

HERE WE ARE

Written By

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Fade In:

INT. DAYS RESTAURANT - DAY

The restaurant furniture is the classic white tables and black glossy chairs. the customers are looking deluxe and ostentatious. the waitresses are in black tunic and nude makeup; the waiters - an all black ensemble. Prune, a waitress is standing at a table for two taking their order, the pair is a gentleman and lady both aging gracefully.

GENTLEMAN

I'll have the feta and herb baked  
chicken breasts.

LADY

I'm going to need this grilled  
hake with basil butter with the  
Mediterranean salad.

prune scribbles that down.

GENTLEMAN

(to his partner)

i was with Jason in elementary  
school. he was goofy and shy, the  
nerd type. i bet everyone has  
forgotten him. and now he rules  
the world, i think he's in Warren  
Buffet's league.

LADY

believe me I'm talented in  
spotting the good guys. i wish i'd  
schooled there, i would be married  
to Jason now.

GENTLEMAN

how come the talent hasn't gotten  
you married until today?

LADY

its not just the talent that gets  
one successful, you need passion  
and unfortunately I'm not  
passionate about marriage.

GENTLEMAN

thats a great way of defending  
your failures.

LADY

you lose yourself when you get  
married and finding yourself is

(MORE)

LADY (CONT'D)  
like looking for a phone that is  
on silent. so frustrating.

the lady looks up and there is Prune, standing there,  
scribbling in her small pad. the gentleman tugs at the helm  
of her tunic. HORROR on her face like she's waking from a  
nightmare. she dashes away, stirring chaos as other waiters  
duck out of her way.

the couple stares at each other in bewilderment.

LADY (CONT'D)  
do you think she was writing down  
our conversation?

GENTLEMAN  
for what? i think she was busy  
with her own thing, maybe she's a  
writer, you know how they are.

LADY  
we not giving her a tip.

STEVE, the Manager straightens up from chitchatting with  
customers at one table and makes his way to Prune's  
customers. people start to get up and leave and delay him  
with compliments.

he finally arrives at the table.

STEVE  
I'm sorry about what just  
happened. I'll make it up to you  
and make a 45% discount, how's  
that?

LADY  
we are leaving, thank you. we came  
here trusting that you have the  
same principles as us; time is  
money. we better get going.

GENTLEMAN  
hey, getting all agitated wont  
feed us, lets wait.

LADY  
oh really, dont try and make me  
look bitchy.

prune arrives and sets the plates down.

PRUNE  
Bonn appetite.

EXT.LAKER'S MANSION - NIGHT

a strong fortress of a mansion with pillars lining the length of the front of the house. water is glistening on the lawn. a young boy of about ten, COTTON, comes running from behind the house and sprints all the way back around.

INT. MANSION GYM ROOM - NIGHT

The gym room is up to date and diverse with exercise machines. prune is doing sit up and bicycle crunches. she switches to squats. then biceps curl with pink dumbbells.

the door bursts open and cotton collapses on the floor dripping wet.

PRUNE  
is it raining outside or you fell  
in a pool?

COTTON  
we have a soccer game coming up in  
a week, I'm getting ready for that  
like a professional. and why are  
you exercising?

PRUNE  
poor mum and dad, they are wasting  
their money on your school fees,  
how can you not know the  
importance of exercise.

COTTON  
you are really mean. you are worse  
because with all the tuition, you  
turned up to be a waitress.

she's...open mouthed.

PRUNE  
I'm writing movie scripts and who  
knows, the next one is always  
better than the last. so don't  
come hunkering after me when i  
make it.

she walks out.

PRUNE'S BEDROOM

the decor is minimal but regal. she's in clean tracksuits,  
sitting at a large, white French dressing table typing in

her laptop. a head pops in. its MUM, a very beautiful woman with a choppy brunette.

MUM  
sweetheart come downstairs for  
dinner.

PRUNE  
(without looking up)  
yea.

mum walks in. she's holding something behind her. she's swinging from side to side, she's talking in a playful voice.

MUM  
mom's got something beautiful for  
you.

she stops typing and turns.

PRUNE  
yes?

mum flashes from behind a million dollar looking gold notebook. prune takes it and runs her hands all over it in awe. she opens it and its black pages. she gives her mum a bear hug and lavishes her with kisses.

PRUNE (CONT'D)  
thank you very much mummy. besides you, this is the most beautiful thing I've seen in ages. you know me better than i do.

MUM  
all you do is write and you never  
go shopping with me, so you know.  
next time you are behind these  
doors, i can be rest assured that  
your omega brains are dripping on  
this gold book.

PRUNE  
thank you. so how I'm i going to  
write on this pages, a correction  
pen?

they go downstairs in an animated loud chatter.

KITCHEN

its a spacious rich kitchen. cotton and his father LAKE are eating pasta, with an array of side dishes in platters on

the island table. mum and prune walk in. prune sits down and mum busies herself with packing the cabinets.

COTTON

mum i need a soccer coach.

MUM

oh wow. thats wonderful, i'll run around and find you one.

prune feigns exaggerated bewilderment.

PRUNE

oh but i thought you wanted to sprint like...umm.. who's this guy? Usain Bolt of course.

COTTON

and?

PRUNE

and now you've changed?

COTTON

if athleticism doesn't kill, then just don't mind.

PRUNE

I've realized that you are just a little boy who loves the limelight not the sport. last time it was the Olympics and you wanted to be a runner or whatever. now that it's world cup, you want to be Beckham. i get you brother.

LAKE

prune you are a big sour sister.

cotton gets up and kisses his father and mother goodnight. he pats prune on the back at arms length. he wipes his eyes as he disappears.

COTTON

goodnight loser.

PRUNE

get many coaches as you can to make him too tired to get on my nerves. i cant...

LAKE

we supported you in everything when you were growing up and you  
(MORE)

LAKE (CONT'D)

were not good in any sports, you  
were even worse in ballet.

MUM

don't chide him for being  
ambitious and discovering himself  
earlier than you did. he's your  
brother. how come he supports your  
writing.

prune lightens up.

PRUNE

that boy has awful remarks about  
my novels, poems and movie  
scripts. i'll go shopping with  
you. shopping the soccer coaches

dad gets up and kisses her on the cheeks.

LAKE

your kids are going to be the  
nephews of a super rich, sports  
star uncle.

PRUNE

and I'll be his agent, all that  
commission.

he kisses mum goodnight and exits. prune gets up and clears  
the table.

MUM

so what are you going to write in  
the golden book?

PRUNE

i don't know, whatever it is has  
to be epic. it has to turn out as  
great as Shakespeare's writings.  
it will be gold like the book.

MUM

I'll be so proud.

PRUNE

you might have to wait for some  
years to be proud of me.

MUM

come here, I'm already proud to  
have you as my baby.

they hug it out in tears.

INT. DAYS RESTAURANT - DAY

the restaurant is quiet with three customers in for a late breakfast, they are busy; on a laptop, newspaper and another one is reading a magazine. Prune is sitting at a table writing.

Steve comes in from the kitchen, takes her by the hand and leads her to the kitchen. she comes out with pancakes topped with blue berries and a latte and serves a lady busy on a laptop. she goes back to her table, a man walks in its Prune's acting agent FAX. he's in rugged jeans, he looks around and spots Prune.

FAX

(he shouts loud)

Prune I'm looking for you.

she walks over to him; still standing at the door.

FAX (CONT'D)

I've watched the tapes from five of your movie auditions. you see he reason why you are still waiting tables like these guys...

everyone in the restaurant is tuning in, staring at them.

FAX (CONT'D)

the reason is that you don't want to be actress. you don't push and give it all you have. you are just doing it so that when you are fifty and you have accomplished nothing, you can have the comfort of saying at least i tried.

PRUNE

no one likes me for their roles.

FAX

prune the art of being an actress is to be able to transform into someone else, if your role is a witch, i have to hate that witch so bad I'd wish hell would swallow her up. its when the closing credits roll up and it hits me that i was watching the sweet Prune.



PRUNE

maybe i should just stop loving  
being an actress. i should go to  
school.

FAX

lets say, i give you one last  
chance and you bring your A game  
because making it in this industry  
is urgent.

he turns around and exits. she looks around and all eyes  
fall to the floor.

INT. LAKER'S MANSION - AFTERNOON

she walks upstairs listlessly. Cotton's bedroom door is ajar  
and his voice is coming through. she peeps in.

COTTON'S BEDROOM

he's on the bed drawing in a sketch pad. she throws herself  
on the bed and closes her eyes.

PRUNE

who's baby sitting you?

COTTON

mum said she'll be back in five  
mins, its an hour now. i might as  
well report her missing.

PRUNE

OK that blockbuster movie you  
wanted to watch is on right now.

COTTON

i know but dad banned me from  
watching TV and touching any  
gadgets.

she stretches and massages her back.

PRUNE

my goodness, my back hurts. what  
did you do?

COTTON

he caught me sliding down the  
stair rail.

she's exaggeratingly horrified.

PRUNE

the air ambulance, the red lights,  
the 911 call that time when you  
were three and you tumbled and  
something happened to your spine  
and you couldn't stand, talk or  
move. and the next time you were  
crawling up the wall and you fell  
face down crashing your nose into  
pieces.

COTTON

prune you are the one who was  
teaching me those dangerous games.

PRUNE

and this thing of you drawing is  
not punishment, its your talent.  
dad better find some hard way of  
grounding you.

he rubs away the stray pencil and does the final touches to  
his own comic draft.

PRUNE (CONT'D)

what's that?

COTTON

because i cant play video games or  
watch cartoons and playing right  
here.

PRUNE

is that your comic book?

COTTON

no, I'm just playing.

PRUNE

you never cease to amaze me, to me  
you are a genius, please don't  
take this lightly because i mean  
it. i want to write a book about  
you.

COTTON

no one knows me.

PRUNE

everyone has got to know about  
you. i already have notes on you,  
right from your first words; tata,  
maa and how when you were two, you

(MORE)

PRUNE (CONT'D)  
used to say i don't think so to  
everything.

they laugh their lungs out.

PRUNE (CONT'D)  
lets talk about my commission when  
this unorthodox biography comes  
out.

mum is shouting downstairs. Cotton runs out, prune goes to  
her bedroom.

