CONTINUED: 43.

RUTH
I don't care about publicity.
(starts to cry)
I care about you.

Tony looks to Glen and Annie for help as Ruth cries full out now.

INT. HALL'S OFFICE - DAY

The office is covered in U.S. military items. Along one wall hang pictures of Grant, Pershing, MacArthur, Patton, etc.

Hall watches a videotape of Penney's press conference seen earlier.

PRESIDENT
(filtered)
... anyone attempting to cash in on Tariq's mad offer will be dealt with.

Hall rewinds the tape and listens to the same words several times. Finally he shuts off the tape and peers down at his desk.

CLOSE ANGLE ON DESK

Near hordes of folders and scattered papers rests a copy of Tony Johns' novel. Hall turns the book over to Tony's photo on the back cover.

HALL (V.O.)
I actually envy you.
You will be the catalyst for the emergence of a new America.

CLOSE ANGLE ON HALL

HALL
An America that will finally crush Al'Bourdin and his Muslim savages.

Hall leans back in his chair, grinning happily.
EXT. O'HARE AIRPORT - DAY

An AIRLINE MECHANIC drives a small work cart away from a large jet, heading back toward the main building. In the cart are tools and equipment of various shapes and sizes. He drives into an open garage and disappears.

INT. O'HARE BOARDING AREA

HIJACKER #1 and HIJACKER #2 sit quietly near a boarding gate. After a few seconds, Airline Mechanic enters from a side door. As he walks past the hijackers, he gives them a slow, affirmative nod.

HIJACKER #1
A green light. How refreshing.

INT. O'HARE - ANOTHER CORRIDOR

Annie stands with an attache case near Tony, who sits in a phone booth to her right.

TONY
... we're about ready to board for the trip to L.A.

HARVEY
(filtered)
That reminds me, the guy from Entertainment Tonight called -- they definitely want you.

TONY
Great. That'll be more fun than Nightline. Call me with the details, Harv. Bye.

Tony hangs up and takes his attache from Annie. He kisses her and they walk to the boarding gate arm in arm.

CLOSE ANGLE ON BOARDING AREA

Small clumps of people move from their seats to board the plane. Hijacker #1 and Hijacker #2 stand in line to board. Behind them, we can SEE Tony and Annie enter the area and take a place at the end of the line. Tony fumbles with boarding passes and tickets.
Hijacker #1 and Hijacker #2 enter the plane and take their seats in the first-class section. Hijacker #1 sits towards the front while Hijacker #2's seat is several rows behind across the aisle.

CLOSE ON HIJACKER #1

Hijacker #1 reaches under his seat and pulls out an object wrapped in a t-shirt. Casually, he pulls away the cloth to reveal a handgun which he slowly holsters inside his jacket. The other passengers boarding around him notice nothing.

CLOSE ANGLE ON PASSENGER ENTRANCE

Tony and Annie enter the plane and take their seats. Tony places his attache under the seat.

CLOSE ANGLE ON HIJACKER #2

As he pulls an attache from under his seat and opens it slightly, we can SEE a small sub-machine gun inside. He smiles, closes the case and places it back under him.

EXT. PLANE - HATCH

The passenger door closes and locks into place as the boarding hallway begins to pull away from the plane. After a few seconds, the plane slowly begins to roll away from the main building.

INT. FIRST CLASS

CAPTAIN (V.O.)

Good afternoon, this is your pilot Captain Krieger.
Welcome to our non-stop flight to Los Angeles.
We've got clear skies and are beginning our taxi to the runway.

Hijacker #1 motions to a flight attendant.

FLIGHT ATTENDANT

May I help you?

(CONTINUED)
CONTINUED:

Hijacker #1 motions her very close. He pulls his jacket open slightly to show off the gun.

    HIJACKER #1
    Don't scream. Don't alert any of the passengers. If you do, I'll shoot out your eyes . . . and smile.

She puts on her best smile.

    HIJACKER #1
    Now I want you to lead me up to the captain.

    FLIGHT ATTENDANT
    Right this way, sir.

The two move forward.

INT. COCKPIT

The door opens and Hijacker #1 barges in, pulling his gun.

    CAPTAIN
    Shit!

    HIJACKER #1
    Shut off the radio. Now!

The captain leans forward and punches controls.

    CAPTAIN
    What the hell do you want?

    HIJACKER #1
    Just do as I say and I promise to let the passengers go. Now, continue out to the runway and then stop.

    CAPTAIN
    I can't just stop on the runway.

    HIJACKER #1
    Do it or you all die.
CLOSE ANGLE ON TONY AND ANNIE

Tony wipes his damp forehead with a handkerchief.

TONY
Christ, I hate to fly.

ANNIE
(smiles)
You big wimp. There's nothing to it.

TONY
I wanted to take a train.

EXT. PLANE

The plane moves just onto the runway and then comes to a creeping halt.

INT. COCKPIT

HIJACKER #1
Inform the passengers they must evacuate the plane.

CAPTAIN
What?

HIJACKER #1
There's an engine fire out of control -- whatever. Just get them off.

