

**MERCENARY: SOLDIER OF FORTUNE**

by

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CLOSE ON TELEVISION SCREEN

There are several quick news reports of different American military stories on the television screen.

The first news report depicts a story about an Afghan Taliban leader who was killed in a battle in December 2002. A beautiful and energetic, female NEWS REPORTER #1 tells the story.

NEWS REPORTER #1

In a late breaking story, Taliban militia Leader, Tariq Al Kumar was killed in action today during a fire fight with Coalition soldiers.

INT. HELICOPTER - NIGHT

A cigarette being lit. The end of the cigarette begins to glow a bright orange. The identity of who is smoking or the innards of this helicopter are not visible. Dark and cold.

TELEVISION SCREEN

A different screen is shown. Another person on screen. A male. NEWS REPORTER #2 tells his story of the day. An event that occurs in July 2003.

NEWS REPORTER #2

It has just been reported that the sons of Saddam Hussein, Uday and Qusay were killed in a heated gun battle with American soldiers, just outside their residence in Iraq.

INT. HELICOPTER - NIGHT

A pair of half-gloved hands now can be shown grasping the cigarette. The gloves look military. They are black and stop at the knuckles. The ambers emit a glowing orange then fall as ash from the cigarette.

## TELEVISION SCREEN

News Reporter #1 again, and she is sharing her information once more to the country. This time it is a story in December 2003.

## NEWS REPORTER #1

In the story of the day, reports from military officials in Iraq claim they have finally captured Saddam Hussein. After two years in hiding, American soldiers finally located and captured the Iraqi dictator.

## INT. HELICOPTER - NIGHT

The lower face of the unknown character is now visible. A clean shaven man. He pulls the cigarette away from his mouth and blows out a small cloud of second hand smoke. The interior of the helicopter is now barely visible but it still is not detailed.

## TELEVISION SCREEN

Now there are cuts of several different stories and the two News Reporters can only be heard speaking words instead of complete reports.

## NEWS REPORTER #2

American soldiers...

## NEWS REPORTER #1

Capture...

## NEWS REPORTER #2

Iraqi military leader...

## NEWS REPORTER #1

Confirmed...

## NEWS REPORTER #2

American military...

## NEWS REPORTER #1

Getting the job done...

NEWS REPORTER #2  
Our boys are handling business...

The reports then become so close to one another, all we hear is noise. No words can be understood.

INT. HELICOPTER - NIGHT

The two eyes of the unknown character come to view. Dark green eyes.

The camera then pulls back slowly until the unknown character sitting on a seat inside the passenger area of a helicopter is in full view. He is a young man in his mid-twenties. A low cut hairstyle dons his head. Not quite bald, but very low.

A small ear piece is attached to his left ear with a wire connected to it that flows behind him and disappears underneath his vest. He is wearing an all black tactical uniform with a vest that is holding his military supplies. His feet are enclosed in black boots. This man is JASON DEVRIES (age 25).

A voice can be heard. It isn't perfect. Almost like a CB radio. It can be inferred that is coming from Jason's headset.

VOICE (V.O.)  
ETA to drop point, five minutes.

At that, Jason takes one final puff from his cigarette then flicks it across the helicopter.

The cigarette sails in slow motion flight. It finally falls outside the open door across the compartment.

EXT. HELICOPTER - NIGHT

The cigarette falls down to the forest floor below.

INT. HELICOPTER - NIGHT

Jason is still sitting down in his seat. He looks outside of the opening to his right and looks down.

EXT. COLOMBIAN FOREST - NIGHT

JASON POV:

A vast forest. It is very dark and the only light is from the moon, which is shining brightly onto the Earth.

INT. FAMILY ROOM - NIGHT

A standard American family room. A HUSBAND is sitting watching television. He is wearing a shirt and tie that is loosened around his neck. An opened beer is cradled in his right hand.

A KITCHEN SINK is running. A WIFE is washing dishes.

TELEVISION SCREEN

Another news report is now being shown on the family television. It is a female NEWS REPORTER, but it is not the same one from the opening credits.

NEWS REPORTER #3 (V.O.)

It has now been two weeks since the kidnapping of Tim Stevenson. Tim Stevenson is of course the son of New Jersey Senator, James Stevenson. Tim Stevenson was kidnapped by an unknown group in South America during a field trip he took to the country with his Princeton University club.