PRUNE'S BEDROOM - NIGHT

Mum walks in with a tray of jewelery. she's in a silk robe  
and a head scarf. prune is lying on the bed writing in a  
notebook.

PRUNE  
you look so beautiful even at  
night.

MUM  
i was born this way.

PRUNE  
how come i don't take after you.

MUM  
I'm trying to get you be like  
mummy thats why i bought you these  
beautiful pieces of diamonds. do  
you know that a girl's best-friend  
is a diamond.

PRUNE  
for me its Cotton. i love him with  
my whole being and big brother  
Dave, sometimes. he's annoying  
with his bossiness.

WALK IN CLOSET

the walk in closet looks like a five star boutique, its  
delectable. a table in the middle is laden with hats and  
caps. mum opens the drawers and packs the jewelery.

shower glass door is at the back of the closet. prune is  
taking a shower. mum opens the lower drawers and there -  
the finest, expensive gadgets and devices of military  
standards.

MUM

prune what's this? what are these  
gadgets for, like you're a spy?  
please don't tell me you are a CIA  
agent.

the falling water in the shower stops and prune comes out  
wrapped in a gown.

PRUNE

i call that my jewelery. I'm not  
an agent, I'm just a simple  
waitress.

MUM

you have always had a high IQ,  
always at the top your class,  
following in the steps of your  
father and then all of a sudden  
you choose to settle so low. it's  
all coming together now, you must  
be an agent.

PRUNE

mum just stop being carried away,  
you are nuts. and you look utterly  
convinced with that idea.

she walks to the bedroom with mum tailing behind.

MUM

what's going on?

PRUNE

mum sometimes i feel dead, like  
empty. then I'll get in this  
melancholy mood and sad for no  
reason. and my mind will be so  
empty and hollow, like i have no  
past or future. has it ever  
happened to you?

MUM

babe that's depression.

PRUNE

but it doesn't last long, not even  
a day.

MUM

I'll take you to Dr Wendy, a my  
friend, she's a psycho therapist.  
maybe of the factors for your  
depression is your dull life, come

(MORE)

MUM (CONT'D)

with me shopping and have exciting outings.

PRUNE

i read Sigmund Freud's book, i know what causes this. it happens on days that my writing is going badly or i spent the day without writing. my happiness is connected to my writing.

MUM

please don't ever think of suicide.

PRUNE

i won't do that.

MUM

you and your brothers, know that you are my joy, my happiness and everything. i would die if anything happened to you.

mum is sniffing tears. prune comforts her.

PARENT'S BEDROOM

mum is pacing at the foot of the bed, raking her hair. Lake is in the blankets reading.

LAKE

come get undercover, she'll get medical attention.

MUM

I'm scared because me talking about suicide didn't seem new to her. she said she wont do it, like it once entered her mind.

LAKE

she's fine.

MUM

you don't understand and you are so calm like you don't care. i don't want my daughter in a psychiatric ward like she's crazy.

he puts the book down and opens his arms wide. she goes to her bedside and slides in, ignoring him. he picks up his book and reads.

LIBRARY - MORNING

she's lying down on the sofa; thriller novels with Gothic covers, judicial and military books are strewn on the floor. she pages through, takes notes and throws on the floor.

mum appears at the door.

MUM

what are you up to?

PRUNE

doing some research for my script.

MUM

ok but why do you have to do this arduous work when you can come out with me and we get some air at the mall?

PRUNE

no thanks, I'm fine thank you.

MUM

I'm trying to help you before you become a lunatic.

a book comes flying at mum's face, she dodges it. prune is fuming, she picks up the books and throws them to the walls. mum stands there stoned.

PRUNE

a lunatic, what a derogatory term for a daughter who trusted you and confided in you for relief. I'm not like you, you, you married well. an attorney who had everything planned out for you and all you had to do was become a housewife in a big house with lots of cars. the times have changed and I'm not looking forward to any man's money mum. i'm independent.

MUM

I'm sorry.

PRUNE

yes you better apologize. don't come in here and underestimate my hard work. if working like this makes me a lunatic, then i will die happy being nuts.

MUM

watch yourself when you talk to  
me, you are becoming way too  
disrespectful. you're like meteor  
showers these days. very deadly.

she sits down as she cools down.

PRUNE

bang the door on your way out.

mum softly closes the door and runs downstairs.

LIVING ROOM

she reaches for her handbag on the table, takes out her  
cellphone and dials frantically, messing up and dialing  
again.

she paces up as the phone goes through. then Lake is on the  
phone.

LAKE(V.O)

hello.

MUM

honey come home, i told you  
yesterday about prune and you  
didn't listen. she's turned  
aggressive, she threw a book at me  
and verbally attacked me.

LAKE (V.O)

calm down.

MUM

are you telling me...

LAKE (V.O)

I'll be going inside the court  
room in five mins, call Dave  
and...

she hangs up and dials Dave.

DAVE (V.O)

hey mum.

MUM

Dave come home right away. there's  
an emergency.

she hangs up. opens up her shirt and fans her chest with a  
paper.

TV ROOM

DUSH...DUSH!!! The sound of collisions in an action movie is emanating from the half closed TV room. prune is slumbering on the couch. mum and Dave, the older brother are at the door. Dave walks in, picks up the remote and turns off the screen. she wakes up and clings to him in a hug.

PRUNE

i missed you. you never come home  
these days.

DAVE

yea i know.

he gently breaks off the hug.

PRUNE

what's a chartered accountant  
doing here at the rush hour of the  
finances?

DAVE

i came to see how you doing.

PRUNE

OK.

DAVE

mum told me what happened.

her voice becomes anxious.

PRUNE

what did she tell you? she's  
provoking me and she's making  
everything seem like a big deal.  
mum I'll never trust you, you're  
telling people that I'm crazy?

He touches her and she jumps away, looking scared.

PRUNE (CONT'D)

i feel trapped, i feel like you're  
about to throw a fish net over me.

he gets up and stands in front of her.

DAVE

hey calm down, you are making  
things worse. you really look like  
you are out of your mind.



MUM

i mean no harm babe. we just want  
to help you.

mum edges in and prune sprints away and walks between the  
last row of couches.

PRUNE

i know you want to call 911 and  
keep me in a psychiatric ward. you  
want them to strap me to that  
stretcher and inject me. you are  
all ganging against me, mum you  
never loved me, i can see it now. i  
want dad.

she goes out the door. mum and Dave are looking at each  
other shocked.

DAVE

lets give her space. we frightened  
her, maybe we are not handling  
this well. we need to calm down  
and calm her down and never use  
the words crazy or anything like  
that.

MUM

maybe.

PRUNE'S BEDROOM - SAME TIME

she's in an all black ensemble; jeans, t-shirt, cap and a  
jacket. she's stuffing clothes in a leather backpack, puts  
her passport in the jacket pocket and heads out.

Downstairs and out the front door, banging it loud.

EXT. LAX AIRPORT - NIGHT

a jet Boeing takes off into the sky. down below, the city's  
lights are glowing.

TEHRAN

EXT. BED AND BREAKFAST LODGE - EVENING

a taxi comes to a stop in the court and prune drops out.  
she's a brunette dressed well with a head scarf and long  
pants and a long sleeved top. she walks in to the reception  
area.

PRUNE

salam.

the lady at the reception hands her a key shows her to go to her left.

INT. BEDROOM

she's at the window opening the curtains in gray undies. she empties her bag, takes out binoculars and stands at the window looking out at the people walking about, busy with their lives.

she goes back to the bed and picks up her passport, its a Malaysian passport, with several stamps of different countries. in the passport photo, her hair is short. she jumps on the bed shouting excitedly.

PRUNE

I'm living on the edge!!!

EXT. TRAIN - MORNING

the train is zooming past the valleys and gulley's. Prune's face is pressing on the window looking at the beautiful green environment.

EXT. QUAZVIN TRAIN STATION - MORNING

passengers alight. there's a train station waiting room and taxis are on the side. taxi drivers are approaching potential customers. they're in Prune's face. she ignores them and heads for the taxis. a taxi driver ROSTAMI is leaning on his car, Prune approaches him.

PRUNE

Can you take me to Ab-Gilack please?

ROSTAMI

yes ma'am.

she gets in. the taxi man who was pestering her a lot comes running towards them.

TAXI DRIVER

Rostami you're cheating the line, hey, thats my customer.

Rostami speeds off.

EXT. ON THE ROAD - AFTERNOON

the traffic from the train station lightens as the taxi moves farther away. a dusty colored house appears away from the road. an old man is pushing a cart with bottles of milk.

little by little the population by the roadside and houses all around start to increase.

EXT. FLEA MARKET - AFTERNOON

then a bustling flea market comes into view, the population converges there. there's traffic, the cars move an inch. Rostami is just near the entrance.

ROSTAMI

you can get out now, this is the market.

PRUNE

how am i going to get back?

ROSTAMI

just go, I'm going to find a parking space, I'll be in the market.

her hand is on the handle but people keep on brushing against the car. she waits for them to pass and more keep coming. car horn blare behind them.

ROSTAMI (CONT'D)

Get out now ma'am please.

he extends his hand and pushes open her door and she slides out and disappears in the crowd.

she's at at a cloth store, she chooses three and pays. stalls and kitchenette are in a semi circle with the center free for roaming. she moves in the center and looks around. she spots a white italin hat somewhere.

she goes in its direction. a white man with a beard is sitting at an eatery reading a newspaper. she sits at a table and faces him and stares hard. the man picks up his newspaper and holds it in front.

she gets up and joins a queue of people buying plates of food at the kitchen counter. the buyers disappear only a few sit down to eat.

LADY AT THE COUNTER

what you want?

PRUNE

food.

the woman goes to her pots and dishes. prune gives her \$10. from the change, she leaves some coins on the counter. she eats ravisngly. she's done after eating without a pause,

the woman brings her a drink and a change. the white man lowers the newspaper to glance at her, they lock eyes. a bowl of banana lands on her table. its a little of about ten, Nouri. he's wearing a t-shirt with long underarms and sweat is raining down his face.

NOURI  
I'm selling bananas.