INT. FIRST CLASS

CAPTAIN
(filtered)
Ladies and gentlemen. I'm afraid we must ask you to evacuate the ship. Please obey the flight attendants in this matter.

A general wave of panic and noise overtakes the ship. The flight attendants move to open the hatches and release the emergency slides to the runway. As people line up to exit, Hijacker #2 makes his way over to Tony and Annie, attache case at his side. He slips into the seat in front of them and opens his case. He sticks the weapon between the two seats in front of them. Over this are the loud panic-stricken passengers eager to escape the plane.
EXT. PLANE

Passenger after passenger escape down the emergency slide. Flight attendants wait at the bottom to help the frightened evacuees.

INT. FIRST CLASS - TONY, ANNIE, HIJACKER #2

Tony and Annie have been glancing around nervously at the rush of passengers. Tony turns around to see Hijacker #2 in front of him with a weapon.

HIJACKER #2
Not a word or you're dead, Mr. Johns.

TONY
(blankly)
Oh ... 

HIJACKER #2
Both of you sit down and put on the seatbelts.

Annie sits slowly and follows orders. Tony still stands looking at the man with a dumbfounded stare. Annie tugs on Tony's arm.

ANNIE
Sit down!

TONY
Oh ... 

Tony sits and buckles himself in.

HIJACKER #2
If you move or yell, you will regret it.

He walks to the back of the plane.

TONY
Oh God.

ANNIE
We should've taken the train.
CLOSE ANGLE ON HIJACKER #2

As he searches the rest of the plane for any remaining passengers or crewmembers. Along the way he closes all open hatches. After closing the last exit, he returns to the front of the plane.

INT. COCKPIT

Hijacker #1 and the flight attendant remain as before. We can see Hijacker #2 approaching behind them.

HIJACKER #2
Everyone's off. All hatches sealed.

HIJACKER #1
Now, captain. Establish radio contact and inform control what has happened. Tell them if anyone comes within a thousand yards of this ship, I'll kill the navigator.

CAPTAIN
But they'll try to do something. Surely --

HIJACKER #1
Make them understand, captain. Any action they take will cause a deadlier reaction on this plane. Also, inform them we'll soon be on course for southern Europe.

With a sigh, the captain reaches forward and operates the radio.

INT. FIRST CLASS

Tony and Annie sit quietly. Sweat pours down Tony's face and he continues to dab at it with his handkerchief.

TONY
(whispers)
Shit. Have you seen what terrorists do to people? Oh God.

(Continued)
CONTINUED:

ANNIE
Will you just please
stop talking about it.

TONY
Annie, that won't make
them go away.

Annie flinches at his childish treatment of her.

ANNIE
I'm aware of that, Mr.
Terrorist Expert.

Hijacker #2 enters from the cockpit.

TONY
What do you want with us?

HIJACKER #2
Nothing but your head,
Mr. Johns. Now be quiet.

TONY
But you'll never get away
with this!

HIJACKER #2
In case you didn't notice,
I'm getting away with it
as we speak.
(pauses)
Now shut-up or I'll kill
you now.

Tony sits back with dread.

INT. COCKPIT

Hijacker #1 stands over the captain as he speaks with flight
control about the situation. The flight attendant gives a
glance to the navigator across form her and then punches
Hijacker #1 in the groin with her right fist. He screams
and brings his handgun up.

INT. FIRST CLASS

Hijacker #2 flips around at the sound of his partner's
scream. With his weapon up he bolts to the cockpit.

(CONTINUED)
Tony unbuckles himself and screams at Annie.

TONY
Come on! Come on!

Annie unhooks her belt and they start towards the back end of the plane.

INT. COCKPIT

Hijacker #1 shoots the flight attendant. Her body slams against the wall, leaving a bright-red pattern of gore. The navigator stands and grabs Hijacker #1 from behind. They struggle for a few seconds, but eventually Hijacker #1 shoots the navigator in the chest. The bullet goes through him and slams into the navigator's controls, causing a shower of sparks.

Hijacker #1
Don't move! Don't move!
Don't move!

Hijacker #2 comes to the cockpit door and peeks in. We can see behind him that Tony and Annie are running down the aisle to the back end of the plane. Hijacker #1 sees them.

Hijacker #1
Get Johns you shit!

Hijacker #2 spins around and lets out a burst from his machine gun.

CLOSE ON TONY AND ANNIE

As Hijacker #2's bullets slam into them. Annie is caught in the lower back and head. She falls sideways into the seats with a bloody thump. Tony is hit in the lower left leg. He shudders and tumbles forward, screaming.

INT. COCKPIT

Hijacker #1 survey the damage. He dumps the bodies of the flight attendant and the navigator into the hall and inspects the navigator's station.

Hijacker #1
Fuck! Give me the radio, captain.

(CONTINUED)
CONTINUED:

The captain hands him the receiver.

HIJACKER #1
Flight control, this is the armed man who has commandeered Captain Krieger's plane. It seems we've had a little gunplay and we'll require a new navigator as well as a small repair crew. Over.

CLOSE ON TONY AND ANNIE.