The report cuts to a Washington D.C. PUBLIC RELATIONS AGENT who is answering questions at a press conference at the WHITE HOUSE.

PR AGENT (V.O.)

The kidnapping of Senator Stevenson's son will not be taken lightly. We assure the American people that we are taking steps to ensure the safe return of Timothy Stevenson. Again, this is not a terrorist act nor should Americans be alarmed. This was an isolated incident that will be resolved very quickly.

The report cuts back to the News Reporter #3.

NEWS REPORTER #3 (V.O.)  
Reasons for the kidnapping are very  
vague, however most attribute the  
radical behavior to Colombian drug  
cartel leader, Javier Castro.

A picture of a 50 year old Hispanic man is displayed in the  
top left corner of the television screen.

NEWS REPORTER #3 (V.O.)  
Javier's brother, Miguel was  
detained in Perth Amboy, New Jersey  
three months ago for drug  
possession and weapons possession.

INT. FAMILY ROOM - NIGHT

The Husband is shaking his head but has a smile on his face.  
He speaks loudly so his wife can hear him in the kitchen.

HUSBAND  
Honey! Can you believe this?  
Some South American idiots  
kidnapped a Senator's son!

His wife can barely be heard from the other room, over the  
running water of the sink.

WIFE (O.S.)  
Really? That poor boy.

HUSBAND  
Yeah! What are they thinking?  
They must be asking for an ass  
whooping!

He pauses to take a sip of his beer.

HUSBAND  
I'm sure we have some CIA agents  
or something down there that will  
bring that boy home and teach them  
spics a lesson. You don't fuck  
with the United States.

WIFE (O.S.)

I hope so.

EXT. HELICOPTER - NIGHT

The helicopter that Jason is flying in is supplemented by a beautiful night sky. Almost seems too perfect. No clouds or wind. Just a clear night.

LEGEND: "TURNACO, COLOMBIA"

INT. HELICOPTER - NIGHT

Jason gets up from his seat and turns to face the wall that he was leaning against.

Guns line the wall from top to bottom.

Jason reaches for the top gun which appears to be a sniper rifle of some sorts. Very high tech looking. It is silver with a hollow stock and an impressive looking scope. He slings it over his shoulder with a strap.

VOICE (V.O.)

ETA to drop off, three minutes.

Jason does not even look fazed by the warning.

He reaches for another gun. It is the third one on the rack. It appears to be a handgun with a silencer attached. He slides the chamber back and forth and holsters it on his leg.

EXT. HELICOPTER - NIGHT

The helicopter changes its direction. It moves to start circling around a tree. The tree is not as high as the others that populate the forest.

INT. HELICOPTER - NIGHT

Jason puts on a pair of night-vision goggles. As they cover his eyes, the little green dots in each of the eye sockets flicker.

VOICE (V.O.)  
Sixty seconds.

Jason slides hand grips onto his hands. They are black claws essentially, with the blades protruding from his palms.

EXT. HELICOPTER - NIGHT

The helicopter has now reached a hover over the tree. The wind from the blades depresses the foliage towards the ground.

INT. HELICOPTER - NIGHT

Jason stands right on the edge of the side opening of the helicopter. He holds onto a handle at the top of the gaping hole with his left hand to keep his balance.

VOICE (V.O.)  
You're all clear, Mountaineer. Go  
get our boy back.

Jason finally speaks but to himself.

JASON  
Yeah.

EXT. HELICOPTER - NIGHT

Jason steps off of the helicopter with ease and digs his claws into the trunk of the tree.

The helicopter flies away after Jason is secured on the tree.

EXT. COLOMBIAN FOREST - TREE - NIGHT

Jason climbs down the tree with uncanny precision. He is good.

He finally reaches the bottom of the tree. After he reaches the soft forest floor, Jason kneels on one knee and takes his hand grips off. After removing the grips, he flips open a device on his left wrist.

## SCHEMATIC MAP

A small computer attached to the left arm of Jason comes to view. He pushes one button on the side and a mug shot of a college boy is shown. This is TIM STEVENSON.

Next to his picture is a bunch of vital stats and a mission parameter. It reads:

1. SUBJECT MUST BE EXTRACTED ALIVE AND WELL.
2. TERMINATION OF DRUG CARTEL LEADER.
3. RENDEZVOUS PICK UP WILL BE AT THE EXTRACTION POINT.