PRUNE  
you are a little late, i just ate.

NOURI  
i need money.

she stares at him for a while. he grabs his bows, she stops him.

PRUNE  
you remind me of my little brother.

NOURI  
i am going.

PRUNE  
you speak English very well.

NOURI  
yes, English is good for business.

PRUNE  
what level are you at school?

NOURI  
i only go to school for exams and tests, i don't have money for school fees for the whole term.

PRUNE  
where is your family?

He picks up his bowl of bananas; getting up.

PRUNE (CONT'D)  
sit down, I'll buy. so where did you say your family is?

he sits down from across her.

NOURI  
i live with my mum, my aunt, my big brother, my little sister and my other bigger brother has long  
(MORE)

NOURI (CONT'D)  
gone to the city. my dad comes  
home at night.

PRUNE  
ok, do you love your little sister  
very much?

NOURI  
i have always loved her, she's  
learning to crawl.

PRUNE  
i like you, can we be friends?

he shrugs a "maybe". he points to the bananas and extends  
his hand towards her. she motions for him to come to her,  
she searches her bag on her lap then takes his hand. she  
looks around and points to the bicycle with her head.

PRUNE (CONT'D)  
you can buy books and buy a  
bicycle with this money.

she rolls the dollar bills into a small roll and puts them  
in his hand. he breaks into a warm smile.

NOURI  
thank you my friend, i like you  
too.

PRUNE  
don't come to the market this  
week, go and play with your  
sister. I'll be here all week.

he grabs his bowl and puts it on his head and runs. she  
takes her camera and snaps him as the crowd makes way for  
him and as the trail closes and he disappears.

through the lenses, the taxi man from the train station is  
wagging a finger at her.

CUT TO: a tall guy cuts Nouri's speed to zero as he steps in  
front of him and grabs the bowl to himself. we call him  
BORZOO, Nouri's big brother.

BORZOO  
the boy has got a lot of work to  
do, the bowl is still full.

NOURI  
but i made a lot, more than i can  
make in months.

BORZOO  
 prove it.

CUT TO:

The taxi man from the train station is talking crazy in Farsi, he has the crowd's attention for a sec and then they ignore him. he's approaching Prune, changing to English. Prune looks around in fear and then back to him, helpless.

TAXI DRIVER  
 you girl, you have been  
 misappropriate in our country ever  
 since you arrived. who do you  
 think you are?

the man in the Italian hat lowers down his newspaper and steals a glance.

TAXI DRIVER (CONT'D)  
 Rostami was going to load after  
 us, you found a queue and you came  
 and took him astray. and now, you  
 are taking pictures of me without  
 my permission, who do you think  
 you are?

PRUNE  
 I'm sorry but i wasn't taking  
 pictures of you.

he cuts the distance between them in a second- he stands there above her, breathing down on her in quick breaths. her head is down - she's shaking.

INT. STALL - SAME TIME

Nouri is sitting under a counter full of pieces of electronics and dissected cellphones, his brother is squatting in front of him. from under his t shirt, he pulls a pouch with its string around his neck. he takes out the dollar bills, Borzoo snatches them and counts them.

BORZOO  
 \$200? where did you get this?

NOURI  
 from an American woman, i mean an  
 American girl. she said i should  
 buy books with it.

BORZOO  
 you know what, you are doing well  
 at school, I'll bring the change.  
 (MORE)

BORZOO (CONT'D)

go home i will see you later. i'm  
going to settle my debt with Hap.

he clears the counter, Nouri helps him close the stall and lock. Borzoo hurries the other way, Nouri eats his bananas on his way home.

CUT TO: prune pushes away the table and her chair to get away from the man. then she picks up her bag and camera.

behind them the crowd freezes - they make way for a group of men. the group of men look ganstly. people start to find their way out from the market. the white man gets up, picks up a rucksack from the floor and disappears behind the eatery, assembling his gun.

Rostami comes running. the taxi man is gripping Prune by the arm. Rostami pushes him away and takes prune by the hand. the group of men break into a run - gun shots ring out - Rostami and prune run.

INT ON THE ROAD - EVENING

prune is hastily scribbling down on her notepad, turning over a page and writing.

PRUNE

where did those terrorists come  
from?

ROSTAMI

terrorists? why do you Americans  
call our people terrorists, when  
someone kills lots of people in  
America, you call him a serial  
killer, when its us, you say  
terrorists. that is discrimination  
and i hate it.

PRUNE

I'm sorry Rostami, but I'm from  
Malaysia.

ROSTAMI

i don't care, its what you said  
that matters.

PRUNE

OK, I'm sorry. i apologize.

INT. LAKER'S MANSION - AFTERNOON

LIVING ROOM

she walks in through the front door. her hair is strays of juxtaposition of blonde and brunette. her whole family rises, Cotton runs to her and gives her a hug.

LAKE

disappearing and leaving a voicemail saying you at a motel and no one should worry? what has become of you? you have become rebellious, you are out of order Prune.

PRUNE

are we starting again?

MOM

you better give us answers, sleeping out like that for a week? you are misbehaving and its appalling. have you found a biker boyfriend?

LAKE

i'm bewildered.

PRUNE

and everyone is ganging up against me again.

LAKE

dont give me that smuck.

PRUNE

you are stifling me, i cant do this no more. i'm moving out. i am grown up now.

lake opens his mouth to talk and just stutters. She stomps past them with Cotton tailing behind.

MUM

didnt i tell you when it was still early and you just brushed me off? there you go, now handle it. i am a woman, i have intuition and you, you are always tired and you know nothing about your family.

DAVE

mum just stop.

Mum goes upstairs.



LAKE  
you know my work, i need you to be  
more present at home.

DAVE  
dad my work is as hectic as yours.

LAKE  
lets make this the climax of our  
family disaster, if we do nothing,  
we are going to be even more  
shocked.

DAVE  
dont expect me to make everything  
fine, i'm no magician and when  
things get out of control dont  
blame me.

LAKE  
just as long as you here, thats  
just what i need.

PRUNE'S BEDROOM - NIGHT

the sound of rain, thunder and lighting. cotton is sleeping  
on the bed, she's at the table typing the night away. he  
wakes up and comes to her side, presses her phone and the  
sound of rain, thunder and lighting stops.

COTTON  
this is disturbing my sleep.

PRUNE  
and you are disturbing me.

she kisses him, puts the sound of the rain again. he goes  
back to bed groaning.

LATER

mum opens the door slightly.

MUM  
night.

prune makes an agreeing sound. mum walks in, kisses her on  
the head and stands there. then she sits down on the couch  
at the foot of the bed, watching her for a while and dozes  
off.

INT. DAYS RESTAURANT - LATE AFTERNOON

12 DAYS LATER

The restuarant is closed. the waiters in black aprons are wiping the tables and sweeping, but they are playing most part. Prune is the only one absorbed in her work. she takes out her phone from the front pocket of the apron.

she answers and she says a few yes'es. the noise grows louder in he resturant.

PRUNE

shhhh! thats a hell of a noise, i cant hear anything.

they dismally stop their playing and running around.

PRUNE (CONT'D)

are you serious? oh my god, i never thought anyone would even read it. my goodness i'm flattered.

she listens with the corners of her smiles hiking up to her ear.

PRUNE (CONT'D)

you dont know what that means to me, thank you very much. its the biggest compliment ever.

she hangs up and makes a shrilling scream in excitement. she dances around in deep excitement, picks up her bag and walks out.

EXT.SIDEWALK

she sashays in her walk, a smile glued on her face, strangers smile back. a man blocks her way, she side steps but they collide again. she looks up at this tall blonde man, NIGEL.

NIGEL

I'm Nigel, we just talked.

PRUNE

nigel the one i just talked to on the phone?

he nods, prune is speechless. she extends her hand and they shake hands.

NIGEL

how about we sit down for coffee?

EXT. CAFE

they're sitting on the terrace of the cafe. the barricades

fencing it around have climbers in full bloom. they are sitting opposite each other, with cups of coffee.

NIGEL

i was expecting to see a tomboy but you are the opposite. when i read your script, i pictured in my head that it was a war veteran who wrote it.

PRUNE

my fathers' library shaped me this way. he's an attorney and he has lots of books on world wars, crime novels and thrillers. that kind of sort gravitated to that kind of writing.

NIGEL

girls of your kind are intriguing. the kind of military expertise you show is amazing.

PRUNE

oh thank you very much.

NIGEL

its a complicated story that you created, did you ask for help from someone in the force? or maybe someone who has been in the politics?

PRUNE

you just got me thinking, politicians and war, they are tied together aren't they? don't politicians and their talks and disagreements always start war?

NIGEL

its not about the politicians, its about the person who is in power and takes advantage for his gain at the expense of the world.

PRUNE

you put it right.

He takes out his vibrating cellphone, looks at it and put it back in his pocket.

NIGEL

you seem to be confident in the iran nuclear subject. you write like you are some reporter, you have a cunning way of writing.

PRUNE

to me thats a compliment because i never thought anyone will pay attention at all. even when i put it out here, to me it was unfinished, i wanted to still perfect it over and over again.

his phone again. he hangs it up and puts it back.

PRUNE (CONT'D)

but you know, i visited Iran some time back just to get the feel of it and see the environment and give my writing momentum. and there were gun shots that spurred my creativity, someone would think my plot twist was written by a genius.

NIGEL

you are a genius. by the look of things that trip did you good.

his phone vibrates again.

NIGEL (CONT'D)

i would love to sit here and chat non stop but i have an appointment.

PRUNE

no dont worry. its fine, you can go. thank you very much. it was an honor meeting you Mr. Nigel.

NIGEL

my pleasure.

he pushes back his chair, shake hands and exits. she finishes her coffee.

EXT. LAKER'S MANSION - NIGHT

water on the lawn is gleaming. the house is fully lit. there's laughter of Lake and family at the back.

INT. PRUNE'S BEDROOM

she's googling Nigel Simmonds on the phone. she searches for him in the Universal Studios website. its negative. mum shouts from downstairs.

MUM (O.S)  
prune come down, dinner's ready.

she closes the laptop and goes downstairs.

