES NARROWING

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - MORNING SAME DAY

From inside Edward Cohen's office WE SEE Loretta with a document in her hand headed toward Edward's office door. Edward is seated at his desk as Loretta swings the door open and pokes her head and shoulders through as she speaks.

LORETTA

It wasn't him.

Edward doesn't speak, but as he looks up he rolls his hands open palms up as if to say "tell me more."

LORETTA (CONT'D)

It wasn't James Agassiz that the Mossad agent shot last night.

EDWARD COHEN

How does she know that for sure?
Have they identified the body?

LORETTA

No they haven't identified the body. It's late afternoon there now, but this morning Susan introduced the agent to James. There's no question that it was someone else the agent took out last night.

EDWARD COHEN

There must be an entire cell there at the kibbutz then. There isn't much doubt that James is part of it. They tried to poison the water supply last night and failed. They won't stop. The Iranian water trucks we saw on the satellite surveillance make sense now. They make sense in a twisted way. They must be planning to poison Israel's water supply and then under the guise of a false peace treaty, offer to ship in water to help. But each water truck will be filled with explosives.

A beat

EDWARD COHEN (CONT'D)

(shouting in sudden recognition of a terrible thought)
Loretta! God help us! The airplanes!

LORETTA

The what sir?

EDWARD COHEN

The airplanes! The airlift! The airlift of Palestinians out of Israel! It's part of the plot! Iranian planes flying directly over Israel never did make sense to me!

(MORE)

EDWARD COHEN (CONT'D)

It does now! It's a scam! They are going to blow up the water trucks and they're going to bomb Israel from the air!

Get me the Secretary of State's office! NOW!!

CUT TO:

INT. HALLWAY OUTSIDE THE SECRETARY OF STATES OFFICE - SAME

WE SEE Edward Cohen and the Deputy Secretary of State, coming out of the Secretary of States office. They are walking briskly away from the office, nearly shouting at each other as they do.

EDWARD COHEN

(extremely agitated)

I have not lost my mind! You have got to listen to me. This whole thing is going to come down fast and ugly when it happens and Israel is going to get flattened. If they get flattened there is going to be an Israeli nuclear missile headed for Tehran and the whole world is going to go up like a tinder box! Have you thought about that?

DEPUTY SECRETARY OF STATE

Cohen, you have gone off half cocked before. I don't need to remind you that there is a reason you are now in an office and not in the field. There have been too many dead bodies already from your reactionary approach.

EDWARD COHEN

Reactionary my ass. Your boss would be dead if I hadn't stopped those crazies at the meetings in Paris.

DEPUTY SECRETARY OF STATE

You know nothing of the kind Cohen. All you had was suspicions. And based on suspicions you walked into a room and shot five people.

EDWARD COHEN

Ya, five people armed to the teeth
whose phone calls we had
intercepted just in the nick of
time.

DEPUTY SECRETARY OF STATE

You can't just kill people Cohen!
People have rights you know.

EDWARD COHEN

I do know that. I gave them their
"right to remain silent" just not
the way you preferred. But I don't
want to hear your crap right now.
We have a serious problem on our
hands, a problem that needs action
NOW!

They stop in the hallway and face off, just outside the
Deputy Secretary of State's office door.

DEPUTY SECRETARY OF STATE

Well you aren't going to get it
from this office. For the first
time in several generations there
is a chance for the Palestinian
situation to be resolved. We
aren't going to blow this chance
because you think that someone
wants to screw up Israel's drinking
water. I'm not buying it. Those
airplanes are going to be flying in
a few days. Count on it and stay
the hell out of the way.

This discussion is over!

The Deputy Secretary of State turns on his heel, walks into
his office and slams the door, leaving Edward Cohen alone in
the hallway.

Jump to C.U. of Edward Cohen's exasperated face.

CUT TO:

INT. JUST OUTSIDE EDWARD COHEN'S OFFICE IN LANGLEY

WE SEE an angry Edward Cohen headed for his office, Loretta
walking behind him trying to keep up.

EDWARD COHEN

Those stupid bastards are going to get the whole world killed if they don't listen.

LORETTA

Did any of it sink in?

EDWARD COHEN

Not a single solitary syllable. Nothing. They are so blinded by the hope that they'll get credit for solving the Palestinian crisis it doesn't occur to them that they may get blamed for not stopping World War 3 and for all of us getting blown up.

(with a sardonic look on his face, and a gallows humor tone)
Of course none of us will be here if we all get blown up, so maybe that's why they aren't worried.

WE SEE running up behind them a breathless Carl, carrying a single sheet of paper in his hand.

CARL

(breathlessly)
Mr. Cohen, Mr. Cohen, you've got to h-h-h-hear this.

Carl bends over, hands to his knees and head down to catch his breath.

EDWARD COHEN

Hear what Carl, spit it out.

Carl, still bent over, raises his hand, one finger extended, as if to say, "Give me a second to catch my breath."

EDWARD COHEN (CONT'D)

Carl! I don't have time for this right now.

As Edward turns his back to Carl and begins to move away from the still bent over spook, Carl raises up and says:

CARL

People are getting sick in Tiberias. They think its the water sir. This just came in.

EDWARD COHEN

(snapping his head around)
What?! At the Kibbutz? Where Susan
is?

CARL

No. No. Not at the Kibbutz. People
are getting sick in city of
Tiberias. 7 people have died
already. There are reports of
illness in villages all around the
lake. There seems to be traces of a
herbicide in the water they've
tested. That water is pumped from
the Sea of Galilee for miles.

EDWARD COHEN

I thought the Mossad agent killed
the saboteur last night!

CARL

She did sir. But think about it.
People are sick all round the lake.
Putting a few bags of herbicide in
one pumping station wouldn't do
that. There must be sleeper cells
all around the lake AND more than
one person at the Kibbutz.

We tracked Susan's cell phone. She
left James a voicemail last night
right at the time the agent fired
the shots. He didn't answer. It
must have been James that poisoned
the water near the Kibbutz that is
being pumped into Tiberias.

CUT TO:

INT. OF JAMES AGASSIZ' ROOM AT THE KIBBUTZ - NIGHT

James' POV. WE SEE James' hands and the lower part of his
forearms, black sleeves showing, as he writes a letter to his
parents. He can no longer stomach what he has been asked to
do. His time at the Kibbutz Tiberias and his getting to know
Susan have changed his mind. He is going to turn his back on
his radical past, kill the Iranian Agent and warn Israel
about what is happening.

We read these words on the letter as he writes:

JAMES AGASSIZ

(WE HEAR VO of the letter as though it is James' speaking his thoughts out loud)

Father and Mother, By the time you read this letter I may be dead, but not in the cause you have sent me here for. I can no longer follow this radical path. I'm so sorry. But in my time here I've learned that the Israelis are not the enemy. They are a peace loving people. I know that will be hard for you to believe but it is true.

There is a terrible plot afoot that I must find a way to stop before it is too late. I've already done some terrible things, but I am going to make amends. Please forgive me for...

WE HEAR a sudden and very loud knock at the door. In a panic WE SEE James fold the letter quickly and slide it into the desk drawer, as the Iranian Agent lets himself in, just barely avoiding seeing James hide the letter.

IRANIAN AGENT

(with a sickeningly evil smile on his face)
Hello James. It's time.

WE SEE James pick up his Iphone and turn toward the agent to go with him. James is wearing a shoulder holster with an automatic pistol in it. He slips on his coat over it. As he does, WE SEE the Iranian Agent reach inside James' jacket and remove the gun.

IRANIAN AGENT (CONT'D)

(with a nasty smile)
You won't be needing this tonight.

A beat

IRANIAN GOVERNMENT OFFICIAL

Or ever.

The agent smiles again with no attempt to conceal the fact that he doesn't trust James and fully intends to kill him when all this is over.

As James turns to go, WE SEE a C.U. of a gun holstered in the small of his back, just under the lower edge of his coat.

James straightens his jacket in the front with both hands, and in doing so, pulls the back of his jacket down to conceal his second pistol.

CUT TO:

INT. SUSAN'S KIBBUTZ APARTMENT - SAME NIGHT

WE HEAR Susan's cell phone ring.

Jump to mid-range C.U. Susan in bed sleeping. She groggily reaches over to answer the phone.

SUSAN COHEN
(sleepily)
Hello?

EDWARD COHEN (O.S.)
Susan?

There is silence and a look of disbelief and mild anger on her face.

EDWARD COHEN (CONT'D)
Susan?

A beat

EDWARD COHEN (CONT'D)
Susan, its me, your father.

Jump to C.U. of Susan's face, positioned on the screen left.

SUSAN COHEN
Yes Daddy, I know who it is. What do you want.