IN THE EVENT OF CAPTURE, THE UNITED STATES GOVERNMENT WILL DENY ANY AND ALL RESPONSIBILITY OF YOUR ACTIONS. NO RECOVERY MISSION WILL BE LAUNCHED FOR YOUR RETURN.

Jason pushes the button again and a map is shown.

Due north from a center dot, a square blip is shown with the words PRIMARY TARGET. A bunch of other square blips are shown too with the words ALTERNATE TARGET shown over them.

In the top left corner of the map an X designates the EXTRACTION POINT, which is visible above the X.

## EXT. COLOMBIAN FOREST - NIGHT

Jason closes the small computer and stands up. He checks his surroundings then starts to walk straight ahead.

## EXT. CASTRO MANSION - FRONT - NIGHT

A large white mansion in a clearing in the forest. There are many windows and doors that line the building. Every single one is illuminated. There are Sentries posted around the perimeter armed with automatic rifles. There are about twenty.

Salsa music faintly resonates from the back of the mansion.

## EXT. CASTRO MANSION - REAR PATIO - NIGHT

A large patio with a big group of people. The guest attendance could push the one hundred mark.

It is a party of some sorts. Men and women are drinking, smoking, and doing drugs. Some are dancing.

A Colombian man of about fifty is sitting in a chair smoking a cigar. A Colombian woman is performing a tease dance in front of him. It borders a lap dance.

The woman straddles CASTRO (age 52) and speaks in subtitled Spanish.

COLOMBIAN WOMAN

So Mr. Castro I hear that your mansion is not the biggest thing you posses in Colombia.

Castro responds in subtitled Spanish as well.

CASTRO

You naughty girl.

Castro wraps his hands around the woman's waist and grabs her behind.

CASTRO

But it is true.

The woman laughs then leans down and starts kissing CASTRO intently.

INT. CASTRO MANSION - HALLWAY - NIGHT

An elaborate hallway with a wood floor partially covered by a lavish rug.

The camera PANS down the hallway until a set of double doors that are guarded by two sentries comes to view. This is LIBRARY TEAM.

INT. CASTRO MANSION - LIBRARY - NIGHT

A gigantic windowless library. In the middle of the room a college aged boy is sitting in a chair. It's TIM (age 20). He looks scared but bored.

He stands up and looks at the rows of almost endless volumes.

TIM  
Wonder if they have anything on  
escape artists.

EXT. CASTRO MANSION - GREENHOUSE - NIGHT

A greenhouse on the outskirts of the residence. One SENTRY is posted at the entrance, but he's more preoccupied with trying to stay awake, than standing guard.

The party can even be heard from here.

SENTRY #1  
Sounds like one hell of a party.

As he finishes that sentence a RUFFLING sound is heard from his left side.

The Sentry #1 aims his gun and points frozen.

SENTRY #1  
Who goes there?

Sentry #1 walks a couple steps to the left with his gun still drawn.

After a suspenseful pause, he relaxes.

SENTRY #1  
I need a vacation.

As he turns around, two silenced SHOTS in rapid succession come from an unknown location. One hits the Sentry's radio and the other hits him right in the forehead.

Sentry #1 falls back dead, never knowing what hit him.

Jason emerges from the forest edge on the other side of the greenhouse.

INT. GREENHOUSE - NIGHT

Jason enters the greenhouse and walks to the center of the structure. A STEEL GRATE catches his attention.

He kneels down and pulls it off.

Jason recovers the dead Sentry #1 and drags the body over to the open STEEL GRATE. He throws the dead guard down into the draining sewer to hide the body and to see how deep the fall is. It seems it is only four or five feet.

After a mental calculation, he jumps down into the dark abyss.

INT. UNDERPASSAGE - NIGHT

Jason flips open his computer and hits the side button three times.

SCHEMATIC MAP

A map of the mansion is displayed, but the map resembles blueprints. It shows hundreds of rooms that fill that mansion.

A red arrow in the center of the map displays a path to one of the rooms in the mansion.

INT. UNDERPASSAGE - NIGHT

Jason closes the computer, then jogs down the passage with a handheld torch (flashlight) and handgun in hand.

EXT. PATIO - NIGHT

The party is still pumping. Castro is still having fun with his girl.

A SENTRY #2 comes over to Castro and begins to talk while the WOMAN is still kissing Castro.

SENTRY #2

Mr. Castro, we have lost contact  
with one of our guards.