EXT. TERRACE AT THE BACK

the family is seating around a set table of food, candles and flowers. Prune arrives in shorts. Mum is in a flowy dress made from one of the cloths Prune bought in Iran.

PRUNE  
this is exquisite mum, you should have told us to put on my kind of red carpet dress. it feels special.

MUM  
thank you.

PRUNE  
it looks romantic though, should we excuse ourselves?

DAVE  
what do you know about romantic?

PRUNE  
my goodness. you call changing girlfriends everyday romantic?

DAVE  
prune stop it.

they dish up and pass around dishes.

DAVE (CONT'D)  
if a guy ran over you with a truck, he'll be a prince and you the princesses.

COTTON  
man you're the worst at dissing.

LAKE  
enough of that crap.

MUM

how did your case go babe?

LAKE

someone cares, i forgot to tell  
you, we won. my client is happy,  
he even invited us to his vine  
farm.

COTTON

we are the only family without a  
dog. he could be sitting under the  
table right now.

MUM

lake answer that.

PRUNE

because you are naturally clean  
and smart, you are qualified to  
ask for a dog.

he beams.

COTTON

thank you Prune. that makes me  
feel better.

they eat and drink in silence.

PRUNE

i got a call about my script today  
and i met up with the guy. he  
thinks the script is  
extraordinarily great.

MUM

thats nice. i knew you will make  
it.

LAKE

who's the guy?

DAVE

thats what i want to know.

PRUNE

he's one of the guys who works at  
universal studios who's like a  
screenplay scout. he finds scripts  
that they can develop into movies.

LAKE

why did he meet you ten minutes later, where did he get your number?

PRUNE

he got the number on the coverpage of the script, he found out where i work on facebook.

LAKE

thats risky, you reveal everything online like that? the right formality has to be communication through a phone call or email. for me to be rest assured that he's legit, text him the directions to my office, i'll handle him.

PRUNE

i need you to handle the offer not the person who's helping me get a breakthrough dad.

DAVE

you believed everything he said? you cant be that desperate. look at this big house, the dinner right now...

she's getting heated up.

PRUNE

who said i want all of this. i want to make my life the way its meant to be. if i dont make movies, i feel dead. mum and dad you know i appreciate everything you do, this guy here is always saying the wrong things.

she goes inside.

LAKE

(to the wife)

you were excited right away when she said what she said.

MUM

i'm tired of you blaming me for these kids wrongs. when they do good, its your doing, right?

LAKE  
my apologies, didnt mean it that  
way.

they leave the table one by one. Lake is the last one, he  
blows out the candles.

INT COFFEE SHOP - MORNING

its Prune and Nigel. she's not in a friendly mood.

PRUNE  
if you are so excited about my  
daring script, going to the length  
of seeing me right away, then why  
havent you given me an offer.

NIGEL  
there are some people who are  
still to read the script.

PRUNE  
i left no stone unturned, looking  
for you in the Universal Studios  
website, looked for you everywhere  
online, how about i see some id?

he takes out his wallet, pulls out his driver's licence. she  
looks at it, his name is on it. she gives it back.

PRUNE (CONT'D)  
whatever, how about you keep your  
distance until there is an offer  
in the talks?

NIGEL  
how much would you want for it?

PRUNE  
i know nothing about negotiating,  
how about you talk to my lawyer.

she exits.

EXT. SIDEWALK

she's a great distance away from the coffee shop, she stops  
and turns around, retracing her steps. in a minute Nigel  
comes into view, walking towards her. she stops until he's  
closer.

PRUNE  
keep the distance before i'm  
prompted to call the police.



NIGEL

i'm not even following you, i'm on my way. sorry if i threaten you in any way.

PRUNE

you are a stranger.

NIGEL

i know.

PRUNE

i apologize for being too rude.

NIGEL

you need to know me so that you can trust me, even if its a lil bit. can we go for a walk in the park?

PRUNE

a short one.

EXT. PARK - AFTERNOON

they are sitting on top of the backside of the bench. she's looking up at the luminous clouds.

NIGEL

what do you see?

PRUNE

i see a giant delicious vanilla ice cream and i see an open mouth of a crocodile.

NIGEL

you are really young, when you get to my age, time flies. you cant take fifteen minutes looking at clouds, you never know when its gonna be time.

PRUNE

what are you talking about, you are young.

NIGEL

i'll take that as a dear compliment because i'm really old. just guess?

she looks shy and she's giggling.

PRUNE

dont be offended when i say  
something older than you expected.  
i think you are 35, you are  
working out really well, your  
biceps are showing and ur chest  
embosses itself inside out on your  
t shirt.

NIGEL

i am twelve years older than that.  
you, you seem like you are going  
to look this way for a hundred  
years.

PRUNE

you mean as a mummy?

NIGEL

no i mean when you are alive.

PRUNE

but i havent worked out in a long  
time.

NIGEL

how about i take you surfing.  
water is medicine, it gives you  
resistance training and also  
massages and cools you down?

PRUNE

do people ever sweat when in  
water?

NIGEL

how about we go to the beach and  
test your hypothesis. lets go buy  
surf boards.

EXT. SEA - LATE SUNSET

The beach is deserted but for a man with a fiercely ripped  
physique running along the coastline with a bare chest.  
Prune and nigel are holding surfboards, they are in their  
surfing suits.

NIGEL

i'm gonna use the recon training  
strategy. breaking your physical  
limits and then your mental.

she runs to the water and shrieks as a water splashes on  
her.

PRUNE  
its so cold.

NIGEL  
cold as the refrigerator?

PRUNE  
no but its still an unwelcome  
cold.

NIGEL  
you'll get used to it, it wont  
kill you.

he joins her, they walk into the sea until they get on their surf boards, they stay close to each other as he holds her hands when she get up on her feet. she stumbles time and again and he helps her back on.

he surfs farther into the sea, jumping over the waves and through them. prune is lying on her belly on the surfboard swimming. Its very dark.

PRUNE  
i am going to drown. i'm tired.

Her strokes become slow. nigel comes back to her.

NIGEL  
do ten more last strokes and we  
are out. and we are going back  
with a boat, believe me.

PRUNE  
(in a tired voice)  
i want to get home, the sea is  
getting gregarious. we are going  
to die, lets go back.

she tips over and pummels deep into the water. Nigel goes underwater and brings her up, she coughs out water. he places her on the surf board. the sound of a helicopter getting close, he points a gadget like pen upwards and it emits red light in the sky.

NIGEL  
its the rescue team, you'll be  
home soon.

the plane comes closer with a man already coming down with a rope. a belt falls down from the man coming down, Nigel dives into the water to get it. prune tries to stand on the surf board, she's tipped into the water by the waves and the wind from the helicopter. nigel brings her to the surface

and straps the belt to her and joins her belt to the man from the helicopter.

PRUNE  
where is the belt for nigel, we  
cant leave him here. or he can  
hold onto me.

MAN FROM THE HELICOPTER  
he's a man, he'll survive.

in a minute, prune is airlifted to the sky.

INT. LAKER'S MANSION - EVENING

LAPD crew is working around the house like knights: taking swabs, dusting the windows and locks. Mum, dad and Dave are on the couches with LIEUTENANT KENNEL. his two other officers are on laptops on the other couch busy with whatever.

KERNELL  
our officers wont leave any stone  
unturned.

LAKE  
she might have eloped on a whim  
like last time but please its not  
that significant. this time she's  
truly missing.

DAVE  
we need to do something too as her  
family, please dont leave us out.

KERNELL  
you are doing the best right now  
Dave.

one of the officers on the couch, takes his phone to the ear.

OFFICER  
Yes, yes, he's here, ok hold on.

he extends the phone to Lieutenant.

OFFICER (CONT'D)  
lieutenant its for you.

kernell speaks into the phone with a voice on suspense.

KERNELL  
yes its lieutenant here, yes.

he listens.

KERNELL (CONT'D)  
are you sure man? yes, yes, i'll  
meet you at the office. thanks.

he turns to look at them.

KERNELL (CONT'D)  
her clothes have been found at the  
beach.

mum is gagging tears, starting to wail. Dave holds her.  
Lake becomes solemn.

MUM  
she didnt drown, she cant drown.

KERNELL  
ummm..i...ummm..you know, we cant  
make any conclusions, the  
investigation is still on Mrs  
Lake. our boats are at sea right  
now.

LAKE  
why would she go there?

KERNELL  
i need to attend to this but i'll  
be checking you often to let you  
know of every progress.

they shake hands with Lake. he heads for the door. A scream  
from upstairs, Cotton runs down the stairs with an open  
laptop.

COTTON  
mum its prune.

everyone is on their feet, Lieutenant runs back. lake sets  
the laptop on the table, the officers connect cables the  
laptop to theirs. the family stares at the DARK screen.

the sound of furniture being pulled - mum whimpers. an  
officer leads Cotton to the kitchen. the camera on the other  
side is shifting up and down a wall sprayed with light rays.

MUM  
Prune!! mum's here, we are here  
baby.

voices in persian. Liutenant throws his hands in despair. the camera lens goes up and down a woman in a jihad, it becomes steady and focus on tear streaked, dirty faced prune. she looks up, her eyes dart above the camera lens, she looks down at a paper in her hands.

PRUNE

in 1972 a 17 year old female went missing after being thrown down a ravine after an intense political debate with a young man who had given her a hitch hike. the young man's passionate loyalty to his political party and temper got the best of him at the expense of that girl's life.

She breaks down, sobbing.

PRUNE (CONT'D)

that man has stayed loyal not only to his party but to a line of three American presidents working in the CIA. a clue? does the name Dan Ross ring a bell?

she coughs terribly.

PRUNE (CONT'D)

You may not have in your possession, information about the killing of two American soldiers deployed in Iraq in 2001, these men helped carry two wounded civillain iraqis to safety. their act of kindness was labelled as treason and they were shot down by their own as an order. to their families, they were reported to have been killed during during a cross fire with the rebels. the commander was Christopher Maree. the soldiers? Ian mckhee and Randy Ion.

her voice with the next paragraph is bold, she straightens up like a news reporter.