Jump to split screen: Left side is C.U. of Susan, right side is C.U. Of Edward.

EDWARD COHEN
Don't hang up honey. This is very urgent.

SUSAN COHEN
It's always urgent with you Dad.

EDWARD COHEN
I know honey, and I'm sorry, but this is very real. You are in danger more than you know and I need you to listen to me carefully.

SUSAN COHEN
 (yawning and rolling her eyes)
 I'm listening. Go ahead.

EDWARD COHEN
 Whatever you do, don't drink the
 water out of the tap. Drink
 bottled water.

SUSAN COHEN
 Ok Dad, and I'll eat my vegetables
 too. No problem. And 2 servings
 of fruit every day.

EDWARD COHEN
 (cutting her off and shouting into
 the phone)
 Susan!! Listen to me! The water
 has been poisoned! Don't drink the
 water! There are people all around
 the Sea of Galilee that are sick
 from it already and some have died.

SUSAN COHEN
 I know that part. We heard it at
 dinner tonight. We've been
 drinking only bottled water. Your
 concern for me is touching Dad, but
 we have it covered. Thanks! I'm
 going back to sleep now.

EDWARD COHEN
 (screaming into the phone now)
 SUSAN!! SUSAN!! Don't hang up.
 There's something else I haven't
 told you and you need to hear it
 now. I know how much you hated
 that I was an Army Ranger, but you
 have to know something. Your very
 life may depend on it and the lives
 of millions of other people.

WE SEE Susan shaking her head back and forth in cynical
 disbelief.

SUSAN COHEN
 Come on Dad. Aren't you overdoing
 it a bit?

EDWARD COHEN

 Susan, I work for the CIA.
 (MORE)

EDWARD COHEN (CONT'D)

I always have, but I couldn't tell you.

Susan's mouth drops open, then she closes it pursing her lips, hand coming to the side of her forehead. After a beat, her face relaxes and she tilts her head as a look of understanding comes over her face. She has always loved her Dad, and loves him in spite of what he has just said.

SUSAN COHEN

(Quietly)
Dad, don't, just don't. I don't need to know. It doesn't matter now...

EDWARD COHEN

(with tears coming down his face)
It does matter honey, for the two of us and for lots of other people. I love you so much and I want us to be friends again if we can, but right now I have to tell you something that isn't going make you like me.

Tears are coming down Susan's face as well, as both are crying in this strangely odd moment of reconciliation.

SUSAN COHEN

(laughing gently as her emotions spill out)
Dad, you just told me you are part of the C.I.A. I think you already succeeded in making me not like you.

Both of them laugh as they realize she is right.

EDWARD COHEN

(Haltingly)
Susan don't hate me for what I'm about to tell you. But you have to know something for your own safety.

SUSAN COHEN

Red meat is bad for me too?

EDWARD COHEN

(laughing)
No honey, its about James.

SUSAN COHEN

James! How do you know about James?!

EDWARD COHEN
Remember who I work for?

SUSAN COHEN
(anger rising in her voice)
Dad! I can't believe you have been
spying on me!

EDWARD COHEN
Susan, hear me out. James is an
Iranian agent. He is in on
poisoning the water.

SUSAN COHEN
(very angry now)
Dad, you are crazier than I
thought! James would never do
anything like that. I know him! I
love him!

EDWARD COHEN
I know you do honey.

SUSAN COHEN
What? How do you know that?

A look of recognition comes over her face, as she remembers
that her Dad is with the C.I.A.

SUSAN COHEN (CONT'D)
Nevermind, I'm not even going to
ask.

EDWARD COHEN
Susan, when James has been away
from the Kibbutz, he hasn't been
away on business. He's been
traveling to Iran. He's part of a
sleeper cell.

SUSAN COHEN
He is NOT! He grew up in L.A., in
the United States. You are
paranoid Dad!

EDWARD COHEN
Susan, we have his phone records.
He's been calling his handler in
Iran frequently. They talked just
this morning. His parents are part
of a radical Mosque in L.A.
They've been grooming him his
entire life for this.

SUSAN COHEN

(with a growing realization in her voice that he is telling her the truth)

Dad, I just can't believe this.
How can it be possible?

EDWARD COHEN

I'm sorry honey, but it is.

The new woman at the Kibbutz, Wanda Goldstein, didn't get there by accident. She is with the Mossad, the Israeli secret service. I had her sent there to protect you from James.

Susan, last night Agent Goldstein stopped an Iranian agent from putting herbicide in the water pumping station there near the Kibbutz. We thought that put an end to it, but it didn't. We think there are sleeper cells all around the Sea of Galilee that have put poison into the pumping stations. And we think it must have been James that did so last night there near the kibbutz.

Your life is in mortal danger...from James. I just got word of a phone call we tapped from him this morning. He has been assigned to kill you. There's another Iranian agent there at the kibbutz with him.

It isn't safe for you to be alone now. Agent Goldstein is on her way over right now. When she knocks don't open the door. Ask her how she is feeling. If she says she's feeling fine it means it is safe to open the door. Go with her. Trust her and do exactly what she says. I called so you'd know what she is telling you is real.

Susan...Susan...SUSAN! Are you there?

WE SEE Susan nearly overwrought with tears. She is coming to grips with the fact that the man she loved is a traitor and the man she said she hated is a patriot. Her head is spinning and she can barely speak. Finally she does.

SUSAN COHEN
 (haltingly)
 Y-y-yes Daddy, I'm here.

A beat

SUSAN COHEN (CONT'D)
 It is just that...it's just that...

EDWARD COHEN
 (crying)
 I know honey, I know.

WE HEAR a loud knock at the door. WE SEE a startled look on Susan's face as her head snaps around toward the door.

EDWARD COHEN (CONT'D)
 (concern in his voice)
 Susan, what was that noise!?

SUSAN COHEN
 It was a knock at the door. That
 must be Wanda.

WE SEE Susan turn to go toward the door, split screen still in effect. Susan has the phone at her side as she walks to open the door. She can't hear as her father shouts into the phone a warning.

EDWARD COHEN
 Susan! Susan! Susan! Don't open
 that door. Ask her how she is
 feeling!...

WE SEE Susan thoughtlessly swing the door open speaking as she does.

Jump to full shot of Susan's apartment, eliminating the split screen.

SUSAN COHEN
 Hello Wanda....

Susan screams in fear and fright at the top of her lungs. It isn't Wanda at the door! WE SEE the Iranian Agent burst into the room as Susan swings the door open. He knocks Susan to the ground, kicking her in the ribs to disable her.

IRANIAN AGENT

Your little love life is over now
you American whore. You are coming
with us on a little trip.

Susan's phone has been flung from her hand and has slide
across the floor away from the Iranian agent.

Jump to phone's POV. We see the Iranian agent standing over
Susan.

WE HEAR through the phone Edward Cohen saying:

EDWARD COHEN (O.S.)

Susan! Susan! What is happening?!
Susan! Susan! Talk to me, talk to
me...

WE SEE the Iranian agent bend down to drag the injured Susan
to her feet. She struggles, but it hurts. As the Iranian
Agent and Susan get to the door of her apartment to exit,
Susan sees James standing behind the Iranian agent.

Jump to C.U. of Susan's face. A look of hate toward James
comes over her face.

SUSAN COHEN

(hatefully)
I guess my father was right about
you James!

Jump to C.U. of James' face. He tries to communicate denial
with his eyes and a head shake back and forth. The Iranian
Agent's back is still to James as James tries to communicate
to Susan.

JAMES AGASSIZ

(with pleading eyes, mouthing the
words silently)
Trust me...trust me...trust me

Susan is having none of it and shakes her head in anger.

IRANIAN AGENT

(cynically)
You should always listen to Daddy
little girl.

Jerking her toward the door with cruel look on his face.

IRANIAN AGENT (CONT'D)

(angrily)
But for right now, you are going to
listen to me!

(MORE)

IRANIAN AGENT (CONT'D)

We are going to take a little trip
to help some people with their
drinking water.

Jump to C.U. of an evil look on the Iranian Agent's face.

CUT TO:

EXT. OF SUSAN'S APARTMENT

WE SEE the Iranian Agent dragging a stumbling Susan into the back seat of a black SUV, James following along. The Iran Agent gets into the driver's seat as James gets into the passenger seat. The doors slam and the vehicle pulls away screen right with its lights off.

Our focus moves from screen right to screen left as a darkly clad figure comes walking toward Susan's apartment. It is Agent Goldstein. The timing is such that Goldstein hasn't seen the vehicle pull away.

WE SEE Goldstein turn from the curbside sidewalk onto the walk that leads up to Susan's apartment.

Jump to Goldstein's POV.