CASTRO

Which one?

SENTRY #2

Pablo at the Greenhouse.

CASTRO

He's probably asleep again. He was pretty angry he was not invited to the party, but with the American boy still here, we need extra security.

Castro kisses the woman again.

CASTRO

Have someone go wake him up.

SENTRY #2

Yes sir.

INT. LIBRARY - NIGHT

Tim is still walking around aimlessly. He walks back to his chair and sits down.

TIM

I should be at a frat party right now.

As he finishes that line the sound of a BLOWTORCH becomes audible. But it is very low. Tim brushes it off.

TIM

Come on Dad. Get me out of this place.

After that line is finished, a circular piece of the floor comes up and flips to one side.

Tim jumps up startled.

Jason emerges from the hole with his handgun drawn.

TIM

What the...?

Jason turns to Tim and places an index finger to his own lips and gives the silent sign.

Tim shuts up.

Jason walks around the library and places plastic squares around different parts of room. Tim examines him in silence.

Jason does not look back at Tim when responding.

JASON  
Are you hurt?

TIM  
No.

He pauses.

TIM  
Who are you?

Jason does not answer him.

TIM  
Okay. How are we going to get out  
of here?

JASON  
Leave that to me.

Jason places the final plastic square and flips a switch on the side of the square.

A green light begins to pulse.

Jason flips up his computer screen hits the side button a couple of times.

Jason comes to a screen with the title:

C4 DETONATION SEQUENCE

INT. LIBRARY - NIGHT

Jason places a tiny camera on a bookshelf directly in front of the double doors that lead out into the hallway.

The computer displays the camera view from the bookshelf.

Tim looks on in amazement at Jason.

Jason walks over to Tim and takes off a backpack he is carrying and puts in on a table.

He pulls out a bulletproof vest and slides it across the table.

JASON

Put that on.

Tim looks at it dubiously but eventually puts in on.

EXT. GREENHOUSE - NIGHT

Sentry #2 approaches the area where the first SENTRY was located. Sentry #2 scans the area for the missing guard but cannot find him.

He picks up his radio and speaks in subtitled Spanish.

SENTRY #3

This is Jorge. Pablo is nowhere in sight. We may have an intruder. Warn Mr. Castro.

EXT. REAR PATIO - NIGHT

Sentry #2 receives the message.

SENTRY #2

Copy that, Jorge. Stand guard and await further instructions.

Sentry #2 runs over to Castro and informs him of the situation.

SENTRY #2

Sir. Pablo is nowhere to be found. There may be an intruder.

Castro stops kissing his woman and looks up at Sentry #2 in disbelief.

CASTRO

What about the team guarding the American?

Sentry #2 speaks into his radio again.

SENTRY #2

Library Team? Do you copy?

LIBRARY TEAM #1 (V.O.)  
Yes sir. This is Library Team.

SENTRY #2  
Is everything okay at your post?  
Is the American still in the  
library?

LIBRARY TEAM #1 (V.O.)  
Um. I think so. He never came out,  
I think we would have seen him.

SENTRY #2  
Please confirm.

INT. LIBRARY - NIGHT

Tim jumps down through the escape hole, Jason has created.  
Jason takes one last look around the library then jumps down  
himself.

INT. UNDERPASSAGE - NIGHT

Jason places the circular piece of floor back and cauterizes  
it in place with a blowtorch of some kind.

He points down the tunnel.

JASON  
Let's go.

INT. HALLWAY - NIGHT

One of the members of the LIBRARY TEAM starts to unlock the  
doors leading into the library.

INT. LIBRARY - NIGHT

The Library Team enters the room and scans. The room is  
completely empty.

The Library Team frantically searches the library.

LIBRARY TEAM #2  
Impossible!

Library Team #1 radios back the news.

LIBRARY TEAM #1  
Sir! The American has escaped!

INT. UNDERPASSAGE - NIGHT

Tim is in mid-stride with Jason following suit right behind him.

EXT. REAR PATIO - NIGHT

Sentry #2'S eyes widen. Castro also hears the transmission.

CASTRO  
Fuck me!

He shoves the woman off of his lap and runs towards the mansion.

INT. LIBRARY - NIGHT

Library Team #1 runs outside into the hall while Library Team #2 searches the room.

INT. HALLWAY - NIGHT

Library Team #1 runs to the wall and pulls a lever.