PRUNE (CONT'D)

a few years ago in 2007 a mafia boss, Corci blew up a house of a rival during a thanks giving dinner of family and relatives. in court he was found to be mentally disturbed at the time of committing

(MORE)

PRUNE (CONT'D)

the crime, he was then committed to an assylum. today, Corci is living as an Inuit somewhere freezing with a new surgical face. a free man.

prune raises her eyebrows questioningly.

PRUNE (CONT'D)

the orphaned Leonardo Porci and his two sisters used to be surrogate children of this mafia boss Corci. Porci who is the American president at the moment did all he could to shield and protect a man...

(rushes the last sentences)

who was not obliged to take care of them but did it out of goodwill mum i'm fine.

the camera spins 360 degrees to face a figure of a man sitting by a window full of sunlight. he's beard, he's striking in a white shirt, ATTAR. he speaks nonchalantly.

ATTAR

well i guess you can call off the search now. according to your laws, any unauthorized individual who gets access to classified, national security data is a threat and has to be expended. consider it done. for you.

and it blacks out. dad knocks the laptop faraway.

LAKE

i want the ransom negotiations to start right away.

LIEUTENANT

this is no more our case, we are turning it over to the CIA and FBI. i need to caution you to not repeat what you heard today to anyone or any house of media. you are a lawyer, you know

LAKE

just find my daughter.

LIEUTENANT  
 (to his two officers)  
 you have captured that video  
 right? we are going to need it.

ONE OF THE OFFICERS  
 We've been sending the video in  
 little segment to the special  
 division headquarters.

LIEUTENANT  
 they need to be moved to a safe  
 house right away and guard this  
 whole perimeter.

he heads out with the officers and their laptop. Lake's  
 cellphone rings. Kernell comes running, with no voice but  
 readable lips he says LOUDSPEAKER, lake answers and puts in  
 loudspeaker, its JAMES from his law firm, speaking through  
 gritted teeth.

JAMES  
 Lake, the FBI are here perusing  
 our files and they have  
 confiscated our laptops,  
 completely shut down the firm,  
 where are you, whats going on?

LAKE  
 i dont know what they are doing  
 but im confident we have nothing  
 to hide right?

JAMES  
 yes, i'm in the bathroom,  
 someone's coming, they're going to  
 take my phone too bye.

ting ting!! goes the phone.

LAKE  
 they are so quick to check if i've  
 been doing any illegal deals but i  
 want to know who just landed in  
 Iran to find Prune, i mean whats  
 of high priority here?

DAVE  
 and if they find anything fishy  
 are they going to arrest you and  
 the search for Prune is case  
 closed because her father is a  
 criminal?



LAKE  
 (shouting at the lieutenant)  
 make it clear lieutenant, what's  
 important here?

KERNELL  
 our job is to protect Prune  
 whether we discover that you are a  
 criminal or a good man. i should  
 get going and help find Prune OK.

he exits. the rest of the crew stay behind.

INT. WHITE HOUSE-LIBRARY - NIGHT

the president, LEORADO POSCI a latino man with slick dark  
 hair brushed back is sitting on one armchair with some glass  
 of drink dangling from his hand, a coffee table between him  
 and DAN ROSS, doing some drink like the president.

POSCI  
 when is the video going viral?

DAN ROSS  
 before it goes viral you should  
 have made time to familiarise  
 yourself with the idea of stepping  
 down.

POSCI  
 how much do they want?

DAN ROSS  
 they're not trading. this means  
 they only want to destroy you, us  
 or maybe they've got something  
 atrocious up their sleeves.

POSCI  
 so you mean i should start  
 throwing one item from my closet  
 into my bag one day at a time?

DAN ROSS  
 Yes and be discreet about it.

POSCI  
 i want you demoted dan, you are a  
 disgrace, you are up there as the  
 director because we thought you  
 had the balls to protect and  
 safeguard the lives of Americans  
 but you are just acting timid  
 right now.

DAN ROSS  
lets blame it on the alcohol.

posci puts the glass down and gets up.

DAN ROSS (CONT'D)  
goodnight.

POSCI  
i wish. oh and who is Prune?

DAN ROSS  
prune is a young girl who's been kidnapped, she might be sold as a slave; either domestic or sexual. why they hand picked her is not clear yet, we checked her browsing and emails but we have people in Iran working out to find her location.

POSCI  
thats better. how many people have information about the recent developments?

DAN ROSS  
her family and three LAPD officers.

POSCI  
bye.

INT. FBI OFFICES - NIGHT

a profile picture of prune and nigel looking at each at a coffee shop is on a large scree. three officers are spread around a large table.

OFFICER 1  
how come she had the receipts from the two coffee houses, what guy will let a girl pay for coffee. when i get him i'm gonna make him pay.

OFFICER 2  
he had a an alcohol addiction that got him fired from four jobs as an electrician. too dangerous to drink on this kind of job.

OFFICER 3  
he divorced 13 years ago after two years of marriage. Mark Allen made  
(MORE)

OFFICER 3 (CONT'D)  
himself an easy bait for Attar's  
catch. he has no previous crime  
record, how can it be.

a grey haired man walks in, its the body language analyst.

ANALYST  
so i just finished watching the  
video, can you play it.

the video of prune in jihad comes live.

ANALYST (CONT'D)  
first we have the timid, scared  
little girl, a victim and as the  
video progresses we see her  
boldness come through, she owns  
the material that she's reading.

OFFICER 2  
ok, so she's in the game with  
them?

ANALYST  
the information she found out must  
have dissappointed her, lets not  
forget that these are the people  
that millions of people have put  
their trust in and its  
disheartening to hear their  
skeletons or maybe this whole  
thing was an act and she's a  
defector.

OFFICER 1  
she's got nothing to offer them,  
she a child, what could have  
enticed her? her internet data log  
is primarily about iran, its  
politics, nuclear and extremism.

ANALYST

OFFICER 2.  
thank you very much for your  
immense help.

ANALYST  
thank you.

on the table is her two passports, her notebooks and notes.

## INT. NIGEL'S HOUSE - EVENING

an ant is struggling in a spider web ensnare. nigel is bending down to release ants out of a bottle and they run around around the house. he walks on the side of the living room, his feet walking against the skirting. a fan is blowing fine sand from a plate set before it. he switches it off and goes upstairs with it.

## EXT. NEIGHBORHOOD - EVENING

two men walk out of the car and walk up to Nigel's house, their eyes search the street and his front window upstairs and downstairs. they walk up; one goes to the front door, the other one heads for the back.

the one at the front door tries the lock and the door opens. a cobweb is marred on the door to the wall like a keychain. he pushes a little and squeezes in. a couch, a dry potted plant, empty tumbler and a bottle of beer on a coffee table. the man's footprints from the door to where he's standing are printed on the dusty floor. his mate comes in, they stand side by side looking around the quiet house. they back out.

## INT. NIGEL'S BEDROOM

he's drinking wine on a bed surrounded by a couch, kitchen utensils and carpets. there are no curtains and nothing taller than the window sill.

## INT. STREET - NIGHT

a line of bungalows lit and a line of vehicles parked by the roadside. it's a silent night.

## INT. SAFE HOUSE - NIGHT

the house is dimly lit by the light in the passage. Mum and dad are seated on the couches, Dave dressed in a black ensemble of a runner is sitting on the floor next to mum, he zips his backpack up.

## IRAN

## INT. ATTAR'S LIVINGROOM - SUNSET

an all white sitting room with white roses and a white persian rug. his wife is wrapped in long red dress and a jehab, he's in a white cotton v-neck tshirt and a blue jean.

his small son crawls in pushing a firetruck, screaming an emergency siren.

ATTAR  
 hey hey go back where you came  
 from, i dont want noise.

little boy looks up at mama, the mother cranes her head and her eyebrows up in a "what" expression to the little boy. he retreats with the truck and fainting siren.

a white phone vibrates on the table. he picks up.

ATTAR (CONT'D)  
 baleh.

he listens for a minute.

ATTAR (CONT'D)  
 the earth orbits around the sun,  
 dont let those coordinates fall  
 off, keep them fixed. this is not  
 a test, its a takeover.

he hangs up and heads for the door.

ATTAR (CONT'D)  
 zein!

a man in a chef's apparel appears from one door. he has a strong, muscled build. he takes off his kitchen hat and apron as he follows attar outside.

EXT. ATTAR'S HOME - NIGHT

the yard is open with a neat garden thats being perfected by two men who look like they live well, their bodybuild similiar to Zein's. the two get in the black suV. Prune wakes up from the back passenger seat; she's blindfolded and her hands cuffed in front.

the car backs out.

EXT. ROAD

Zein is overtaking, dodging collissions and outmanouvering the traffic until they get on a lone road out of the city center. out into the dessert, the car speeds towards twinkling lights deep in the dessert.

EXT. PERSHA WATER TREATMENT PLANT - NIGHT

the iron gates are opened by armed soldiers. the suv slides in fast. they get out, Zein takes Prune from the back. armed soldiers are guarding the plant all around. the water tanks are spread out at the other end.

## INT. PLANT OFFICES

the corridor is quiet, they go straight to a door at the end of the corridor and go down the stairs right inside the door. at the end of the stairs is a rusty metal door. Attar pulls it with all his might. they all go in.

## INT. MONITORING ROOM

the door is small but the room is larger. six men are facing huge computer screens filled with maps, contour lines and algorithms.

one side of the wall is marred by criss crossing electric wires, on the other side there are boxes of servers.

ATTAR  
halet cetore?

GUY 1  
nemidoman.

zein and prune are leaning against the door.

ATTAR  
is everything spot on? i told you  
i dont want mistakes.

as if they are not sure the men fidget with the buttons and screens, whispering to each other and sorting it out. one guy checks with the others, then they all nod.

ATTAR (CONT'D)  
are you sure you are done?

ALL  
yes sir.

ATTAR  
then i can take it from here. go  
to the rooftop, there are three  
periscopes set up there, be ready  
to watch a shooting star, i think  
you'll be proud, all your hard  
work, finally igniting into a  
spark.

they shake hands with Attar and hug him. they walk out belated, leaving Attar and his two people. he pace up and down slowly - in thought. he stops, motions to zein who pushes prune forward. Attar leads her to the screens, he types in a few things, takes a deep breath and takes prune's hand to a black button embossed on the table. he presses her

finger on the button. MISSILE AOC 332 LAUNCHED!!!! displays on the screen.