As Goldstein approaches the apartment door WE SEE from Goldstein's POV that the door of Susan's apartment has been left slightly open. The door swings open to the right. The open crack of the door is on the left.

Our view pulls back and widens to see Goldstein rapidly pull her pistol from its shoulder holster, holding the pistol in two hands near the right side of her face. As she does, she spins and leans her back on the exterior wall of Susan's apartment just left of the door. Her left shoulder is next to the open side of the door.

Peering carefully through the open crack of the door, she looks into the darkness. Then pointing her pistol toward the crack in the door, she touches an "on" switch on the pistol that activates the built-in flashlight.

Seeing nothing, she quickly spins back to her original position leaning against the exterior wall, turning off the flashlight. Hearing nothing from inside the apartment, in one motion she turns on the gun mounted flashlight again, spins, kicks open the door and jumps through it in a crouch, gun extended forward, sweeping the room to see what is there.

Seeing no one, she remains alert and at the ready. As though we were walking behind her, our view follows her as WE SEE her check the bedroom and bathroom.

Finding no one in either place, she comes back to the living room area near the doorway and begins to look around with her flashlight.

WE SEE her flashlight scan over Susan's desktop. Nothing out of the ordinary is found.

Jump to C.U. of Goldstein's face, frustrated that she didn't get there in time. Our view pulls back and widens as Goldstein's arms drop to her side, gun mounted flashlight still on.

As her hands drop to her side, the light from the flashlight glints off the cell phone on the floor several feet away. Goldstein spots it, but is cautious in approaching it.

WE SEE her pick up the phone carefully in two fingers and slowly turn it over checking for booby traps.

Suddenly we are jolted when WE HEAR from the phone:

EDWARD COHEN (O.S.)
(shouting)
SUSAN!!! SUSAN!!!!

WE SEE Agent Goldstein jump with fright at the noise. After her momentary fright we see Goldstein put the phone to her ear.

AGENT GOLDSTEIN
(cautiously)
Who is this?

EDWARD COHEN (O.S.)
(cautiously)
Who is THIS?

A beat

EDWARD COHEN (CONT'D)
Where's my daughter?

AGENT GOLDSTEIN
(a look of realization coming over her face)
Mr. Cohen? Edward Cohen?

EDWARD COHEN (O.S.)
Yes, that's me. I'm Susan's father. Who is this?

AGENT GOLDSTEIN
It's Wanda Goldstein. I just got to Susan's apartment.
(MORE)

AGENT GOLDSTEIN (CONT'D)
She's gone, but her phone was here
on the floor. Looks like I got
here too
late.

CUT TO:

C.U. OF EDWARD COHEN IN HIS OFFICE ON THE PHONE

EDWARD COHEN
(Intensely)
Maybe not! They just left seconds
ago. You just missed them. That's
why I was still on the line. She's
been kidnapped. I heard one of
them say something about helping
people with their drinking water.
They must be headed for the water
pumping station.

CUT TO:

EXT. OF SUSAN'S APARTMENT

WE SEE Agent Goldstein exit Susan's apartment door, phone to
her ear.

EDWARD COHEN (O.S.)
Go! Go! Go! We can talk later!

Agent Goldstein sprinting away from Susan's apartment, back
the way she came.

AGENT GOLDSTEIN
(shouting into the phone)
I'm already on my way!

CUT TO:

EXT. TIBERIAS WATER PUMPING STATION - SAME NIGHT

WE SEE the dimly lit exterior of the pumping station. WE HEAR
the sounds of night time Israeli bugs. Nothing is moving and
no other sounds are heard.

CUT TO:

INT. TIBERIAS WATER PUMPING STATION

Screen Right WE SEE Susan Cohen sitting on the floor looking screen left, hands tied behind her back. Her face is bruised. Center screen next to her facing screen left, is James Agassiz also seated on the floor. WE SEE his left hand which is closest to us, but his right hand is hidden from view as his right arm has dropped to the floor by his side.

Our view pulls back slightly to reveal the Iranian Agent screen left. He is holding a gun on both James and Susan.

IRANIAN AGENT

(contemptuously)

James, you are too weak. Your American upbringing has made you soft. And unfortunately soft people do not survive.

CUT TO:

EXT. TIBERIAS WATER PUMPING STATION

WE SEE the water pumping station from an over-the-right shoulder view of Agent Goldstein's position whom we cannot see. Our view moves left to reveal the black SUV that the Iranian Agent, James and Susan drove to the water pumping station.

Our view moves back to the right as a crouching black garbed Agent Goldstein steps into the scene. First WE SEE her semi-automatic pistol come into view at the bottom of the screen. Then her upper body comes into view. As she moves away from us toward the water pumping station her entire body comes into view.

She is moving stealthily toward the door of the water pumping station when suddenly two loud shots ring out from inside the water pumping station.

WE SEE Goldstein drop prone to the ground, head toward the water pumping station, gun aimed at the door. WE HEAR a scream, but from the muffled perspective of hearing it from outside the water pumping station.

CUT TO:

INT. OF THE TIBERIAS WATER PUMPING STATION - SAME

WE SEE a quartering-away-from-us view of the left cheek of Susan's Screaming face, eyes closed.

WE HEAR the jolting increase in volume from the sound of Susan's scream heard from inside the water pumping station compared to having heard it from outside.

Because Susan's face is quartering away from us, looking in the direction where James had been seated, we think for a moment that James has been shot by the Iranian Agent.

WE SEE Susan's face turn left toward where the Iranian Agent had been standing. WE HEAR a second loud scream erupt from Susan as our view pulls back and widens to reveal the blood soaked Iranian Agent dead on the floor, James standing over him gun in hand. It is clear that James has shot him.

WE SEE James turn toward Susan, gun still pointing horizontally to the floor giving the impression that he is now going to shoot Susan. He isn't.

Jump to C.U. of Susan's face. She is in terror and in tears.

SUSAN COHEN

(weeping, speaking in broken words)
Are you going to kill me now too?

JAMES AGASSIZ

(gun dropping to his side, but still in his hand; speaking with anxious sincerity)
No Susan, I'm not! I'm so sorry!
I've been such a fool. But that's over now. Meeting you and being at the kibbutz...

James starts to weep and can't speak for a moment

JAMES AGASSIZ (CONT'D)

Meeting you...has changed everything.

SUSAN COHEN

(tearfully)
So now you kill people?

JAMES AGASSIZ

(protesting)
No, no, now I'm going to stop people from killing.

As he speaks WE SEE James eject the clip from his gun, tossing the clip and the gun aside to the floor. As he does so he moves toward Susan as if to kneel in front of her to embrace her.

CUT TO:

EXT. OF THE TIBERIAS WATER PUMPING STATION

WE SEE Agent Goldstein back to the wall on the left side of the water pumping station entrance door. Her gun is drawn and is being held close to her chest, barrel pointing to the sky.

At the sound of the clip and gun hitting the floor, WE SEE her eyes widen.

CUT TO:

INT. OF THE TIBERIAS WATER PUMPING STATION

IN slow motion WE SEE James still moving toward Susan to kneel in front of her arms outstretched to embrace her.

JAMES AGASSIZ

Susan, I've been so wrong about everything...

CUT TO:

EXT. OF THE TIBERIAS WATER PUMPING STATION

WE SEE Agent Goldstein facing the door of the water pumping station, one long step away, gun in both hands. In an instant her foot comes up and she kicks in the door. Following all in one motion, she bursts through the door into the water pumping station.

CUT TO:

INT. OF THE TIBERIAS WATER PUMPING STATION

From a side view of the room with the entrance door screen left and James and Susan screen right, we see James on his knees in front of Susan embracing her. He is facing away from the door as it flies open. Agent Goldstein bursts into the room, gun pointed right at James' back.

Jump to C.U. of Susan screaming at Goldstein.

SUSAN COHEN

(screaming)

Noooo! Noooo! He's unarmed! He's not trying to hurt me!

Jump back to side view of the interior. From left to right WE SEE Agent Goldstein at the door, gun drawn and pointed at James, James on his knees facing away from Agent Goldstein, Susan seated facing James.

AGENT GOLDSTEIN
 (moving slowly toward James)
 Don't do anything foolish here.
 Don't move a muscle.

Susan
 (slowly)
 Move out of the way...now!

SUSAN COHEN
 (terrified)
 Don't kill him! Don't kill him!

AGENT GOLDSTEIN
 Susan! Move out of the way NOW!!

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA

WE SEE a tight C.U. Of James Agassiz's face, not moving, eyes closed. He appears to be dead.

EDWARD COHEN (O.C.)(V.O.)
 She got him!