A SIREN begins to blare throughout the whole property.

INT. GREENHOUSE - NIGHT

A tiny mirror pokes through one of the holes in the grate in the center of the greenhouse.

The reflection from the mirror displays Jorge patrolling the outside of the greenhouse.

The grate slides across and Jason flips himself up with ease. He reaches a hand down into the passage and pulls up Tim. The alarm is blaring out here as well.

JASON

Now be very quiet and do exactly  
as I tell you.

Tim nods his head nervously.

EXT. REAR PATIO - NIGHT

The guests are screaming and running wildly into the  
mansion.

INT. MANSION HALLWAY - NIGHT

Castro and Sentry #2 along with other guards are running  
down a different hallway from where the library is.

CASTRO

How did he get out?

Castro turns to Sentry #2.

CASTRO

Tell them if they find him, kill  
him.

Sentry #2 pulls out his radio and speaks into it.

SENTRY #2

Your orders are shoot to kill. If  
you locate the American, end his  
wretched life.

EXT. GREENHOUSE - NIGHT

Jorge gets the message and begins to wildly comb the area.

Behind Jorge, Jason and Tim are inching slowly towards the  
forest edge.

Jason reaches the forest first then motions for Tim to walk  
over.

Tim walks over slowly and almost reaches Jason, then steps  
on a branch and it SNAPS.

Jorge turns around at the sound of the snap and sees Tim.

JORGE

Huh?

At that instant Jason pulls Tim behind the tree just as Jorge begins to fire.

EXT. CASTRO MANSION ENTRANCE - NIGHT

The GUNFIRE from Jorge's gun is heard and ten SENTRIES turn from the mansion and run in the direction of the sound.

INT. HALLWAY - NIGHT

Castro and Sentry #2 reach the double doors to the library.

INT. LIBRARY - NIGHT

Castro and Sentry #2 barge in and look around.

SENTRY #2

How the hell did he get out?

EXT. GREENHOUSE FOREST - NIGHT

Jason and Tim take cover behind a tree as Jorge starts to fire again. Jason fires off occasional rounds from his handgun in Jorge's direction.

Jason peers down towards his arm and opens up his computer and pushes a button.

The camera view from inside the library is displayed on Jason's computer and Castro is clearly visible in the room.

INT. LIBRARY - NIGHT

Castro looks around until his gaze fixes on a plastic square on one of the bookshelves.

Castro's eyes widen.

CASTRO

C4!

EXT. GREENHOUSE FOREST - NIGHT

Jason and Tim are still being fired upon as more SENTRIES come from behind them.

Jason looks down at his computer and pushes the detonation button.

EXT. CASTRO MANSION - NIGHT

The first floor of the mansion explodes into flames with fire blasting through several windows and walls.

The blast distracts the SENTRIES as they look back at the explosion.

EXT. GREENHOUSE FOREST - NIGHT

Jason picks up Tim and they start to run.

JASON

Let's go!

EXT. GREENHOUSE - NIGHT

Jorge looks back at the forest and sees Jason and Tim running.

JORGE

In the woods!

The SENTRIES run into the woods, in hot pursuit of Jason and Tim.

EXT. COLOMBIAN FOREST - NIGHT

Jason and Tim continue to run at a fast pace deep into the woods.

After a couple of seconds automatic gunfire can be heard and the blasts from the SENTRIES' muzzles can be seen behind them.

Jason pulls Tim again behind a tree.

JASON

Get down!

Tim hides behind the tree and Jason kneels on one knee pointing his handgun and fires.

SENTRIES are approaching fast and shooting. A couple drop dead from gunshots inflicted to them.

JORGE

Take cover!

The SENTRIES hide behind trees themselves.

Jason picks up Tim and drags him to start running.

Jason raises his hand to his ear and speaks into his headset.

JASON

Get the chopper ready, we are en route.

VOICE (V.O.)

Copy that, Mountaineer.

EXT. HELICOPTER - NIGHT

A landed helicopter. The engine begins to roar and the propeller begins to circulate.

EXT. COLOMBIAN FOREST - NIGHT

Jorge senses that no more fire is coming so he leaves his hiding spot and continues his pursuit.

JORGE

Move out!

The SENTRIES continue their trek in the direction of Jason and Tim.

EXT. FOREST CLEARING - NIGHT

Jason and Tim finally reach a clearing in the forest. The helicopter is in view now. The helicopter is ready to take off.