Tony, crying and bleeding, makes his way over to Annie nearby. He sees the blood and crawls even faster.

TONY
Annie! Annie!

He lifts her head and sees the bloody gore. He closes his eyes and sits back, screaming. Hijacker #2 approaches and stands over the bloody pair.

TONY'S POV

As we see Hijacker #2 leaning above, Tony begins to lose consciousness as we

FADE OUT.

FADE IN:

INT. HOSPITAL - DAY

Tony sleeps in a private hospital room. Farley sits next to the bed, somewhat disheveled. After a few seconds, Tony stirs and opens his eyes.

FARLEY
Anthony. Can you hear me?

TONY
Harvey?

FARLEY
It's me, kid. How're you feeling?

(CONTINUED)
(looking about)
Okay I guess.
(pauses)
Annie!

Tony tries to sit up, put winces in pain.

FARLEY
Anthony, I'm so sorry.

TONY
Oh God.

Tony covers his face and begins to cry quietly. Farley glances away nervously.

TONY
What happened?

FARLEY
You mean --

TONY
To those fuckers on the plane.

FARLEY
Well, from what I gather the plane suffered some mechanical failure due to the shooting. The hijackers called for a repair crew but got raided by a SWAT team instead.

TONY
(whispers)
Annie . . .

FARLEY
Is there anything you want me to do, Anthony? Your parents are on the way.

TONY
No there's nothing.

(CONTINUED)
CONTINUED:

FARLEY
By the way, kid, the
doctor says you'll be
perfect in a few weeks.
The bullet went straight
through your leg, no
lasting damage.

TONY
Great.

FARLEY
And there are some FBI
guys stationed outside.
(pauses)
I hope you'll let them
help you from now on.

TONY
That does seem prudent
these days.

FARLEY
I know this won't really
help much, but Eric
Kensington has ordered
another thirty-thousand
copies printed. The
publicity with Al'Bourdin
and everything has really
created interest out
there.

TONY
Great.

Farley walks to the door.

FARLEY
Anthony, if there's
anything I can do . . .

TONY
Harv, make me a nowhere
writer again.

Farley looks down and exits. Tony closes his eyes and
weeps.
EXT. AMSTERDAM CANALS - NIGHT

Eldon Hall walks with a gentle pace along canals in the heart of the city. He smokes a cigar and wears a civilian suit with a handsome grey overcoat. We can see boats making their way through the canals nearby. He comes upon Ritt, who sits on the bow of a small houseboat docked along the street. Ritt, a blond-haired Dutch man in his early forties, wears jeans and a brown leather jacket.

RITT
Mr. Hall, I presume?

HALL
(stops near boat)
Correct. Mr. Ritt?

Ritt hops off the boat and extends his hand.

RITT
Yes. What can I do for you?

HALL
Shall I explain as we walk?

The two stroll side by side along the canals.

HALL
Heard of Tony Johns?

RITT
Who hasn't these days? Every Muslim in Europe is screaming about him.

HALL
There was an attempt on his life three days ago by a pair of completely half-assed hijackers.

RITT
So I saw in the news.

HALL
There are certain parties in the United States that would be happy if Johns was killed and turned in to Tariq Al'Bourdin for a bounty.

(CONTINUED)
RITT
But why is that, Mr. Hall?

HALL
Let's just say these parties would like to neutralize Al'Bourdin and his whole country.

RITT
(smiles)
Of course. You want an excuse to attack them.

Hall says nothing.

RITT
What have you got in mind?

HALL
Well if someone were to take Johns to Al'Bourdin, there's a million bucks waiting for him.

RITT
But isn't Johns now under FBI protection? That would be very hard to get around.

HALL
Hard for you perhaps. But I happen to have a bit of info about the Bureau's procedures in this matter.

RITT
So you want me to kill Johns and take him to Aminah. And I get to keep the million?

HALL
That's the idea. Would getting Johns to Aminah be a problem for you?
CONTINUED:

RITT
-laughts-
No. I've worked for
them in the past.
Aminah couldn't make
a hit in America
without outside talent.

HALL
So you're interested, then.

RITT
I'm always interested in
one million dollars, Mr.
Hall.

Hall tosses his into the water.

HALL
Stay in the city for
at least a week. I'll
be in touch soon.

Hall turns and walks away.

INT. KENSINGTON'S OFFICE

As Farley enters to find Kensington with a cumbersome
dark vest on under his open shirt.

KENSINGTON
Harvey! How's my author
doing today?

FARLEY
Better. He's up and
talking more.
  (pauses)
What is that?

KENSINGTON
Personal body armor.

FARLEY
For what?

(CONTINUED)
CONTINUED:

KENSINGTON
Some rather overzealous
Muslim youths pelted my
car with gunfire this
morning.

FARLEY
Are you all right?

KENSINGTON
Quite indeed all right.
But it occurred to me
that we here at Kensington
House might not be
completely safe from
Muslim crackpots. So
I ordered up several
pieces of armor here
just in case.

FARLEY
Good lord. This is
really getting out of
hand.