Our view pulls back and widens slightly to reveal that this close-up of James' face is on a computer screen Skype-viewer window on Edward Cohen's desktop computer.

WE SEE a piece of tape over the built-in webcam just above the computer screen. The tape has some writing on it: **No Outgoing Images!**

As our view pulls back and widens further WE SEE that in Edward Cohen's office are a seated Edward, then Loretta and Carl standing behind him, all leaning forward looking toward the computer screen at James' Agassiz's stationary face in the Skype-viewer window.

Finally WE SEE in the Skype-viewer window James opening his eyes and moving his head. He's alive! And he is about to be interrogated.

EDWARD COHEN
 (clearing his throat)
 James, we know who you are and we
 know about your family.
 (MORE)

EDWARD COHEN (CONT'D)

We know about your assignment, including your assignment to kill my daughter.

If I were there right now, we wouldn't be having this conversation because you would be dead.

I'm not buying it that you have had some "come to Jesus" moment, and can find no good reason for not having you shot, other than my daughter claims that you saved her life.

It was you who put her in that situation in the first place. So convince me why we shouldn't give you some of the water you helped poison.

CUT TO:

INT. OF JAMES AGASSIZ'S KIBBUTZ APARTMENT - SAME

WE SEE James seated on a chair several feet away from the front of his desk. Out in front of him is a web cam mounted on a tripod and facing him. He is handcuffed with his hands behind his back. His feet have been plastic-tie-wired to the legs of the chair he is sitting on.

Agent Goldstein is seated at James' desk looking at his computer screen. The computer screen has a Skype-viewer window on it, but with a blank image being displayed, in that back in Langley, Edward has tape over his computer's web cam.

WE SEE Susan seated next to Agent Goldstein, staring at the blank video player window. There is a glass of water on the desk marked *Sea of Galilee sample*.

JAMES AGASSIZ

(resolutely)

Mr. Cohen, I don't expect you to believe me. I've betrayed the country I grew up in. But I tell you the Palestinian air lift is a sham.

They aren't going to take anyone out of Palestine to Iran.

(MORE)

JAMES AGASSIZ (CONT'D)

It's all a trick so they will be given permission to fly over Israeli air space so they can bomb the country.

We were poisoning the water not so much to kill Israelis with the bad water, but so we could bring in water trucks lined with explosives to do maximum damage all over Israel in addition to the bombing from the air.

I've seen the documents. The plan is all laid out and in motion right now.

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME

At James' mention of the documents, we see Edward, Loretta and Carl make eye contact with each other, nodding their heads as if to say, "We knew it! We had it right!"

CUT TO:

INT. OF JAMES AGASSIZ'S KIBBUTZ APARTMENT - SAME

JAMES AGASSIZ

(looking at Agent Goldstein)
The truth is that I came here to kill Israelis if I could. I've been taught since I was a little boy to hate Israel and everything it stands for. So I felt proud to be asked to fulfill this mission.

Jump to mid-range shot of Agent Goldstein's face as she is seated at the computer. An angry scowl appears at James' last comment. Our view moves across the room to Susan's face, tears streaming down it as she realizes that James is the enemy, or has been, and that her father was right.

SUSAN COHEN

Daddy, I'm so sorry. I'm so sorry.
You were right.

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME

WE SEE Edward reach over to his computer screen and pull off the tape that is blocking the webcam. In this important moment for him and his daughter he wants her to see his face.

CUT TO:

INT. OF JAMES AGASSIZ' ROOM AT THE KIBBUTZ - SAME

WE SEE Edward Cohen's face appear in the video player window on the computer screen on James' desk.

EDWARD COHEN

(slowly and gently)
That's ok Susan. I've been wrong about a lot of things. But maybe we can fix that together now.

SUSAN COHEN

(wiping her eyes dry)
I'd like that Daddy. I really would.

A brief moment passes.

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA

WE SEE a seated Edward and a standing Loretta and Carl leaning in toward the computer screen looking at the image of James Agassiz.

JAMES AGASSIZ

(haltingly and ashamed)
What I didn't expect Mr. Cohen was to meet your daughter and fall in love with her and to meet so many others here at the kibbutz who only want to live a peaceful life and raise their families.

I'd been taught that Israelis wanted to kill us. It isn't true.

EDWARD COHEN

(roughly)
Don't give me that crap Agassiz! You knew that before you left. You weren't isolated from the news and what was really going on.

(MORE)

EDWARD COHEN (CONT'D)

You're full of it and you are about to be full of your own poisoned water. Your sudden revelation didn't stop you from poisoning the water at the pumping station less than 48 hours ago. So you are a little late coming to the party with a cock-n-bull story of turning the other way and about bombs in water trucks and airplanes.

I think its time for some fresh Sea of Galilee water.

Goldstein!

CUT TO:

INT. OF JAMES AGASSIZ' ROOM AT THE KIBBUTZ

WE SEE Agent Goldstein take the "Sea of Galilee" water glass and walk over to James, gun drawn.

AGENT GOLDSTEIN

(menacingly)

We can do this the easy way or the hard way. You decide.

SUSAN COHEN

No! You can't! He saved my life!
He told us the plan so we could stop it!

WE SEE Susan rising from her chair as though to stop Agent Goldstein. In one quick motion Agent Goldstein points her gun in Susan's direction, but not directly at her, and fires, intentionally missing but making her point.

AGENT GOLDSTEIN

(to Susan)

Now sit down and shut up!

EDWARD COHEN (O.S.)

Goldstein! What have you done?
What have you done?

WE SEE James Agassiz trembling in his chair clearly shaken by the sound of the shot that was fired.

AGENT GOLDSTEIN

I haven't done anything. This piece of garbage is responsible for killing Israelis and you expect me to stand here and take it?

WE SEE Agent Goldstein put her gun against James' knee as if to shoot him there. She moves the water glass toward his lips.

AGENT GOLDSTEIN (CONT'D)

Ok James. Are you going to do this the hard way or the easy way?

WE SEE James look over at Susan who is crying.

JAMES AGASSIZ

Susan, I deserve this for what I've done. If I had things to do over I would change it all. But I can't. It's too late. But it's not too late to save the cities of Israel from disaster. You've got to convince your father that I'm telling the truth.

AGENT GOLDSTEIN

Shut up! Now drink this!

With that Agent Goldstein holsters her gun, grabs James by the hair and pours the water down his throat, spilling it all over his face as she does. James is able to swallow most of it, but comes up coughing and sputtering and choking from the force of what Agent Goldstein has done.

With a look of satisfaction on her face WE SEE Agent Goldstein walk away from James as he coughs and sputters.

JAMES AGASSIZ

(looking at Susan)
Susan, I'm going to die now, but do know that I loved you. That was real.

A look of recognition comes over his face as he remembers the note that he started to write when he was interrupted by the Iranian Agent.

JAMES AGASSIZ (CONT'D)

Susan, I can prove it. It won't change things, but I can prove it! Look in my desk drawer!

(MORE)

JAMES AGASSIZ (CONT'D)

I was writing a note to my parents to tell them I was turning my back on all of this when I was interrupted. Please, please read it.

WE SEE Susan frantically open the desk drawer and take out the note.

Jump to Susan's POV. WE SEE the first few lines of the note:

Father and Mother, By the time you read this letter I may be dead, but not in the cause you have sent me here for. I can no longer follow this radical path.

Jump back to wider shot of James' apartment. WE SEE Susan's head come up as she speaks to the computer screen in front of her, addressing her father.

SUSAN COHEN

Daddy, Daddy, he is telling the truth!

Susan hands the note to Agent Goldstein who reads the first few lines and then leans toward the computer screen, nodding her head.

AGENT GOLDSTEIN

Edward, it looks like we've got a winner here. He's telling the truth. He was planning on stopping the Iranian plan. That's why he shot him and saved Susan's life.

Jump to shot of Susan's eyes meeting James' eyes. James nods his head in affirmation as Susan runs from behind the desk to James, falling on her knees toward his seated position embracing him, both of them weeping.

JAMES AGASSIZ

I'm so sorry Susan...so, so sorry. You've saved my life just before I died.

AGENT GOLDSTEIN

(sardonically)
Died? Who said anything about dying? You aren't going to die, at least right now. I may shoot you later for what you have done, but you aren't going to die today.

SUSAN COHEN

(looking up)
 What do you mean he isn't going to die? You gave him some of the poisoned water.

AGENT GOLDSTEIN

Nope. That just regular old bottled water. He'll be fine.

EDWARD COHEN (O.S.)

Nicely done Goldstein! You had me believing myself. And the gun shot was a nice touch too. I felt it clear across the Atlantic.

SUSAN COHEN

All that was a show? You were faking?

WE SEE Agent Goldstein nodding her head.