GUNFIRE begins to hum from behind them.

JASON

Get on that helicopter! Tell the pilot to be ready to take off!

TIM

Okay!

Tim runs full speed towards the helicopter.

Jason turns around and pulls the trigger on his handgun.

CLICK. It is empty.

Jason holsters the sidearm and takes the sniper rifle off his shoulder.

SNIPER SCOPE POV:

Through the sniper scope are several SENTRIES running and firing in Jason's direction.

Jason fires a shot and reloads the bolt action on the gun. A body drops.

Another shot. Another body drops.

Jason fires three more shots with amazing quickness, all while reloading the bolt action between each shot.

Three more bodies fall.

Jason runs back towards the helicopter.

INT. HELICOPTER - NIGHT

Tim is inside looking out the side of the chopper and is motioning for Jason to get on.

EXT. COLOMBIAN FORREST - NIGHT

Jorge fires towards the chopper

INT. HELICOPTER - NIGHT

A shot hits Tim right in the chest and he falls back hard.

Jason jumps onto the chopper and looks back towards the forest with his sniper scope.

TIM

Oww!

Jason does not take his sight away from the sniper scope.

JASON

Are you shot?

TIM

Ow. No, I don't think so.

Jason reloads the bolt action grip on his rifle, getting ready for another shot.

JASON

Pilot! Take off, now!

EXT. HELICOPTER - NIGHT

The helicopter starts to take off.

EXT. COLOMBIAN FOREST - NIGHT

Jorge and his SENTRIES continue to fire at the chopper. Jorge throws down his gun and calls over one of his SENTRIES.

JORGE

Come here! Give me the launcher!

A SENTRY runs over and hands Jorge a portable ROCKET LAUNCHER.

INT. HELICOPTER COCKPIT - NIGHT

The pilot peers out of his front window and sees Jorge with the rocket launcher pointed on target.

PILOT

We got an RPG! Three o' clock!

INT. HELICOPTER - NIGHT

Tim is holds his chest in agony.

TIM  
What's an RPG?

Jason aims his sniper rifle down towards the forest floor.

SNIPER SCOPE POV:

Through the scope, Jorge locks onto his target with the RPG.

The crosshairs fix right onto Jorge's face.

EXT. COLOMBIAN FOREST - NIGHT

Jorge has locked on to the helicopter and is ready to pull the trigger.

JORGE  
I got you, motherfucker.

Just as Jorge squeezes the trigger, a SHOT is heard and a bullet goes right through the eye Jorge was aiming the RPG with.

INT. HELICOPTER - NIGHT

Jason finally takes his aim away from the scope and puts the gun back on his shoulder.

Tim moves to a seat and rubs his bruise from the bullet shot hitting the bulletproof vest.

TIM  
Ouch.

He pauses and then smiles with relief.

TIM  
Well thanks man. I really appreciate you getting me out of there.

Jason doesn't look back at Tim. He walks over to a seat and sits down. Jason turns to look out of the opening on the side of the chopper and finds the moon.

Jason takes the rifle off from his shoulder, and places it next to his side.

Jason then responds in the same tone as he spoke with at the beginning of the film.

JASON

Yeah.

EXT. ENGLEWOOD AERIAL SHOT - NIGHT

A housing development from an aerial shot. The houses are fairly big, but not gigantic. It is a well off neighborhood.

Snow litters the ground. It is obviously winter.

LEGEND: "ENGLEWOOD, NEW JERSEY"

INT. JASON'S HOUSE - BEDROOM - NIGHT

A digital alarm states the time of 3:39 AM. A woman's voice talking on the phone is audible.

An empty pregnancy testing kit box is shown next to the alarm clock.

PHONE VOICE (V.O.)

So is it done yet, Ashley?

A beautiful brunette woman is sitting in bed on the phone. She is wearing an oversized long-sleeved t-shirt and some shorts. This is ASHLEY DEVRIES (age 25).

She clutches a pregnancy test stick in her right hand. A cordless phone is pressed to her left ear.

ASHLEY

Geez, Shannon. I'm the one taking the test. Why are you so anxious? It says it takes five minutes.

SHANNON (V.O.)

Well? It's been five minutes over here!

Ashley's eyes widen as she brings the test stick closer to her face.

ASHLEY

Hey wait! Something is happening!

SHANNON (V.O.)

What?