KENSINGTON
(buttoning shirt)
Oh piddle, Harvey! You
always take the negative
stance. I have to wear
body armor, true. But
sales are skyrocketing.

Kensington and Farley sit.

KENSINGTON
(into intercom)
Sheila, would come in here
for another go, please?
(to Farley)
Anyway, next week Tony
Johns' novel "Poems Of
The Glorious Prophet"
will take the number
one spot for hardcover
fiction on the New York
Times list.

Sheila enters with a large handgun. Farley glances
nervously to Kensington.

(continued)
CONTINUED:

KENSINGTON
(stands)
Oh good. Let me have it Sheila.

Sheila fires at Kensington's chest. Farley flinches as Kensington is thrown off his feet.

CLOSE ANGLE ON KENSINGTON

With a nervous laugh, he looks down at his chest to find one small, blackened hole in his shirt. He laughs with triumph.

KENSINGTON
Works perfect every bloody time!

EXT. AMINAH VILLAGE - DAY

The same village devastated by an earthquake earlier is in the middle of reconstruction. We can see several crews as they rebuild structures and clear away rubble. A dark limousine cruises slowly through the activity.

INT. LIMOUSINE

Al'Bourdin and Saad sit in the back seat, watching the workers outside intently.

AL'BOURDIN
I knew by the grace of Allah this village would thrive again.

SAAD
(quietly)
But for how long?

Al'Bourdin jerks away from the car window to face Saad.

AL'BOURDIN
What?

SAAD
I was merely wondering how long the village will be safe from the Americans.

(CONTINUED)
CONTINUED:

AL'BOURDIN
You overestimate the infidels.
We have Allah on our side.

SAAD
Tariq, I beg you. Please
repeal the edict against
Johns.

AL'BOURDIN
What are you saying, Halim?
I do not protect the honor
Muhammed only when convenient.

SAAD
I only fear the situation
grows beyond control.

AL'BOURDIN
No. Events are building
in a natural crescendo
which will end in the
death of that particular
unbeliever.

SAAD
But I --

AL'BOURDIN
We are not alone in this
crusade. Our Saudi
brothers have pledged
support. Halim, they
have given money to
believers in England to
promote rallies and book
burnings!

Saad glances away sullenly.

AL'BOURDIN
And when this enemy of
Muhammed is crushed, we
will all bask in Allah's
glory.
The door of the safehouse opens and Nevison, Moore and Tony enter. Moore carries two large suitcases and Tony, limping, uses a black cane. Nevison closes the door and leads into the living room.

NEVISON
Now. There will be two agents stationed here at all times, Tony. Moore will be here and an agent named Harper.

Tony sits on a nearby couch and props his injured leg onto a coffee table.

MOORE
I'll drop your bags in your room, Tony.

TONY
Thanks.

Moore exits.

NEVISON
Now this is really just a regular house with a few safety features. You will not answer the phone. Your parents and friends have a number they can call. If they are on the list of names you supplied us, they'll be patched on through. Everyday an agent will visit at a different time to deliver and pick up mail, that sort of thing.

TONY
Can I go out?

NEVISON
Only with an agent escorting. And you have to check in with my office to leave details of your whereabouts.

(CONTINUED)
AGENT HARPER, an attractive female around thirty enters from the back hallway.

NEVISON
Ah, Harper. This is Anthony Johns.

Tony stands and shakes hands with Harper.

HARPER
It's a pleasure, Tony.
(smiles)
Are you ready for this little adventure?

TONY
I guess so.

HARPER
(to Nevison)
The premises are secure, sir.

NEVISON
Excellent. I'm going to leave you under the care of Moore and Harper now, Tony. You have my number if problems arise.

Nevison moves to the door.

TONY
Mr. Nevison, how long will I have to stay?

NEVISON
It's hard to say. Maybe only a few weeks. Good luck.

Nevison exits. Tony sits down again and Harper sits across from him.

HARPER
The fridge and kitchen is totally stocked. Moore and I will do the cooking. Anything you need -- books, music, videos -- just ask.
Tony searches around the various bedrooms until he finds the one with his luggage. He pulls one suitcase onto the bed and unzips it. He takes out shirts and hangs them in the closet. After a few minutes, Harper enters carrying two beer bottles. Tony looks up and smiles.

Harper
I thought you might be a Heineken man.

Tony takes a bottle and gulps. Harper sips from the other bottle.

(Continued)
HARPER
I'm not really supposed to
drink on duty, but if
you don't tell, I won't.

TONY
(smiles)
I'm not sure I like the
idea of an inebriated
FBI agent protecting me.

HARPER
You'll find I'm still
effective when tipsy.

TONY
I feel much safer
knowing that, Catherine.

SERIES OF SHOTS

A) A group of Muslims throw bricks through the front windows of a bookstore that displays "POEMS OF THE GLORIOUS PROPHET."

B) Tony glances at a newspaper. We can SEE a headline which reads: "U.K. Muslims call for novelist's death."

C) A large gathering of Muslims march outside the White House protesting against Tony and his book.