SUSAN COHEN (CONT'D)

You bastards! You bastards!

EDWARD COHEN (O.S.)

Yes we are Susan, yes we are!

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME

EDWARD COHEN

But we had to be sure that James was telling the truth. There was no other way to know for certain. With new rules from the idiot in the White House about water boarding we couldn't do that any more, but no one said we couldn't offer a man a choice of water or a blown-off knee cap.

LORETTA

Boss, now that we know for sure, we'll be able to convince the Secretary of State and get the air-lift stopped before it's too late.

EDWARD COHEN

Loretta, it ought to work that way,
but we are going to need something
more than the word of an Iranian
terrorist murderer with about two
minutes of repentance under his
belt.

JAMES AGASSIZ (O.S.)

Would having a copy of the whole
plan help?

WE SEE Edward, Loretta and Carl all turn toward the computer screen to see the face of James looking directly at us.

CUT TO:

EXT. CITY OF TEHRAN, IRAN FROM THE AIR - NIGHT - HOURS LATER -
ESTABLISHING

WE SEE moving into a bird's-eye view of the darkened city,
the shape of a U.S. normally unmanned drone aircraft come
into view. WE HEAR the hum of the quiet electric motors that
fly the aircraft.

CUT TO:

INT. OF A FLIGHT SIMULATOR - LANGLEY, VA - SAME

WE SEE what appears to be a pilot's through-the-windshield
view of Tehran, Iran.

PHIL (O.C.)

Easy does it Blake my boy. We
don't want to shake up the cargo.

Our view pulls slowly back from the "through-the-windshield
view" to reveal in darkened silhouette the upper shoulders
and heads of Phil and Blake. They are piloting from Virginia,
the drone that is now flying over Tehran, Iran. Wearing high
tech 3D goggles, the computer screen "through-the-windshield
view" in front of them looks just like a pilots view of
Tehran's night sky.

BLAKE (NICKNAMED THE MOLE)

No problem Phil. With these 3D
goggles it is just like we are
really there instead of being 8,000
miles away.

PHIL

We are there Blake, in a very real sense. Don't forget to think that way. And this time instead of rockets on the drone we have live cargo inside. This is sort of backwards because drones are meant to be unmanned, but this is different. Don't screw it up.

BLAKE

Phil, there's a reason they call me the Mole. My eyes haven't seen daylight in two weeks and I do my best work at night. (laughing at his double entendre.)

PHIL

That's not what your wife told my wife. Now focus mate, focus. Time to land this silent bird.

CUT TO:

EXT. OF THE SIMULATOR - LANGLEY, VA - SAME

WE SEE Edward, Loretta and Carl watching a big screen with the same view of Tehran that Phil and Blake have inside the simulator.

WE SEE on the exterior of the flight simulator capsule, the words: Drone - Virtual Cockpit.

EDWARD COHEN

(to Blake and Phil inside the simulator)
Ok you geniuses in there, get this bird on the ground in one piece or I'll open the door and choke you.

CUT TO:

INT. OF THE SIMULATOR - LANGLEY, VA - SAME

BLAKE

(with a professional tone)
Ok, boss...I've got the controls.
Here we go...

CUT TO:

EXT. A FIELD ON THE EDGE OF TOWN - TEHRAN, IRAN - NIGHT

Moving from left to right as it lands, WE SEE the right side of the drone aircraft as it silently touches down on a darkened stretch of ground and rolls to a stop, engine still running quietly. Once the forward motion of the plane ceases, we see a long horizontally hinged hatch on the side of the plane open skyward.

Jump to a darkened side view of the inside of the drone looking through the open hatch. In the dark interior we see some operating lights on the far side of the plane's wall.

Then suddenly in the lower portion of the screen, we see some movement!

Jump to C.U. of Agent Goldstein inside the plane.

AGENT GOLDSTEIN

Get off me you big oaf. We're there.

Jump to exterior view of the right side of the drone. WE SEE a body roll horizontally out the hatch door and hit the ground, followed by another body rolling out horizontally.

In the darkness, we see them stand up gingerly. They turn to survey the darkness around them and then crouching low, move toward us, screen left and away from the drone. They disappear from the screen continuing screen left, as our eyes stay focused on the drone.

WE SEE the hatch on the drone begin to automatically close. WE HEAR the hum of the drone's motor and props increase as the drone turns around to face the way it came in.

CUT TO:

INT. OFFICE IN LANGLEY, VA JUST OUTSIDE THE DRONE SIMULATOR - SAME

WE SEE on the screen that Edward Cohen is looking at, the drone's down-the-runway windshield view of the now take-off area in the field outside Tehran in which it had landed.

Our view pulls back and widens to show Edward, Loretta and Carl looking at the screen.

EDWARD COHEN

(to Blake)
Easy does it Mole.
(MORE)

EDWARD COHEN (CONT'D)
We don't want that drone getting
stuck in the sand on the outskirts
of Tehran.

CUT TO:

INT. OF THE SIMULATOR - LANGLEY, VA

BLAKE
No problem sir. We've been doing
flights there three nights a week
for a month and have never had a
problem. It's just like a video
game and I've been playing those
since I was a kid.

EDWARD COHEN (O.C.)
You're still a kid Mole. Stay
focused. The survival of the free
world depends on it. How's that
for a video game?

BLAKE
(laughing)
They always say that sir.

EDWARD COHEN (O.C.)
But this time we are deadly serious
Blake, deadly serious.

Jump to C.U. of Blake pulling his 3D glasses off one eye to
look over at Phil in fright. Putting them back on he
comments.

BLAKE
Are you serious sir?

EDWARD COHEN (O.C.)
Yes I am.

BLAKE
Oh crap, sir. I thought you were
joking.

Jump to the drone's throttle control inside the simulator.
WE SEE Blake's hand shaking as it comes over the throttle to
power up the drone for take off.

Jump to side view of Blake's face, goggles in place. WE HEAR
the drone engine noise increase as Blake throttles up the
drone for take off.

BLAKE (CONT'D)
(muttering)
Oh crap.

CUT TO:

INT. OF HANDLER'S OFFICE IN TEHRAN, IRAN - SAME

WE SEE the door of Handler's office swing open slowly.

A beat

Then a gun with a built in flashlight pokes its way through the door, the flashlight scanning the room from left to right as it does.

Then WE SEE the darkened figure of Agent Goldstein come fully into the room, gun/flashlight in both hands leading the way. Behind her we see the darkened form of James Agassiz follow her into the office.

JAMES AGASSIZ
(whispering)
It's in the upper right desk
drawer.

WE SEE James move past Agent Goldstein and step behind the desk. Agent Goldstein stays between the door and the desk. WE SEE James open the top right drawer, pull out a document and turn on his own small flashlight to read the cover page.

Looking up at Goldstein he smiles and waves the document at her.

JAMES AGASSIZ (CONT'D)
(whispering)
Got it!

AGENT GOLDSTEIN
Great! Let's go!

JAMES AGASSIZ
No. Not yet, not yet. The odds of us getting out of here aren't great. We have to send this out so that if we get caught Edward will have it.

AGENT GOLDSTEIN
Do you think they have Fed Ex here you moron! What do you mean "send it out?"

JAMES AGASSIZ

By computer.

AGENT GOLDSTEIN

NO! We don't have time to be scanning anything into a computer. We have to get out of here now and take our chances. That drone only has so much juice.

JAMES AGASSIZ

We aren't going to scan anything. We are going to video tape it.

AGENT GOLDSTEIN

(incredulously with a confused look on her face)
What?

JAMES AGASSIZ

(smiling)
Ever hear of an Iphone?

WE SEE James pull his Iphone out of his pocket, hit a few app screen buttons, and then hold up his Iphone's camera eye to the document as he begins to turn the pages to video tape the contents. He looks up and makes eye contact with Agent Goldstein.

JAMES AGASSIZ (CONT'D)

(smiling)
Skype!

Jump to a C.U. of Agent Goldstein shaking her head back and forth with a "why didn't I think of that" look on her face.

CUT TO:

INT. SECURITY GUARD STATION IN THE LOBBY OF THE SAME OFFICE BUILDING IN TEHRAN - SAME

WE SEE an over-the-shoulder view of a security guard looking at his computer screen watching a YouTube video of Susan Boyle singing "I dreamed a dream" in the Britain's Got Talent show.

WE SEE his partner step into the shot from behind. At first the security guard unaware that his partner is behind him. Then he hears his steps.

SECURITY GUARD #1
(smiling as he turns to face
Security Guard #2)
YouTube break!

WE SEE Security Guard #2 give a big thumbs up, and taking off his hat, move to sit down next to his partner so they both can watch the YouTube video.