TEST STICK

There are two lines present. One in the default space, and another in the testing space.

ASHLEY

What does it mean when there are two bars?

SHANNON (V.O.)

Check the box!

Ashley grabs the test box and fumbles it in her hands. She looks on the back.

She whispers rapidly to herself.

ASHLEY

After five minutes you will receive your result. In the case of two bars...

Ashley stops whispering and looks at the stick again.

ASHLEY

Oh my god...

SHANNON (V.O.)

Ashley! You're pregnant!

Ashley's face slowly creeps to a smile and she starts laughing to herself.

ASHLEY

Yeah, I am!

SHANNON (V.O.)  
Oh my god! Congratulations,  
sweetie!

Both women laugh for a second. Ashley places the test stick down next to the alarm clock.

SHANNON (V.O.)  
So where's Deadbeat Dad?

ASHLEY  
Hey! He has a name you know.

SHANNON (V.O.)  
Well he's never around! I mean  
who is he? James Bond?

Ashley smirks at that comment. She also rolls to her side.

SHANNON (V.O.)  
You know, you never have told me  
what he does for a living.

ASHLEY  
Yes I did! I told you, he's a  
private investigator.

SHANNON (V.O.)  
Oh come on Ashley! Do you really  
think he's out "investigating"?  
You know what? I bet that's  
probably something he's just  
making up and he's cheating on  
you.

ASHLEY  
No he's not! He would never do a  
thing like that!

A silence builds up for a few seconds. Shannon breaks the silence.

SHANNON (V.O.)  
So when are you going to tell him?

JASON (O.S.)  
Tell me what?

Jason's voice startles Ashley and she jumps and screams. She rolls over to the side her back was facing.

Jason is lying in bed next to Ashley. He has a little smirk on his face.

Jason pulls the phone gently from Ashley's hand and speaks into it.

JASON  
Good night, Shannon.

Jason hangs up the phone.

Ashley and Jason stare at each other for a moment. Then out of nowhere Ashley begins to punch Jason in the arm.

ASHLEY  
God damnit, Jason! You know I hate it when you do that!

Ashley's punches slow down. Jason wraps his arms around her and kisses her on the forehead.

ASHLEY  
So how long have you been here?

JASON  
Um, around the private investigator line.

Ashley smiles and places her head on Jason's chest with her eyes closed.

JASON  
So what were you going to tell me?

Ashley opens her eyes and looks up at Jason. She's hesitant to answer.

ASHLEY  
Um...

Jason looks down at Ashley and nods his head encouragingly to answer the question.

Ashley places her head back on Jason's chest.

ASHLEY  
I'm pregnant, Jason.

JASON

What?

Ashley looks back up at Jason's face. She almost looks scared.

ASHLEY

I'm pregnant.

Jason looks almost mad.

Then his face changes to a smile and he grabs Ashley and rolls onto his back with her on top of him.

JASON

Really baby? That's great!

Ashley rests her head again on Jason but she is looking sideways. Her smile diminishes and her tone becomes somber.

ASHLEY

Yeah.

JASON

What's wrong?

Jason starts to stroke Ashley's hair.

Ashley doesn't answer for a beat but then answers very slowly.

ASHLEY

Jason, I want you to quit being a private investigator.

JASON

Huh? Why baby?

ASHLEY

I'm serious. If we're going to have a baby to worry about, I don't want you running off to God knows where, helping people you don't even know and risking your life for them.

JASON

Ashley, I just can't quit. I only take the cases that I know pay the most. I'm doing this for us.

Tears begin to well up in Ashley's eyes.

ASHLEY

I don't care! What if something happens to you? I can't take these lonely nights anymore!

Jason looks up towards the ceiling. He appears to be thinking to himself.

Ashley is quietly weeping on his chest.

ASHLEY

Why can't you be a real detective? Like for the police or something.

Jason smiles and then begins to stroke Ashley's hair again. He wraps his arms around her back.

JASON

I like to be my own boss, Ashley.

He pauses.

JASON

And I promised myself after leaving Canada that I would never work for someone else. I want to be in control of my own life.

Ashley looks back up at Jason with a tad bit of anger in her eyes.

ASHLEY

You always liked to do things by yourself.

JASON

Ashley, I'm not going to argue with you. What I do for a living is keeping a roof over our heads and is giving us a comfortable life. You knew this before we got married.