D) Tony looks at another newspaper. This headline reads: "Penney rebuffs Muslim groups' plea."

E) Al'Bourdin moves about in a crowd of Aminah citizens, whipping them into a frenzy about Tony.

F) Tony sits in the safehouse's darkened kitchen. He takes several shots of gin and cries quietly.

INT. DUTCH BAR - DAY

Ritt sits next to a pay phone drinking a mug of beer. The phone rings.

RITT
Ritt here.

(CONTINUED)
CONTINUED:

HALL
(filtered)
Mr. Ritt, I have some good news. Our date is set.

RITT
What about his being in a safehouse? Can you get me the necessary information?

HALL
(filtered)
Don't worry Ritt. I have certain inside details. I've reserved a room for you under the name Verhoeven at the Congress Hotel in Chicago on South Michigan Avenue. Get there as soon as possible and await instructions.

RITT
What about Johns? Where is he now?

HALL
(filtered)
Presently he's under guard in Salt Lake City. But I'm sure they plan to move him every week or so, so we must move fast.

RITT
Very well. I should be able to make Chicago sometime late tomorrow.

INT. SAFEHOUSE - NIGHT
Tony and Harper sit in the living room, both reading.

HARPER
I read your book, Tony.

TONY
Really?

(CONTINUED)
HARPER
Yes. And I truthfully
thought it was grand.
I'm not just saying it
to be friendly.

TONY
(smiles)
I'm glad you did. That's
the point of writing, I
guess.

HARPER
But I spent a year at
Regent's College in
London and I can see
how some Muslims would
take offense at it.

TONY
The book wasn't meant to
slam anyone. I've never
even met a Muslim. It's just
a joke. The idea of Muhammed
writing not only the Koran but
also dirty limmericks can't
be taken seriously.

HARPER
Most of the Muslims in
England live in London.
I knew many at college.
For them, their religion
is one way of uniting
themselves against the
West. Islam is their
very identity, in a way.

Tony slams the book down on a table near his seat.

TONY
I wouldn't have even
written the fucking
thing if I realized it
might be so misunderstood.

HARPER
Several years ago in India,
a short story was published
about a deaf-mute. It was

(more)

(CONTINUED)
CONTINUED:

HARPER (cont'd)
called "Muhammed The Idiot"
and caused a riot that
lasted three days.
Seventeen killed.

Tony rises and heads to the kitchen for a beer.

TONY
What are you trying to
tell me?

HARPER
Just that this might
not be over as soon
as Nevison thinks.

TONY
(sips beer)
I could've written about
Christ or Buddha or Satan.
But no. I pick Muhammed.
That's typical.

Tony takes another drink of beer and stares out the kitchen
window.

DISSOLVE TO:

INT. TONY'S BEDROOM - NIGHT

Tony sits in bed reading. There is a soft KNOCK at his
door.

TONY
Yes?

Harper opens the door and enters. She wears only a thin
nightshirt. Tony up leans nervously as she sits down on the
bed.

HARPER
I hope I didn't upset you
earlier talking about
Islam.

TONY
Oh no. It's all right.
HARPER
Good. Because I really
did like the novel.

Harper bends down and kisses him on the cheek.

HARPER
Goodnight, Tony.

She turns and exits. Tony stares after her, dazed.

INT. MOSQUE - DAY

Saad enters the colorful, open-air structure and kneels. He begins to pray quietly.

SAAD
Great Allah please
show mercy for my
useless soul. I beg
you to help me end
this political game
of suicide. I know
Tariq Al'Bourdin is
a man of Muhammed and
only wants the best
for your children.
But his violence
against the unbelievers
will doom us all.
(pauses)
Before it's too late
great Allah, show him
another way.

INT. SAFEHOUSE - DAY


MOORE
I just don't think it's
that good an idea, Cathy.

HARPER
Tony hasn't been outside
in almost two weeks.
A few trips around the
block won't hurt.

(CONTINUED)
Tony, with cane in hand, moves to the front door.

TONY
If Nevison calls, which he probably won't, just tell him the truth -- we went out for a stroll.

HARPER
We'll be back in twenty minutes, Moore.

Harper and Tony exit.

EXT. SAFEHOUSE - DAY

Harper and Tony walk up the driveway to the sidewalk and turn right, moving at a casual pace. They walk around the block of this quiet, unremarkable, middle-class neighborhood.

HARPER
It's a beautiful day.

TONY
Yes it is.

HARPER
How is your leg doing?

TONY
Much better. Really, I don't even need this cane. I've just gotten used to it.

HARPER
So tell me, has being under our protection been that bad?

TONY
(smiles)
Well, it's not been so terrible with you around.

Harper smiles and takes Tony's hand in hers as they walk.
INT. WHITE HOUSE BALLROOM - NIGHT

Hundreds are seated for a formal dinner in the ballroom. President Penney, clad in tuxedo, stands at a dais at one end of the room.

PRESIDENT

... Day by day, more and more civilized countries have joined us in our crusade against the terrorist thug tactics of Tariq Al'Bourdin.
(pauses)
My heart goes out this evening to the family of Anthony Johns. The kind of psychological terror Al'Bourdin has put them through makes me sick...