SECURITY GUARD #2
(smiling)
We aren't supposed to be watching
this kind of thing, but I love
Susan Boyle.

Suddenly, right as Security Guard #2 is about to be seated, WE SEE on their computer screen a popup window begin to blink an alarm message that says "SECURITY BREACH! WI FI ACCESS! SECURITY BREACH! WI FI ACCESS!"

And the same moment a loud piercing and pulsating buzzer goes off, keeping rhythm with the blinking popup on the screen.

Startled, Security Guard #2 leaps back to his feet, throwing his hat in the air in fright as he tries to put it back on. His backside just barely touched the chair before the screen popped up, so his move to sit and his leap back to his feet look like one motion.

He then bends over to grab his hat as Security Guard #1, who is now standing as well, leans toward the computer monitor in shock.

Reaching over to the screen he lightly hits the side of the monitor several times, as though doing so will make the Security Breach popup go away.

When the screen and the buzzer won't go away, the two guards' eyes meet in realization that this is real. They grab for their holstered guns. At that very moment Handler comes through the front door of the office building and into the lobby near the security guard station. Beside him is an Iranian soldier carrying a rifle.

HANDLER
He has to be here. We put a GPS
tracking chip in his phone. He is
in this building somewhere.

As Handler finishes his sentence he now hears the security breach buzzer going off. Seeing the security guards over at the desk, he strides rapidly in their direction.

The security guards, realizing they are likely to be executed for being caught watching YouTube and for having a security breach happening on their watch, frantically try to click away from YouTube. The security breach popup won't let them do it.

Closer and closer Handler comes to the counter top that separates him from the security guards in their guard station cubicle. Leaning over the counter top as he converges on their location, he sees the YouTube screen with Susan Boyle on it belting out "I Dreamed a Dream." Overlaid on top of Susan Boyle is the security breach popup window blinking "Security Breach! WI FI Access." The pulsating alarm buzzer is still sounding out.

His head snaps around as he shoots an angry questioning glare toward the two security guards.

SECURITY GUARD #2

(pointing accusingly at Security Guard #1)
YouTube sir! I caught him watching YouTube!

SECURITY GUARD #1

(In shock that he has been thrown under the bus)
No sir! The computer must have some spyware in it that did this.

HANDLER

(Suspiciously and abruptly)
Spyware?!

SECURITY GUARD #1

(terrified at the implication of the word "spy" that he has just used)
Bad choice of words sir! I mean some kind of virus. See, it even kicked off a false security breach warning!

HANDLER

Liar! But we'll deal with that later. This isn't a false security breach, it's a real one. Someone is in this building that shouldn't be. That's why we're here. Where is the security breach coming from?

Security Guard #2 leans over and looks at the popup window verbiage and then back at Handler.

SECURITY GUARD #2
From your office sir!

Jump to a C.U. of Handler's face, eyes wide, face going pale.

HANDLER
Come with me! All of you! Now!

CUT TO:

INT. OF HANDLER'S OFFICE IN TEHRAN, IRAN - SAME

WE SEE James holding up his Iphone to the document laying on the desk as he turns pages, video taping each one carefully.

AGENT GOLDSTEIN
Come on, come on, lets go!

JAMES AGASSIZ
(still flipping pages)
We are almost there. Almost...

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME

WE SEE from the inside of Edward's office a message blinking on his computer screen. It says, "Incoming Skype video - Do you want to save this file?"

CUT TO:

INT. JUST OUTSIDE AN ELEVATOR DOOR ON THE LOBBY FLOOR OF HANDLER'S OFFICE BUILDING IN TEHRAN, IRAN - SAME

WE SEE Handler and the three guards step onto the elevator to go upstairs to his office. The elevator door closes and we see the floor indicator lights begin to light up what floor the elevator is moving up to: 2, 3, 4...

CUT TO:

INT. OF HANDLER'S OFFICE IN TEHRAN, IRAN - SAME

JAMES AGASSIZ
Just three more pages and we are there.

WE HEAR the dinging sound an elevator makes when it has arrived at its destination floor. The doors of the elevator open just outside Handler's office door.

Jump to C.U. of Agent Goldstein's face snapping around toward the office door behind her, then back toward James who is behind the desk.

Jump to C.U. of James' face, eyes wide. WE SEE his eyes track from Goldstein to the office door just as the door bursts open.

Before James or Agent Goldstein can move, Handler and the three guards are in the room and have them covered at gun point. James is still behind the desk. Agent Goldstein is in front of the desk between it and the door.

James, knowing they are caught, tries a diversion, but one that will cause Agent Goldstein to think she has been betrayed.

JAMES AGASSIZ (CONT'D)
(with a cocky tone)
Handler! I'm glad you are here!
Just in time.

WE SEE James steal a glance down at his Iphone, turning it over to see a message that says, "File still uploading."

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA

WE SEE on Edward Cohen's computer screen a file upload progress bar partially filled, and with a message that says, "File 68% uploaded"

In the background outside the office window, we see Edward coming toward his office. He opens the door and enters coming toward us. He turns on his office light and moves over to sit behind his desk.

Jump to computer screen that now says "File 95% uploaded". As we see message, it flips over to "100% uploaded" and "Do you want to save this file" as Edward sits down.

CUT TO:

INT. HANDLER'S OFFICE IN TEHRAN, IRAN - SAME

WE SEE from James' POV, his Iphone screen that now says "File 100% uploaded but not saved."

Jump to C.U. of James' face with a "Come on, come on!" look on it.

Jump to C.U. of Handler's face who sees the look, misunderstands it and begins to laugh, mocking James.

HANDLER

Just in time James? (laughing)
James, do you know how I knew you
were here?

WE SEE James shake his head back and forth to indicate he has no clue how they were found out.

HANDLER (CONT'D)

Your Iphone James. We've been
tracking you. There is a GPS chip
in the phone.

A beat

HANDLER (CONT'D)

Doofus!

WE SEE James with a startled look on his face, stare down at his phone that still says "File not saved"

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME

WE SEE Edward now seated at his desk, look up at his computer screen, see the file, notice where it is coming from and immediately click on the "save file" icon.

CUT TO:

INT. HANDLER'S OFFICE IN TEHRAN, IRAN - SAME

WE SEE on James' Iphone a message come across the screen that says "File uploaded and saved."

Jump to a C.U. of James, a smile creeping across his face as he looks up at Handler. A look of recognition comes over Handler's face as he realizes that something is bad wrong. James should not be smiling.

HANDLER

What are you doing there? What are
you doing?

JAMES AGASSIZ
 (in mock defensiveness)
 Nothing sir. Nothing at all. What
 I am doing is presenting you with
 Mossad Agent Wanda Goldstein.

A confused look comes over Handler's face

JAMES AGASSIZ (CONT'D)
 She is an extra plum, a freebie
 that I've brought you.

Jump to C.U. of Agent Goldstein who believes she has just
 been betrayed.

Jump back to wide shot of the room, Handler and guards screen
 left, Agent Goldstein center, James screen right.

JAMES AGASSIZ (CONT'D)
 Goldstein, you stupid fool. You
 didn't believe all that stuff I
 told you back at the kibbutz did
 you? Hmpf. Sucker.

Just as he says "Sucker", James points to Agent Goldstein
 with his left hand to distract Handler, as in one motion he
 reaches with his right hand for the gun in his waistband
 behind his back.

Rapidly pulling out his gun James fires 4 quick shots in
 succession, shooting Handler and the three guards before
 anyone can move. They all hit the floor dead.

With that Goldstein grabs her own gun, spinning around to
 point it at James. The view moves up to a smiling James,
 picking up his phone with his left hand to look at the
 screen.

JAMES AGASSIZ (CONT'D)
 Done! Susan's Dad has the file.

Exasperated at having been tricked, Agent Goldstein holsters
 her gun as she looks at James

AGENT GOLDSTEIN
 Bastard!

Rapidly gathering up the papers, they head for the door of the
 office. As they approach the door to leave, James steps over
 the body of Handler. Straddling Handler's prone and bleeding
 body, he looks down.

A beat

JAMES AGASSIZ

And you really are a doofus...you,
you...doofus!

CUT TO:

INT. STAIRWAY IN HANDLER'S OFFICE BUILDING - TEHRAN, IRAN -
SAME

WE SEE Agent Goldstein and James running down the interior
steps of the building to make their get away. WE SEE James
stop at a landing and begin to enter information into his
Iphone.

WE SEE Agent Goldstein look back at James. She is a flight
of steps below him, having gone on ahead.

AGENT GOLDSTEIN

This is no time to be checking your
email you idiot! Lets go!

JAMES AGASSIZ

(smiling)
I'm not checking my email. There's
this good video I want to show
you...