EXT. ROOFTOP OF THE PLANT

The men are holding bottles of beer bottles standing behind the three that are looking through the periscope. a missile shoots into the sky. they jeer and cheer.

EXT. SEA - NIGHT

the vast sea of wavy waters.

INT. SUBMARINE

The red emergency light is spinning above a traffic of hurrying navy, their expressions tense and apprehensive.

INT. MONITORING ROOM

others are feeding the screens commands, the commander is pacing behind them, leaning in and asking questions. others are raising and lowering levers in the background on the wall with units of electronics.

on the screen, a dot is making its way on a dotted route. they move back from the screens and KABOOSH!!! an explosion. massive turbulent waves, a ball of smoke, floating flames...

INT WHITE HOUSE - MORNING

the hallway is busy with a hurried traffic of people, assistants are jogging behind their seniors as they jot down notes.

CONFERENCE ROOM

president posci is standing in the midst of men adorning the defence uniform adorning elite insignia, spectacled officers in suits and Dan Ross standing in a corner. behind the Posci is profile photos of men in the navy uniform one after another on the screen.

PRESIDENT POSCI

where was NASA, where was the  
pentagon, where was the military,  
where were you when the ballistic  
misile submarine was hit? do we  
always have to experience  
distaster before we have to be  
alert and on guard?

silence.

PRESIDENT POSCI (CONT'D)  
 all the forces deployed in those  
 foreign countries, bring them back  
 immediately. it is crystal clear  
 that this is war.

an officer walks in and whispers to the president, then  
 takes a seat. Dan ross takes his time walking to the  
 president.

DAN ROSS  
 what i have calculated this far is  
 that these men targeted men built  
 and trained for the kill and you  
 cant put terror in these men. i'm  
 afraid they have miscalculated  
 their very first step, hence their  
 road to the pit.

ONE OF THE MEN  
 what does Lahai have to say?

VICE PRESIDENT  
 he immediately denied involvement  
 in this, but i wonder who he  
 thought these people were making  
 these missiles for...

DAN ROSS  
 to bomb Iran? no, he looked the  
 other way and pretended not to see  
 that a group of terrorists have a  
 nuclear plant and have certain  
 intentions to bomb outside of  
 Iran.

an officer walks in.

OFFICER  
 Mr president the press conference  
 starts in five minutes, can we  
 make our way there right now.

AUDITORIUM

the representatives from different media seating with  
 notepads on their laps. there are cameras, mics and  
 recorders lined around the podium. a door on the right side  
 of the podium opens, some officials are leading the pack,  
 then the president appears and takes to the stage.

PRESIDENT POSCI  
 Today we mourn the loss of 78 men  
 who served in our navy force. they  
 took an oath when they joined the  
 (MORE)



PRESIDENT POSCI (CONT'D)  
 service and they stood by their  
 word till the end. their mission  
 was to protct America from the  
 terretorial waters, to stand in  
 the front lines for your lives and  
 yesterday, they took a hit for  
 you. they gave us a chance to be  
 here today, those men are our  
 heroes. lets observe a moment of  
 silence.

a minute of silence ensues.

PRESIDENT POSCI (CONT'D)  
 we've come a long way from world  
 wars, slavery, racism, 9/11 and  
 the natural disasters. we have  
 conquered our demons. we condemn  
 any act of terror that is designed  
 to rob the world of peace, harmony  
 and the gift of life. that is why  
 we stand to say that America will  
 act accordingly in response to  
 what has hapenned. thank you.

an applause from the press. then the media representative  
 talk over ech other as the president retreats back from he  
 came. the Officer approaches the podium.

OFFICER  
 the president wont be taking  
 questions.

MEDIA 1  
 does acting accordingly imply  
 retaliation?

MEDIA 2  
 how soon are you going to act?

MEDIA 3  
 what does Lahai have to say mr  
 president?

IRAN

INT. ROOM - AFTERNOON

the room is clear of any furniture aside from the drip, a  
 stretcher that a pale prune is lying on. attar is seating  
 by her side holding a bundle of a document. her eyes are  
 closed.

ATTAR

someone leaked some of the tactics to you in the height of take off of our historical operation. you pasted it on the internet without quoting any refence, thats plagiarism. so who was your source?

PRUNE

you are a pompous hideous man. you thought you could be the only one who could make up a genius plan.

he skims through the document.

ATTAR

the talks that are held in the sea where its windy and turbulent to avoid frequency waves and being tapped, you thought it too?

PRUNE

i'm surprised you take me lightly.

ATTAR

let me share with you one of the secrets of success,. when you have a plan laid out, the important thing is speed. you see the bullet, the snake bite and all these dangerous things, the reason why their impact is sudden is their speed of attack. speed shatters everything like a hurricane inferno. and now Prune, im going to destroy America.

he throws a photo of a white american man at her, she looks at it.

ATTAR (CONT'D)

that man you know him?

she nods, he throws him another one and another one of a an African American.

ATTAR (CONT'D)

you went to school with their kids, thats how you are connected to these men. one way or the other, they stupidly passed my information to you. guess what, their funerals are on right now.

she looks at them with calm.

PRUNE

that has nothing to do with me.  
you are going to lose Attar, you  
already look flustered.

ATTAR

you are a bit strong. what america  
needs is a psychotherapist to tell  
you that what is going on right  
now is all flowing from the past.  
your subconscious is speaking. it  
says you did someone wrong and  
he's coming for you. what i'm  
communicating with all this is not  
directed to Posci, i'm talking to  
history. if he wants to talk to me  
he needs to be history and i know  
he will say over my dead body.

PRUNE

how long am i going to be here  
really, i want to know if you're  
going to hold me here for years or  
kill me. i spend days apprehensive  
about whats going to happen to me.

ATTAR

keep guessing. sometimes i think  
you reflect a part of me. we are  
similar in some ways, just that  
you are a girl.

he looks out the window with burglar bars. the building is  
surrounded by trees.

EXT. DESSERT - EVENING

four 4\*4 are spread out in the dessert with a cloud of dust  
behind them as they race to the finish line: a lone car  
parked in the distance. dust shrouds them as they come to a  
halt.

four distinguished men emerge from the dust cover and walk  
towards Attar who's squatting down, playing with dark soil  
between his fingers. they stand behind him.

ASSAD the stout one, OMID the youngest, FERDOWS the tallest  
and opulently dressed and SEPHR the one with thick beard.

FERDOWS

Where is my army damnit? i owe you  
nothing. you are one of those late  
war bloomers and you come and want  
(MORE)

FERDOWS (CONT'D)  
to take the stage. did they tell  
you who i am?

SEPHR  
shut up and listen to what this  
bastard has to say.

he gets up and turns around.

ATTAR  
welcome ladies and gentlemen. i've  
been looking at this dark cotton  
soil and been wondering how it  
came to land in this sandy desert.  
been waiting for you to help me  
analyse this.

OMID  
maybe its a broken clay pot that  
weathered over time.

ASSAD, FERDOWS, SEPHR  
yes.

ATTAR  
the only person who made a  
difference here is Omid. i need  
each of you to say something from  
your mind.

FERDOWS  
you have no strong connections,  
you've never solved anything  
locally and you wake up and you  
the bomb Americans. guys ever  
heard of a guy called Attar?

ASSAD  
never in my wildest dreams. but  
back to you i'd say its a fossil  
of some animal.

SEPHR  
he's playing you mind games.  
you're already bowing to his  
stupid demands. why not just kill  
and bury this guy right here and  
leave him to turn into a fossil.

ATTAR  
of course i started war with the  
Americans, dont get intimidated.  
we are all up for one cause, i'm  
with you. i understand you better  
(MORE)

ATTAR (CONT'D)

than anyone. they call you radicals, terrorists but as for me i know that those who say so, are timid people who know your strength and have seen that you are rising to be more powerful than they are and they want to keep a lid on you, oppress us. simply put, they are jealous.

FERDOWS

all they talk about is our nuclears and i'm glad you sent them what they've always wanted. finally realizing that we are scientifically creative has made them miserable.

ATTAR

i signed my name on that missile before i sent it. so the important thing is that the next two days will be tense because we will be executing our plan. i'm telling you because you are a part of this.

They nod enthusiastically. they move to a close car and attar opens a scroll of map on a the bonnet.

ATTAR (CONT'D)

Omid and Ferdows, you will work together with the major General to strategically apportion the army at different points across the country.

OMID

you mean the real army force? like we will be head of defence?

ATTAR

yes just like that. Sephr and Assad i want you on the technical side, the ammunition, the artillery, make sure its well distributed, where you suppose will be the place of entry for Americans, make sure its sufficiently provided for with artillery that will get the job done fast.

ASSAD

like here, its remote and  
unattended, they might camp here  
without our clue. it needs  
monitoring.

ATTAR

thats what i'm talking about.  
thats the spirit.

zein is standing at the back passenger window, Prune is  
sitting in there with her eyes closed.

ZEIN

wouldnt you love to see the camels  
over there, the sand dunes?

she shakes her head.

ZEIN (CONT'D)

dont you want to make an escape?

PRUNE

do you wish me to? no i dont want  
to be assassinated. i need strength  
to go through this, i dont have to  
look at my situation and my  
surroundings, i need to look at my  
core, who i am. the undefeated.

ZEIN

nah attar will let you go easy,  
he's not into all the petty  
killings.

PRUNE

no one accumulates years by  
killing another person. even if he  
killed me, he will die too, it  
might not be soon but still.

ZEIN

anything is possible, they make  
babies in test tubes these days,  
it wont be long before they can  
take life from you and transfer it  
into someone.

PRUNE

then the world will be over.

the sound of a helicopter flying close. the squad point the rifles to the sky. a military helicopter lands and President Lahai alights with the Major General in tow. Lahai is gesticulation anger and his voice is inaudible but looks like he's yelling. Attar meets him halfway.

PRESIDENT LAHAI

who do you think you are? i dont know what to do to you but i'm thinking exile. i dont want you near me or my people. i'm handing you over to America.

the men all bow to the president.