CLOSE ANGLE ON AUDIENCE

The diners break out in applause at the last comment. Eldon Hall sits near the dais, quietly fumbling with a table centerpiece, oblivious to the president's remarks.

PRESIDENT (V.O)
(continuing)
... I ask all of you tonight to say a prayer...

CLOSE ANGLE ON PRESIDENT

PRESIDENT
(continuing)
... to end terrorism the world over. Pray that Tariq Al'Bourdin and men like him might be reformed. Finally, I want to personally assure each and every one of you that Tony Johns is safe and secure. Thank you.
WIDER ANGLE ON BALLROOM

As the president steps from the dais, the audience gives him a standing ovation.

INT. SAFEHOUSE - DAY

Tony and Harper sit eating lunch in the kitchen as Moore enters.

    MOORE
    Okay. I'm going out to a record store to get those cd's you wanted, Tony.

    TONY
    Thanks, I really appreciate that.

    MOORE
    That's what I'm here for, Tony. Goodbye.

EXT. SAFEHOUSE - DAY

As Moore comes out the front door and walks to his car parked in front of the house, we can see Ritt sitting inconspicuously in a van parked across the street.

CLOSE ANGLE ON RITT

As he watches Moore start his car and pull away.

INT. SAFEHOUSE - DAY

Tony and Harper have moved onto the living room couch where they are in each other's arms, kissing. Tony has taken off his shirt and Harper wears only her jeans and bra. After several seconds, Tony laughs heartily.

    TONY
    I can't believe he actually fell for it!

    HARPER
    Part of our job is to make you feel as comfortable as possible.

(CONTINUED)
TONY
Well, well. Aren't I lucky, then?

Their time alone is interrupted by the front doorbell. Harper looks up, worried.

HARPER
Shit.

The two hop up and put their clothes back on. Harper moves to the front door and peers through the peephole.

PEEPHOLE POV

Ritt stands with a brown grocery bag. When he speaks, his Dutch accent is gone.

HARPER
(from inside)
Who is it?

RITT
Agent Harper? I'm Ed Pierce, Salt Lake City office.

HARPER
(from inside)
May I see some identification, please?

Ritt reaches into his jacket and pulls out a badge and I.D. card. We can SEE the card bears Ritt's photo and the name "Edward Pierce."

INT. SAFEHOUSE ENTRYWAY

Harper takes a paper from a shelf near the door and scans it briefly.

INSERT - PAPER

Harper's finger moves slowly along a list of names until she comes to "Pierce, Edward."
INT. ENTRYWAY

Harper unlocks the front door and lets Ritt enter. He smiles and shakes Harper's hand.

RITT
Ed Pierce. I've got some supplies and some mail here.

Harper leads Ritt into the living room. Tony stands by quietly. He is used to the daily visits of Bureau agents from the local office.

RITT
Mr. Johns, how are you?

TONY
Fine thank you.

RITT
If there's anything you want that Agents Harper or Moore can't get, please let me know.

Ritt moves to a coffee table and sets the bag down. He reaches in and swiftly pulls out a handgun with a silencer attached. Tony's face pales as Harper starts to dash out of the room. Ritt levels the gun on her.

RITT
Freeze!

Harper halts. Ritt motions to the couch. His accent is no longer disguised.

RITT
Sit. Both of you.

Tony and Harper take seats on the couch.

HARPER
Don't worry, Tony. Moore will be back any second.

RITT
(smiles)
She's an idiot, Tony. I would go ahead and start worrying.

(CONTINUED)
CONTINUED:

HARPER
You'll never be able to
get out of the country.

RITT
Please be quiet. Now
here is the plan --

We HEAR the ring of the telephone.

HARPER
If we don't answer,
there will be agents
here in five minutes.

The phone rings a second time. Ritt pulls Harper up and
pushes her to the phone. He puts the gun to Tony's head.

RITT
Say anything out of the
ordinary and he dies.

Harper picks up the receiver.

HARPER
Yes?

INT. PAY PHONE BOOTH - DAY

Moore stands in the booth with the receiver in his hands.

MOORE
Cathy? I just wanted
to make sure you two
didn't go out on a walk
or something while I
was gone.

HARPER
(filtered)
Of course we wouldn't.

MOORE
Okay. I'll be back in
a little bit.

HARPER
(filtered)
All right, goodbye.

Moore hangs up and strolls from the phone booth to his car.
INT. SAFEHOUSE

RITT
Who was it?

HARPER
Moore.

RITT
Oh, and I thought he was coming back so soon.
(pauses)
But I was happy with the way you handled the call, Agent Harper.
Thank you.

Without warning, Ritt shoots Harper in the face. She slams into the wall and crashes loudly onto a coffee table. Tony makes a scream-like moan.

RITT
Now. You have a date with His Eminence Tariq Al'Bourdin.

Tony sits still, sweat gleaming of his face.

TONY
Cathy was right, you know. You'll never get out of the country with me.