AGENT GOLDSTEIN

(cutting him off)
James!

JAMES AGASSIZ

(in mock exasperation)
I'm not checking my email! I'm
giving the drone our coordinates so
they can pick us up in the street
outside. They've been circling the
city and should be able to swoop
right in on cue.

CUT TO:

INT. OF THE SIMULATOR - LANGLEY, VA

BLAKE

No way he wants us to do that!

PHIL

Yes he does!

BLAKE

On the street!? Right at Iranian
spook headquarters? You've got to
be kidding me!

PHIL

Yes the street. But we can do this.

BLAKE

Oh crap, he's serious....You're
serious!

A beat

BLAKE (CONT'D)

Oh Crap.

CUT TO:

INT. STAIRWELL OF HANDLER'S TEHRAN OFFICE BUILDING WHERE
JAMES AND AGENT GOLDSTEIN ARE STANDING - SAME

JAMES AGASSIZ

I have another little surprise.

Jump to C.U. of Agent Goldstein rolling her eyes as if to say
"Come on! Come on!"

JAMES AGASSIZ (CONT'D)

There is something else about this
phone you should know.

Suddenly WE HEAR a shot ring out from behind, the bullet just
missing James and ricocheting off the wall near his head.
James ducks at the sound and drops his phone.

Jump to a shot looking back up the flights of stairs. WE SEE
a bleeding and surprisingly still alive Handler, leaning over
the stair handrail trying to get off another shot at James
and Agent Goldstein.

WE SEE James take a quick look up at Handler as another shot
rings out just missing him. James runs down three steps,
realizes that he doesn't have his phone and runs back up the
steps to get it.

AGENT GOLDSTEIN

Leave it!! Leave it!!

JAMES AGASSIZ

No! I need that phone!

WE SEE James reach for the phone as a shot rings out, hitting the concrete floor next to his hand, the concrete ricocheting up into his face. He tumbles backward down the steps toward Agent Goldstein who catches his fall. He has the phone tightly in his hand.

AGENT GOLDSTEIN

Are you alright?

JAMES AGASSIZ

(holding his bleeding face)

Yes. I'm ok. But we won't be if we don't get out of here. Let's go.

Jump to a view looking up the stairwell where WE SEE Handler weakly stumbling his way down the flights of stairs to pursue them.

Jump to a view looking down the stairwell as James and Agent Goldstein run down flights of steps toward the lower level.

CUT TO:

INT. OF A FLIGHT SIMULATOR - LANGLEY, VA - SAME

PHIL

Bring it in hot Blake! We've got to get in and out of there in a blink.

CUT TO:

EXT. STREET OUTSIDE HANDLER'S OFFICE BUILDING IN TEHRAN, IRAN
- SAME

WE SEE the drone in the air approaching the street for a landing.

CUT TO:

INT. OF GUARD SHACK OUTSIDE THE FENCE THAT SURROUNDS
HANDLER'S OFFICE BUILDING IN TEHRAN, IRAN

From an over-the-shoulder view of the two guards inside the guard shack, WE SEE them watching YouTube on their computer screen. They are watching the most watched video on YouTube "The History of Dance," trying to imitate what the dancer is doing on the screen.

SECURITY GUARD #1 AT GATE
(with dancing movements)
Hey Macarena...hey Macarena.

Jump to a view where we can see the guard shack and the lower air space just above the guard shack as the drone comes into view.

It is zooming in at low altitude and flies directly over the guard shack. Because it is flies so quietly the two guards on duty don't see it until the last minute. As it swoops over them, they duck and scream, and begin chattering to one another, jumping up and down and running for their jeep to follow the drone onto the grounds of the Iranian Spy agency.

They forget to open the metal-wire-mesh gate and so drive only about 10 feet from the shack to the gate, before coming to a screeching halt.

Seeing their dilemma, they start screaming at each other in unintelligible phrases, but clearly they are calling each other names for being so stupid.

Both of them jump out to open the gate, but it has to swing toward them and they are too close to the gate so the gate hits the jeep. The name calling and screaming starts again as they run to back up the jeep so they can open the gate.

CUT TO:

EXT. STREET OUTSIDE HANDLER'S OFFICE BUILDING IN TEHRAN, IRAN
- SAME

WE SEE from behind it's glide path as it moves away from us, the drone come to a landing and halt just outside the building on the left that James and Agent Goldstein are in.

As the drone does a 180 degree turn to face us, WE SEE on the left an exterior door of Handler's office building open up. Light from the now open door streams into the darkness outside. WE SEE Agent Goldstein and James step out of the door.

As they look out in front of them away from the building, they see the drone just across the grounds and begin to run toward it. As they near it, the hatch of the drone opens up vertically. They jump in and the hatch closes.

CUT TO:

INT. OF THE DRONE - SAME

WE SEE James and Agent Goldstein laying horizontally inside the drone, struggling in the tight space to strap into parachutes.

WE HEAR the sound of drone's motor and props get louder as the drone throttles up for take off.

From James POV on his back in the drone, we see him reach toward the ceiling and push a button marked "TALK!"

JAMES AGASSIZ
GO! Go! Go! We're in!!!

CUT TO:

INT. OF THE FLIGHT SIMULATOR - LANGLEY, VA - SAME

WE SEE Blake and Phil both jump in pain and fright as we loudly hear the "Go! Go! Go! We're in!" communication from James blasting into their headphones.

BLAKE
Yeouch!! Dang that hurt!

PHIL
Crap! No kidding! But let's get over it and fly that thing out of there. We've got bogeys coming in a jeep!

CUT TO:

EXT. STREET OUTSIDE HANDLER'S OFFICE BUILDING IN TEHRAN, IRAN

WE SEE the two security guards in their jeep driving right toward the drone, one of them firing his gun at it as they get closer and closer.

CUT TO:

EXT. OF DOORWAY OF HANDLER'S OFFICE BUILDING -TEHRAN, IRAN -
SAME

Looking back toward the building, WE SEE from just outside, the weak and bleeding Handler approaching the door, barely vertical but making it to the opening, leaning on the door jam to hold himself up as he does. He is talking on his cell phone.

HANDLER
(weakly and grasping for air)
Shoot them down! Shoot them down.

Coughing and swallowing, eyes starting to close, he fights to keep them open. He is on the throes of death.

HANDLER (CONT'D)
I'm not a doofus.

With that as his last words, Handler collapses and dies.

CUT TO:

INT. OF THE DRONE - AIRBORN PULLING AWAY INTO THE NIGHT SKY FROM THE CITY OF TEHRAN, IRAN.

JAMES AGASSIZ
(to Agent Goldstein)
(holding his phone)
You see, the other thing about this phone is that it is the trigger device I was to use to blow up all the water trucks when I got the signal.

AGENT GOLDSTEIN
Thankfully we got this stopped and the water trucks haven't left Iran.

JAMES AGASSIZ
(smiling the smile of a fox)
Exactly.

WE SEE James hold up his phone, keying in some data as he does.

CUT TO:

EXT. IRANIAN MILITARY CONSTRUCTION FACILITY - SAME

WE SEE a convoy of the explosive laden water trucks just beginning to leave the Iranian construction facility. Many are still inside the grounds of the facility.

CUT TO:

C.U.S OF THE ARMING DEVICES ON ONE TRUCK AFTER ANOTHER.

WE SEE in a red letter, black background digital read-out, countdown clocks on the trucks suddenly reading "Armed!" as they begin to count down 9, 8, 7, 6, 5...

CUT TO:

C.U. OF PRODUCTION FOREMAN FROM PRODUCTION FACILITY

Widen out to see the Foreman of the construction project riding in a water truck passenger seat. He notices a red glow coming from the glove compartment. Opening the glove compartment, WE SEE from the Foreman's POV, the interior of the glove compartment and the arming device counting down, 4, 3....

Jump to C.U. of the foreman.

FOREMAN

(quietly to himself, shaking his head in realization that he is about to die)
Doofus!

WE HEAR a massive explosion and SEE a huge flash that whites out the screen.

CUT TO:

EXT. NIGHT SKY AERIAL VIEW OF THE IRANIAN MILITARY CONSTRUCTION FACILITY OFF IN THE DISTANCE IN THE DARK - SAME

We faintly HEAR the thunder-like rumble of explosions as WE SEE from the drone's POV first a massive explosion at the Iranian Military Construction Facility. This is followed by visually smaller explosions laid out like a string of pearls one after another, as the trucks already in the convoy explode in sequence one after another. Each one is seen from this aerial view as a big ball of fire reaching into the night sky like a mini-atomic mushroom cloud.