PRESIDENT LAHAI (CONT'D)

Of course you're with these rogues. i trusted you, i gave you an all access in my home, shared with you all that i had. the next thing i awake and you have started war with America and i'm in the dark about it all. you have a destructive pride.

ATTAR

i apologize for not consulting you informing you. my plan never felt perfect until the deadline.

PRESIDENT LAHAI

you know i love you like my son.

ATTAR

to me, you are my father and it'll be an honour to take you on a tour and show you how everything stands at the moment. sir, we are taking over. this is our time.

he motions to Zein and the crew to go. attar and his four mates follow the president to the helicopter. as soon as its airborne, the guys race their way back with the 4\*4's.

INT. WHITE HOUSE - NIGHT

MR President welcomes the leader of opposition Mr Somers together with his few delegates. they go into a conference room.

PRESIDENT POSCI

thank you for honoring this meeting. we havent sat down since our submarine was hit, i called you here so as to inform you about

(MORE)

PRESIDENT POSCI (CONT'D)  
the progress and our intentions.  
there's a lot you've been saying  
about the inability of our  
administration.

MR SOMERS  
we want transparency. we dont know  
what you meant when you said  
America will act accordingly.

PRESIDENT POSCI  
america is us, its every single  
person who is a citizen of the  
united states. when i said we will  
act, i meant that we will lay out  
a plan and get everybody involved  
so that we can all act in unision  
for victory.

MR SOMERS  
how are the talks with Lahai  
going?

PRESIDENT POSCI  
forget the talks. he should have  
used his mouth the first time, i'm  
not interested anymore. i want  
whats best for everyone and i know  
its the same with you, lets work  
together. you are a man of  
intergrity, i trust that together  
we will push for a universal goal.

MR SOMERS  
only if what you are doing is in  
line with my principles. are we  
retaliating?

PRESIDENT POSCI  
absolutely.

MR SOMERS  
ok. i back you up publicly, you  
better back me up too.

INT. PENTAGON - NIGHT

the secretary of defense KIT ENTERS, he's a man with a white  
head of hair with a taut face. The five men in the room  
stand, he motions them to sit.

KIT  
what have you been talking about?



Vice Chairman of Chief of Staff ABRAHAM looks up from his papers.

ABRAHAM

as i was saying, as the defence,  
we live ready to face any  
challenge and to guard the United  
States. we've been through world  
war 1, world war2, cold war and  
now its Iran.

Chief of the army General CARTER is writting on his pad as he talks.

GENERAL CARTER

its no secret that we've been  
apprehensive about Iran and its  
nuclear weapons and the thought  
that they might irresponsibly  
misuse them. they've been throwing  
false punches in our face with  
these missiles and it seemed like  
it was never going to end.

HANS, director of the joint staff is sitting on the other end of the table.

HANS

Its fortunate that they are  
bringing the end to all this by  
starting the fight. we looking at  
revolutionary war. Professor  
Denzel will be joining us later.  
General Carter what have you got.

GENERAL CARTER

everytime we send a group out,  
there are always factions and  
those who rebel against the  
captain. for this operation we are  
keeping most of the army on  
standby because we will be using  
only the specialized force teams.  
will be sending them out in pairs  
to different targets but they will  
somehow get together as they move  
on to the next bigger target.  
knowing that they've been chosen  
as the best will create utmost  
commitment to their assignment and  
be astute in their execution of  
tasks.

ABRAHAM

how are we getting in Iran without  
being blown off midair.

GENERAL CARTER

we have budgeted to finish the  
operation in five hours right  
after landing. which means we are  
going to land in the dark and  
there is no complex, sublime  
strategy of going in. its simply  
head on, we are going to get in  
there as simple as flying in with  
drones leading the pack. they  
horde missiles, we dont need to  
bring any. we will going to the  
temple of missiles.

Kit takes a seat. the door opens and an old man in a white  
lab coat enters.

HANS

take a seat professor.

PROFESSOR

no i'm good.

he paces around.

HANS

we have eighteen of our special  
spies on the ground in different  
areas, we have gathered  
considerable data about  
developments in Tehran. you may go  
on Professor.

PROFESSOR

let me just start by assuring you  
that at the pace that science is  
developing, soon we will be  
creating missiles with someone's  
DNA and the missile will locate  
that individual and expend him.  
we've got to get a grip on  
ourselves. i dont want the last  
project that i do before i die be  
about killing people. i'm fine, i  
can go to the grave alone, i dont  
need to kill people to accompany  
me.

KIT

dont get all sentimental, save it  
for later, for now we need to talk  
(MORE)

KIT (CONT'D)

about the ammunition. we are  
planning war and we need to have a  
fiery discussion.

the table becomes digitally allive with a labelled picture  
of a new special missile.

PROFESSOR

we know that war means one more  
cenotaph. moving on, we have the  
antidote everyone. the marine  
missile. they destroyed your  
submarine and now you are taking  
them down with a marine-missile.  
this is a way of paying homage to  
our marines. my colleagues have  
dubbed it the marinate missile.

a prototype video plays of the long, sharp nosed missile  
making way in the sea and shooting out and detonating at a  
target point, fire and a bloom of smoke. the magnitude  
numbers appear as

PROFESSOR (CONT'D)

the missile will shoot out of the  
water at a distance of 300miles  
from the target and fly at the  
height of 250km with an aftermath  
magnitude of 12ML. they will be  
surprised, i mean this is a  
masterpiece.

he claps hands for himself. they study the video. he leaves  
the room.

KIT

i'm pertubed about his patriotism,  
he's sympathizing with those guys.  
he could have advised them about  
the consequences before they  
started it.

HANS

dont worry about that, he's just a  
worried old man.

KIT

if he's hesitant about the path we  
are taking how can his design be a  
success.

HANS

another thing, Attar has been  
spotted and there is a high

(MORE)

HANS (CONT'D)

likelihood that he's with Prune.  
they will be moving into action to  
rescue her and execute Attar.

professor re-enters.

PROFESSOR

i'm not done. there is always plan  
B and when plan B happens, i need  
to be in the battle field.

KIT

i'm not going to allow that.

PROFESSOR

this concept saves lives. your  
lives. it takes advantage of the  
weather elements and the  
geography.

KIT

that sounds better. lets hear it.

PROFESSOR

how about you come with me and see  
it in the lab.

KIT

not so convincing.

general carter gets up.

GENERAL CARTER

enough with bickering let's go, we  
will have time to patch up  
loopholes.

EXT. NEIGHBORHOOD - SUNSET

The procession of 4\*4 is stuck in traffic; few cars in front  
and a throng of people crossing the road and walking on the  
road. Zein and his group force themselves through with  
harsh breaking every attempt. Zein is last in line.

SMASHING WINDOW!! SHOTS!!! driver and the front passenger  
get knocked out. the crowd disperses. more bullets from the  
the car a distance in front. the shooting car runs over  
sheds and hawkers tables and disappears. the men dive out of  
the cars. Zein reverses and backs out quick.

the men take cover, returning shots coming from around.  
SPACE the sniper has his muzzle pointing out the window of a

stall house. he takes two out as they move as they attempt to duck from one place to the other.

he gets out the back window into the car with his mates and they speed off amid raining shots.

INT. PERSHA WATER TREATMENT PLANT - EVENING

they are circling a big missile in an empty warehouse. its army generals and the top guys of defence. there is a prototype model besides it which has opened wings which carry smaller missiles.

ATTAR

we did all we could and look at what we came up with. they're going to send a one counter missile and before contact, these two will be released, enough to cover an area of 200 square kilometres. they will be left speechless. now thats what i call mastery.

LAHAI

this is impressive. we are greater than we ever thought. thank you Attar. i'm on the wagon, let me help you and facilitate talks with our our neighbors to back us up.

ATTAR

that will be much appreciated, we will call them in only when we need them. for now its just to let them know.

LAHAI

come with me then.

ATTAR

(to his four men)  
i'll be back before midnight. go and do proofing on every step we planned.

Attar and Lahai exit.

EXT. PERSHA WATER TREATMENT PLANT - EVENING

four helicopters ascend. Zein speeds in with his 4\*4 and gets off right away.

ZEIN  
where is Attar.

Ferdows points up.

ZEIN (CONT'D)  
we were under attack on our way  
here. we suffered casualties.

ASSAD  
no...no..no...not already. i'll  
handle this. sephr get the  
missiles ready now, now..go go  
go...war is on.

He gets in the car and prune is sitting there.

ASSAD (CONT'D)  
what is this?

ZEIN  
its attar's subject.

ASSAD  
an american?

another car 4\*4 comes speeding in. assad summons to the  
driver.

ASSAD (CONT'D)  
take her to detention house.

ZEIN  
no you cant, attar's going to need  
her, she's part of the plans. he's  
using her.

ASSAD  
not anymore.

zein pulls the door shut and reverses fast to exit. they  
close the gate. he tosses a gun to her lap and she buries it  
under her clothes.

ZEIN  
take care and do everything to  
survive.

PRUNE  
thank you.

an angry man opens the door and drags her out. he loads her  
in an open wrangler that immediately makes its way out.  
Assad gets in and Zein chauffeurs him away.

EXT. ARMY BASE - EVENING

rows of upright soldiers. President Lahai, Attar and the army Generals.

ATTAR

you've been waiting with baited  
breath since we fired a  
missile, you're fired up. yes its  
war with America, thats right and  
you are at the fore front of it  
all. i need to recruit men who are  
worthy to serve, and those men are

(PAUSE)

all of you, the whole force of  
defence.

Lahai makes an applause. the whole house joins in.

EXT. SKY - NIGHT

a plane is in the skies. we know who it is. Lahai and Attar.

INT. REMOTE AREA - NIGHT

the car with prune is speeding. there's a lone house in the  
distance. Prune is sitting behind the driver with hands  
tied. she takes out the gun - puts it to his neck.

PRUNE

stop the car.

the man brakes hard with prune going forward and a shot  
rings out. blood splattered on the windshield. the man's  
bloodied head is resting on the steering wheel. she unties,  
gets out, drags the man out and turns on the water from the  
windshield water tank. with a cloth she wipes the blood off,  
taking the water from outside the windshield.

she makes a turn and the car is in creazy hands as it speeds  
back to the city.