While Tony talks, Ritt backs slowly into the kitchen. His eyes never leave Tony. Once Ritt is in the kitchen, we HEAR him rummaging through some cabinets. Over this:

RITT
You might save the dramatics for your next book, though I seriously doubt you'll get the chance to write it.

CLOSE ANGLE ON TONY

He desperately glances around the living room for some way to escape. His movements stop when he sees his cane lying on the floor just in front of the couch and under a table littered with magazines.

Tony slowly moves out his right leg and starts to pull the cane towards him.
As Ritt turns on the faucet and fills a large glass with water. He cannot see Tony below the waist due to the breakfast bar that divides the rooms.

CLOSE ANGLE ON TONY'S FEET
As he nudges the cane just under the sofa with his feet.

WIDER ANGLE ON LIVING ROOM
Ritt comes back in and leans over to place the glass of water on the table just in front of Tony. Seeing his only chance, Tony jerks down and pulls the cane up. Obviously surprised, Ritt jerks back but Tony slams the cane into his right hand, sending the gun tumbling across the room. Ritt drops the glass and darts for the gun. Tony is on him, and whacks Ritt in the back of the head with the cane. Ritt yells but continues for the gun. As Ritt, on his knees, grasps the weapon and brings it up, Tony hits him with the cane again on the side of the head. Ritt shudders and teeters to his right. Tony jumps on him, trying to wrest the gun away. They grapple for a few seconds, but Ritt, much stronger, slaps Tony away with his free hand.

RITT
(standing)
You little shit!

Ritt aims carefully at Tony.

RITT
Back to the couch.

Tony stands and moves back to his seat. Ritt reaches into his pocket and produces a small vial filled with white pills. Tony realizes what they must be and begins to plead.

TONY
Oh no. Please. Look,
it was just a book,
that's all. Just a book.

Ritt tosses the vial to Tony.

RITT
Open it.

(CONTINUED)
CONTINUED:

TONY
(crying)
It's just a book.

RITT
Open it!

Tony fumbles with shaking hands and opens the vial. He pours several into his palm.

TONY
It was just a book.
I didn't mean to insult Muhammed.

RITT
I don't give a rat's ass about Muhammed.
I'm interested in the money. Swallow three.

TONY
Please don't.

RITT
If you don't swallow the pills, I'll just shoot you.

(pauses)
Trust me. Those are better.

Tony fumbles around for a few seconds and then drops the pills into his mouth and swallows.

RITT
Thank you.

TONY
It was just a fucking book ... just a fucking book ...

Tony's eyes start to droop as he slides over on his side, unconscious. Ritt moves over to Tony and checks his pulse. Satisfied, he removes the silencer from his weapon.

FADE OUT.
FADE IN: 78.

INT. AL'BOURDIN'S PALACE - DAY

We are tracking Al'Bourdin and Saad down a long hallway towards Al'Bourdin's office. Al'Bourdin walks with a spring in his step, smiling broadly. Saad meanders behind him, his face a grimace.

They enter the office to find Ritt and one SOLDIER who stand near the desk. The soldier bows slightly at Al'Bourdin's presence.

SOLDIER
Your eminence. Mr. Ritt arrived just this afternoon.

AL'BOURDIN
How very nice to see you again, Mr. Ritt.

RITT
The pleasure is mine, sir.

CLOSE ANGLE ON DESK

A black metal box about the size of a typewriter rests in the middle of the desk.

AL'BOURDIN
I believe you have something for me?

RITT
But of course.

Ritt moves forward and opens the box's lid. Inside sits Tony's head. We HEAR a quiet groan from Saad.

AL'BOURDIN
So Allah's will has finally been carried out. (to soldier) Bring the minister of the treasury immediately.

SOLDIER
I understand, your eminence.

The soldier exits the room at a swift pace.

(CONTINUED)
CONTINUED:

AL'BOURDIN
Halim, are the people below
in place? What about the
foreign newspeople?

Saad walks to the balcony doors and peers out.

CLOSE ON CROWD BELOW

A large group of Aminah citizens stand with photos of Tony
and call for his punishment. Photographers and television
news crews also wait in the crowd.

SAAD (V.O.)
Everything seems in order.

WIDER ANGLE ON ROOM

Al'Bourdin moves to the balcony doors and opens them.

AL'BOURDIN
Mr. Ritt, could you bring
the box, please?

Ritt closes the box before taking it from the desk and
walking to the balcony. Once near Al'Bourdin, he opens the
lid and offers the prize inside to him. Al'Bourdin takes
Tony's head by the hair and moves onto the balcony.

EXT. BALCONY

As Al'Bourdin and the head come into view, the citizens
below are wild with excitement. Their screams of approval
grow louder and louder. With a triumphant smile, Al'Bourdin
moves the head back and forth so that all below may see.

INT. OVAL OFFICE - DAY

President Penney, Hall, Cady and three other White House
staff members stare at a television across the room.

CLOSE ON TELEVISION

Which shows Al'Bourdin displaying Tony's head to the cheers
of his citizens below him. The image plays on for several
seconds.
President Penney, Cady and the other staffers sigh in disgust at this display. Hall looks on quietly.