CUT TO:

EXT. OF THE DRONE - AS IT LEAVES THE AIRSPACE OF TEHRAN, IRAN - SAME

Looking at the exterior window of the drone WE SEE C.U.s of James and Agent Goldstein's faces, noses pressed against the window side by side.

They are looking back and toward the ground as the flashes of the water truck explosions reflect like strobe lights off their faces.

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME

WE SEE Edward seated at his desk on the phone.

EDWARD COHEN

(ecstatically)

Marvin! Marvin! Get down here!
We've got what we need! But I need
you to blow it up so I can read it!

MARVIN THE TECH GUY

(dryly)

Blow it up sir? Won't it make it
harder to read when it is all those
little pieces after I blow it up
sir?

EDWARD COHEN

Marvin, if you aren't here in under
10 seconds, I'm going to rip your
tongue out and feed it to my dog.

MARVIN THE TECH GUY

You don't have a dog sir.

EDWARD COHEN

Marvin!

MARVIN

Already there sir!

CUT TO:

EXT. ROUGH IRANIAN DESERT TERRAIN - SAME

WE SEE an Iranian jeep bouncing its way hurriedly as it crosses the desert sand. The jeep is mounted with a rocket launcher.

CUT TO:

INT. OF THE FLIGHT SIMULATOR - LANGLEY, VA - SAME

BLAKE

We've just about got them back over friendly air space. We made it.

PHIL

(calmly)
Yup

WE HEAR a warning buzzer go off and WE SEE a circular red bulls-eye come up on the front screen of the simulator

PHIL (CONT'D)

(frantically)
Something just locked on to the drone!!

CUT TO:

EXT. ROUGH IRANIAN DESERT TERRAIN - SAME

WE SEE from behind the rocket-launcher-mounted Iranian Jeep, an Iranian soldier pointing to the sky. The rocket launcher is pointed skyward following the drone's flight path on the screen from screen right to screen left.

CUT TO:

INT. OF THE DRONE - SAME

WE SEE James and Agent Goldstein inside the drone. James has an ear piece in his left ear, hand to ear holding it in place. WE HEAR the muffled noise of a voice coming through the ear piece but can't make out what it is saying.

JAMES AGASSIZ

(Loudly)
You're gonna do what?!!

WE SEE James quickly look over at Agent Goldstein.

JAMES AGASSIZ (CONT'D)

(Loudly)
Hang on Wanda!!!

Jump to a view from the POV of the drone's interior ceiling looking down at James and Agent Goldstein.

WE SEE from that POV, the lower bombay doors of the drone suddenly open up, dropping the parachute equipped James and Wanda out the bottom of the drone and into the night sky.

WE SEE from that same POV, now looking down out the bombay doors, James and Agent Goldstein falling quickly away from the drone, while at the same time coming in the other direction, WE SEE the bright exhaust trail of the Iranian rocket coming upward right at the drone.

WE SEE the rocket come into the drone through the bombay doors and WE HEAR the resulting explosion, see the flash as the rocket destroys the drone, whiting out the screen as it does.

CUT TO:

INT. SECRETARY OF STATES OFFICE - WASHINGTON, D. C. - NEXT DAY

WE SEE the back of the Secretary of State as he stands behind his desk.

This scene matches the look and feel of the two scenes in Handler's office where in one scene Handler has his back to a seated James who is flanked on either side by Iranian soldiers; and in the other scene it is Handler's boss standing behind the desk back to us, with Handler in a chair flanked on either side by Iranian soldiers.

SECRETARY OF STATE
 (still facing away from
 us)(shouting)
 You stupid fool!

The Secretary of State turns quickly around, our view pulling back and widening to show a view of the Secretary of State standing screen right, looking across his desk screen left, at a seated Deputy Secretary of State. Clearly the Deputy Secretary of State is "in the principal's office" being scolded.

SECRETARY OF STATE (CONT'D)
 Who do you think you are? And who
 the hell gave you permission to
 ignore this man? (pointing behind
 the Deputy Secretary of State)

Our view moves left and up to now reveal Edward Cohen standing just behind the Deputy Secretary of State.

SECRETARY OF STATE (CONT'D)
 I'd be dead now if it weren't for
 that man shooting those five
 crazies in Paris.

And exasperated look comes over the Secretary of State's face.

DEPUTY SECRETARY OF STATE
I can explain sir...

SECRETARY OF STATE
(Cutting him off)
Yes you can, and you will. But you
are going to shut your trap right
now.

Picking up the documents from Iran, the Secretary of State waves them toward Edward in an appreciative gesture.

SECRETARY OF STATE (CONT'D)
Ed, it looks like you've saved us
again. Thank you for not giving in
when this doofus wouldn't listen.
We owe you one.

Edward and the Secretary of State move toward each other to shake hands next to the still seated Assistant Secretary of State. The Deputy Secretary of State looks on and lamely moves to stand up and shake Edward's hand. As he does so, the Secretary of State puts his hand on the shoulder of the Deputy Secretary of State not allowing him to rise from his chair.

EDWARD COHEN
Thanks Mr. Secretary. Any time.

Edward turns to leave and walks screen left to the door of the office. As he gets to the door, he turns to look back and sees the Deputy Secretary of State with palms up, beginning to plead his case to the Secretary of State.

Edward laughs and walks out the door smiling, closing it behind him.

CUT TO:

EXT. SOUTHERN STEPS OF THE TEMPLE MOUNT IN JERUSALEM - DAY

It is quiet. In a quartering shot over Susan's right shoulder, we see looking south, the city of Jerusalem. Susan's right shoulder and cheek are screen left in the shot. We know that this is Susan. She is sitting on the steps of the Temple Mount.

A moment passes. She sighs.

MIKA COHEN (O.C.)

What will happen to him now honey?

A beat, as Susan turns her head around up and screen right, to see her Grandmother who has just spoken to her.

Mika Cohen comes into view and seats herself next to Susan as our view swings around 90 degrees screen right, to show a quartering front view of Susan now screen right, with Grandma Mika Cohen now screen left.

SUSAN COHEN

I'm not sure Grams. James did some very bad things. People died because of what he did, the water that he poisoned.

A beat

SUSAN COHEN (CONT'D)

The information he gave them allowed them to stop the flights over Israel and the bombing attack. And they caught the other terrorist cells. Maybe that will count for something in his favor.

They aren't done with him yet, so I don't know what to think Grams. It's all so confusing.

I came over here to find myself and all I've found is that the world is a complicated mess.

A beat

SUSAN COHEN (CONT'D)

How is it that you and Gramps always seemed to be at peace Grams? What's the secret?

MIKA COHEN

(reflectively)

This may sound old school Susan, but it's God. I know that everyone one seems to make God in their own image, but we tried not to do that. We trusted him and tried to let him make us in his image.

People have misused the gift of free will, but one day the Messiah will come and fix it all forever.

(MORE)

MIKA COHEN (CONT'D)
 Gramps and I really believe that.
 Abe spent his whole life studying
 the timing of when that might
 happen. He believed that we are
 close.

I wish he could have lived to see
 it. Maybe you will Susan. Maybe
 you will.

SUSAN COHEN
 Do you really think so Grams?

MIKA COHEN
 I don't know honey. Nobody knows.
 But your Grandpa believed.

A beat

MIKA COHEN (CONT'D)
 Speaking of Grandpa, here's
 something for you.

Mika hands Susan a Mezuzah like the one she had on her door
 at the kibbutz.

MIKA COHEN (CONT'D)
 He wanted you to have this one too.

As Mika hands the Mezuzah to Susan, she takes it slowly as
 their eyes meet. Susan has a questioning look on her face as
 she takes the Mezuzah.

SUSAN COHEN
 (looking at the Mezuzah)
 Grams, do you think there is a
 message in this one too?

Mika smiles a knowing but coy smile, leading one to believe
 that it wasn't just Grandpa that had been studying ancient
 prophecies.

MIKA COHEN
 You never know honey. You never
 know.

Quickly Susan begins to open the Mezuzah to see what is in
 it.

CUT TO:

INT. EDWARD COHEN'S CIA OFFICE, LANGLEY, VA - SAME DAY

WE SEE a C.U. of the television mounted on the wall in Edward Cohen's office. There is a Fox News report being aired and we see Major Garret reporting.

MAJOR GARRETT

In a stunning new development in Israel, archaeological evidence has been found that points to the possible rebuilding of the Temple, (audio fading as our view pulls back and widens) a precursor to the coming of the Messiah according to some.

Jump to shot of the full office, Edward seated at his desk as the phone rings. Edward puts the phone to his ear.

EDWARD COHEN

Hello.

A beat as Edward listens to the voice on the other end.

EDWARD COHEN (CONT'D)

Susan!! Not you too!!!

The End