INT. ARMY AIRBASE -COLONEL'S OFFICE- AFTERNOON

colonel has two marine cons standing before him.

COLONEL

the solemn oath you gave to this  
nation still stands today. because  
of your commitment in protecting  
the United States, you've been  
chosen to go on a mission in Iran  
and annul their action against the  
state. for this assignment, we

(MORE)

COLONEL (CONT'D)

honour you with two stars. do all  
you can with all your might. but  
with the help of the Lord, we will  
make it.

Pair after pair, Colonel gives them the badges. brigadier  
joins him in and does the speeches.

BRIGADIERS

We have come so far because of the  
sacrifices of our fore fathers.  
the generations of today are  
looking up at you. go out there  
and handle your mission with true  
grit. they will be waiting for you  
here at home, you wont be coming  
just as men but as heroes.

EXT. THEATRE HOUSE - AFTERNOON

Somers is addressing a crowd of the media.

SOMERS

you know politics is not about a  
race to make a name for yourself.  
its wanting to make a positive  
difference in your nation, that  
heartfelt patriotism. in light of  
what happened a week ago, we need  
to send out a strong message  
because we are a strong people.  
i'm here to announce that i'm  
supporting President Posci in the  
action he will take to safeguard  
America. the decision he's taking  
is the same as the one i'd go for  
if i was in office.

a reporter shoots up.

REPORTER

are you still going to run for  
presidency, i mean it looks like  
you and mr mr President are  
similar. your tenor in office will  
be a repation of Posci's term.

SOMERS

i'm still running for president,  
there is so much that needs to be  
done, i am very different from  
Posci if i should say and you know  
that.



2ND REPORTER

does mr president's plan to  
retaliate also mean rescuing  
prune?

he looks lost.

2ND REPORTER (CONT'D)

the girl who was kidnapped before  
Iran's plan of attack unfolded. do  
you have any idea of how she might  
be linked to all of this?

SOMERS

i believe all is being done to  
bring things to normal, that is  
peace.

he retreats and his people escort him away from the stage.

EXT. TARMAC - AFTERNOON

out on the tarmac, the first pair are accompanied by a  
captain, they are looking at map.

CAPTAIN

you'll be dropped here and you'll  
find two quadbikes. you have to be  
at Persha plant in 20minutes.

one after the other, the helicopters lift into the sky.

EXT. ARMY BASES - SUNSET

they have their army in the ready. ammunition is being  
sorted out, generals and their teams are leaning into a  
circle, nodding and dispersing in a hurry.

EXT. SEA - SUNSET

american war ships are in the territorial waters making  
their way further into the sea.

INT. SOMERS' OFFICE - AFTERNOON

he's on the phone with the president. he's fuming

SOMERS

you played me, you played me.

PRESIDENT POSCI

no, you know how the media is, let  
this not cause a rift between us.

SOMERS

i'm coming for you.

PRESIDENT POSCI

you going back and changing your speech will make you look wavering and confused. stay with me for a moment.

SOMERS

why didnt you tell me before.

PRESIDENT POSCI

because the retaliation plan is inclusive of her rescue.

EXT. SLUMS - NIGHT

floodlights, thick dust, people carrying their belongings on their heads by the roadside. a bulldozer is making way for armoured trucks, destroying houses on the path.

houses a distance away from the armour trucks path are accomodating their friends.

EXT. REMOTE AREA - NIGHT

the american soldiers are being dropped off helicopters with parachutes, they get on quadbikes and speed off in different directions.

EXT. RED SEA HARBOUR - NIGHT

its busy with activity, soldiers are hurrying around. war ships are making way into the sea.

EXT. PERSHA WATER TREATMENT PLANT - NIGHT

a group of seven guys are squatting low outside the wall. they have a skate board at their feet. inside is the sound of busy car traffic, noise and busy movement. them guys cut a pipe and about 3lites of dark water pours out.

FOX is looking at the pictures on a tablet; pictures of their entry way from the pipe. the first guy goes in with the skate board, its powered skateboard, he lies on it and travels through.

JOHN

(talking into the cellphone)

we are going in sir.

it returns and one after the other they go in. the last guy takes a small bottle from his pocket and a distance away from the wall, he sprinkles a liquid. then he runs to the

pipe, he holds the skateboard, tosses a lighter and in he goes.

Fire flames illuminate the plant buildings. the boys are crouching low at the wall of the building. its dark where they are. soldiers are shouting and running around. firetrucks are going out. one of the men opens a window and goes in the dark room. the guys lie in wait and jump in at every chance.

JOHN (CONT'D)  
we are in the building.

GENERAL CARTER (V.O)  
you need to get them in the palm  
of your hand, takeover the nuclear  
plant, displace them,if they shoot  
then they will bomb the whole of  
Iran, i know they're smarter than  
that.

JOHN  
i get it.

the corridor is busy with movement of running feet. they make a hole in the ceiling and two the guys goes up in different directions.

GENERAL CARTER (V.O)  
the power of surprise, whatever  
you do they should be unprepared  
to counteract it.

JOHN  
yes sir.

they take out masks from their bag, put them on, take their guns, take three bottles, shake them. Space takes the tablet, it shows them the corridor and a control room to the left and an exit door to the right. he uses the hand signals to part the group to left and right. out they go.

INT. CORRIDOR - NIGHT

muffled shots as they knock down four soldiers. they uncap the bottles and throw them down on the floor. white smoke fills the areas. two of the guys run to close and lock the door. doors open as Iranian guys move out of the offices; they get shots from the ceiling and the from the ground. they lie flat.

EXT. BONAB MISSILE LAUNCHING PLANT - NIGHT

The american team is on top of trees in complete camouflage.

two are holding a digital device thats connected to other devices below it.

ABRAHAM

they've been set off in Persha,  
they will be launching a missile  
anytime now.

LOSS

we are working on it.

ABRAHAM

how far.

LOSS

we are hacking into their system  
and will change their coordinates  
at the last moment.

ABRAHAM

we will send a counter missile but  
do all you can that side. you are  
doing great so far.

LOSS

thank you sir.

EXT. PERSHA - NIGHT

soldiers are running out. tyres are smoking and soldiers are wailing. on the ground, acid is flowing slowly but surely, covering the space from the door to the gate. several soldier are running on top of the cars to reach the chemical tanks.

another group is running next to the wall where there is no flow of the acid. the others are the back. they all aim at the building. the captain indicates to them to drop their guns. motions five guys to go ahead of him and they get in from the roof top.

SKY

two missiles collide midflight. two small missile leave a trail behind them. they detonate at an icy location. an avalanche follows.

EXT. BONAB - NIGHT

ABRAHAM

great job guys.

LOSS  
thank you sir.

ABRAHAM  
i believe they've got the message  
not to mess with us. the next  
missile, send it back to them.

LOSS  
sir, you mean back to us? that's  
like destroying ourselves too.

ABRAHAM  
my bad. take over the plant then.  
the security is tight i know and  
theres lots of mechanical problems  
to solve, you will need to  
basically shut that plant down in  
every way you can.

LOSS  
understood sir.

they pack their equipment and climb down the trees.

EXT. BONAB PLANT - WATER CONCRETE TANKS - NIGHT

LOSS and the team are swimming in seven water tanks as  
noiselessly as they can. its dark, soldiers are moving  
around the top of the walls, chatting and having a good  
time. they attach devices to the walls. they swim back to  
the other end. press from their devices and the wall tanks  
are blast away. the water gushes out at high velocity and  
into the next buildings.

it all goes dark.

EXT. CITY CENTER - NIGHT

Prune is in a jihab, hiding behind a parked car. soldiers  
are being transported in trucks in large numbers.

PRUNE  
hello its Prune, i'm in Tehran and  
i dont know where extactly but i  
have escaped and i have to find my  
way back to los angeles.

LADY ON THE PHONE (V.O)  
hold on help is coming.

MAN ON THE PHONE (V.O)  
 there is a car garage called  
 OLIVES, go there and we will send  
 someone to get you.

PRUNE  
 i dont want to wait for anyone,  
 they might never come, give me a  
 plan, a map to get out of here.

MAN ON THE PHONE (V.O)  
 get a car and drive 3miles west  
 and enter these coordinates i will  
 give you in the gps.

PRUNE  
 ok but i dont have a pen

a man gets out of the car and runs to an ATM leaving the car  
 door open. prune dives in, leaving the phone hanging and  
 drives away. the man comes chasing the car.

EXT. DESSERT - MORNING

the sun is up and hot. Loss and 50 others are walking down  
 the sand dunes, fatigued, less armed and knocked out.  
 professor denzel and three army men approach them, the men  
 are carrying long heavy bags.they settle down.

SOLDIER  
 they are coming this way, we have  
 to bury ourselves under this sand  
 or surrender.

LOSS  
 switch off all your devices and  
 removes their batteries or  
 whatever to avoid them picking up  
 your signals.

SOLDIER  
 Should we also remove the bullets  
 too?

PROFESSOR  
 just watch as i save your asses  
 you marine cons. you have  
 exhausted yourselves beyond  
 repair. a little slumber here in  
 the open and you are dead.i will  
 cover you.

the soldiers give a tired laugh. out of the bags on the bag  
 of the men he came with, he takes poles, the team helps him  
 set it up in a big rectangle. they have wires crisscrossing

and connecting them all around. He grabs a bottle of water from one of the marines as he points it to his mouth. the professor fills the poles with water.

an iranian army is on the right track to the americans. inch and inch they come closer. professor denzel and all the soldiers lie down, packed close together in two rows.

at the top of the sand dune, the iranian army looks at the sparse land and they see a land of mirage in front of them.

they walk along the sand dune. professor is under the cloud of the mirage with the boys. some are snoring.

PROFESSOR (CONT'D)

thank you God.

LOSS

(speaks into the radio)  
mission accomplished.

ABRAHAM

congratulations commander.

LOSS

is that a promotion sir?

abraham chuckles.

ABRAHAM

get back home boys. war is over.

INT. FBI OFFICES - HOLDING CELL - NIGHT

Dave is sitting on a bed stroking his head. looks like he's been here a while.