PRESIDENT
Are we sure . . . that head . . . was Tony Johns'?

CADY
Yes, chief. The body was left in a van in Salt Lake City. It's been identified.

PRESIDENT
(to staffer)
Send someone to personally inform the Johns family. I'll call them later myself.
(pauses)
I want to know how this leak happened! How did they know where Johns was kept?

The office quiets for a few minutes. As Penney thinks silently, the others look on. Finally, Penney looks up to Hall.

PRESIDENT
General Hall. Your offensive plan against Aminah?

HALL
Yes.

PRESIDENT
What exactly does it consist of?

HALL
Well, sir, basically an air attack utilizing F one eleven Aardvarks and A six Intruders.

PRESIDENT
Fine. I want to pinpoint all military and known terrorist locations.

HALL
Right, chief.

(CONTINUED)
CONTINUED:

PRESIDENT
Make sure to exclude as many civilian areas as possible. But I want Al'Bourdin's palace targeted. And I want a full briefing on a possible attack in forty-eight hours. We're done here.

Penney's advisors exit.

DISSOLVE TO:

EXT. METHODIST CHURCH - DAY

We HEAR organ music as people file in the front doors of the church.

EXT. ARABIAN SEA - NIGHT

A United States Navy carrier rests on the dark water. We can SEE men readying a group of A six attack planes on deck. After a few seconds, the fighters begin to take off into the night with bright blasts of exhaust.

INT. AL'BOURDIN'S OFFICE

Al'Bourdin sits at his desk studying the Koran. The black box rests nearby. The office doors fling open and the soldier enters excitedly. Al'Bourdin looks up sourly at this interruption.

SOLDIER
Forgive the intrusion, your eminence, but I have distressing news.

AL'BOURDIN
Yes?

SOLDIER
Our radar has gone off. Something is jamming it.

Al'Bourdin slams his fist on the desk.

(CONTINUED)
AL'BOURDIN
These damned infidels! Do they never leave well enough alone?
(pauses)
Sound the air raid siren. Immediately deploy our anti-aircraft artillery!

SOLDIER
At once.

The soldier runs from the office. Al'Bourdin moves to the balcony and looks out over the city. As he watches, we HEAR the air raid siren come to life.

INT. METHODIST CHURCH - DAY

Mourners fill the church pews, including Ruth and Glen Johns, Farley and Kensington. Ruth sobs uncontrollably as do many others behind her. We can SEE an ornate casket near the altar as the droning organ plays on.

EXT. AMINAH CITY - NIGHT

Explosions start ripping apart buildings and the ground around Al'Bourdin's palace. Soon anti-aircraft fire begins lighting up the night sky.

INT. AL'BOURDIN'S PALACE

There is general panic inside the palace -- servants, soldiers and members of Al'Bourdin's family run to take refuge. Al'Bourdin stops one servant. The flash and sounds of missiles and bombs from outside rock the structure.

AL'BOURDIN
Gather up my children and wives! Conduct them to the underground tunnels!

SERVANT
Yes, your eminence.

The servant bounds off to carry out his instructions. Saad enters and comes up to Al'Bourdin.

(CONTINUED)
CONTINUED:

SAAD
This is where your violence has placed us!

AL'BOURDIN
Do not ever take that tone with me, Halim.

SAAD
It's true!

AL'BOURDIN
I suggest you take shelter.

EXT. METHODIST CHURCH - DAY

Tony's casket is slid into a hearse by Glen, Farley, Kensington and other pallbearers.

EXT. SKIES OVER AMINAH - NIGHT

A six and F one eleven fighters sweep over the tiny country of Aminah, launching missiles and droppings tons of bombs. Anti-aircraft fire explodes harmlessly around them.

EXT. METHODIST CHURCH - DAY

As the funeral procession pulls away from the church.

EXT. AL'BOURDIN'S PALACE - NIGHT

Small fires can be seen around the palace. Bodies and rubble surround the building and fill the courtyard. A missile hits the palace and blows half of the structure into the sky.

EXT. GRAVESITE - DAY

Tony's family and friends gather around as his casket is lowered into freshly dug ground.

FADE OUT.
FADE IN: 84.

EXT. NEAR AL'BOURDIN'S PALACE - DAY

As far as we can SEE, Aminah lies in ruins. Parts of the palace still stand, but they are merely charred bricks. Saad, bleeding in several places, wanders through the rubble. He sees a CHILD digging through some wreckage and moves to him.

SAAD
What are you looking for?

The child looks up and shrugs his shoulders. He goes back to digging and pulls up a worn and slightly burned copy of Tony's book. Saad gasps in pain and falls to his knees. Unable to stand the pain, he lies down in the rubble.

SAAD
Bring the book to me.

The child hands the book to Saad. He pages through the charred pages, some crumbling at his touch.

SAAD
(whispers)
Forgive us this madness, precious Allah.

Saad stammers with pain and limps back. The book falls from his hand into the dust. The child takes the book and wanders off through the nearby rubble.

FADE OUT.

THE END