Ashley looks up at Jason with a pleading look in her eyes. She obviously loves her husband, but she wants him to be there with her.

ASHLEY

Well I'm going to need you for this. I'm not going to raise our baby by myself. Couldn't you at least take a break from your work?

Jason lets out a sigh, as if he's tired of fighting with his wife. Jason looks down at Ashley and gives a slight smile.

JASON

Is that what you really want?

Ashley nods her head yes with a glint of hope in her eyes.

JASON

Okay. I'll take some time off. But in return, I want you to relax. Don't get too stressed over this.

Jason places his hand underneath Ashley's chin to lift it up, and then wipes a tear from her cheek.

JASON

And you'll never lose me. I promise you that.

Ashley brings her face close to Jason's, smiling.

ASHLEY

Thank you so much, baby.

Ashley brings her face even closer to Jason's and they begin to kiss.

EXT. JASON'S HOUSE - DAY

A typical winter day outside Jason's house. The sun is shining bright and the clouds are sparse. Most likely early morning.

INT. JASON'S BEDROOM - DAY

Jason gets up from the bed and begins to dress. Ashley is still asleep.

After Jason finishes dressing, he walks out of the bedroom.

INT. JASON'S HALLWAY SECOND FLOOR - DAY

Jason walks down a fairly long, carpeted hallway on the second floor of his house. He reaches a staircase and descends it.

INT. JASON'S LIVING ROOM - DAY

Jason walks through a very large living room on the first floor of his house. After passing through the living room, he finally reaches the front door.

EXT. JASON'S HOUSE - DAY

Jason gets into a car in his driveway and drives off.

EXT. NEW JERSEY HIGHWAY - DAY

Jason's car zooms down a highway in sparsely populated traffic.

INT. JASON'S CAR - DAY

Jason reaches down and turns the dial on his radio. He comes to a news report.

RADIO ANNOUNCER (V.O.)

New Jersey Senator, James Stevenson, has been reunited with his son today after a successful search and rescue mission took place two nights ago in Colombia. Drug cartel leader, Javier Castro, was found to be the abductor and was killed by local police in a skirmish just outside his mansion-

CLICK. Jason turns off the radio.

EXT. ABANDONED BUILDING - DAY

Jason drives up to an old looking building, almost like an old convenience store.

He gets out of his car and walks up to a steel covering door. He unlocks the door with a key and lifts it up, revealing a room.

Jason walks into the room and closes the shutter behind him.

INT. JASON'S HIDEOUT - DAY

Jason walks into a room that looks like an assassin's play pen. Guns line the whole back wall along with another weapon that has a sheet covering it.

Next to the weapon wall are binoculars, night vision goggles, about four tactical uniforms, and other kinds of gadgets.

Jason walks over to a desk where a laptop computer sits unopened. He sits down at the desk and opens up the laptop.

On the computer screen, a wallpaper fills the screen up that contains a logo of a fox with the omega symbol surrounding it. Underneath the symbol are the words: OMEGA FOX.

INT. WILLIAM'S OFFICE - DAY

A man sitting at a desk in the middle of a glass contained office. All four walls are made of glass but they have a foggy tint to them. The office is completely invisible to the outside.

A man of about fifty or sixty is talking on the phone. He is wearing a tie and is in business attire. This is WILLIAM KNIGHT.

The voice on the other end is heard first. It is a man with a French accent.

VOICE #2

So do you understand, Mr. Knight?  
It must be taken care of quickly  
and quietly. I'm sure you have  
someone who is more than capable?

WILLIAM

Yes, yes of course Monsieur Freitag. I have just the man for the job.

FREITAG

Good. This is the beginning of a glorious revolution, William.

A BEEPING PATTERN is heard coming from William's computer.

William pushes a button on his computer and a camera angle is shown on the screen. It is Jason and he appears just as he did in his hideout.

WILLIAM

I must go, Francois. I shall inform you when the soldier of fortune is en route.

William hangs up the phone and then pushes another button on his keyboard.

The screen enlarges until Jason's video feed envelopes the whole screen on William's computer. The sound can now be heard from the other side.

On the screen, Jason is sitting at his desk waiting for William to speak.

William gives a small smile and speaks to the screen.

WILLIAM

Good morning DeVries.

JASON (V.O.)

Good morning, William.

WILLIAM

Excellent job, getting that Senator's son back home safely last night. The government was worried that they were going to have send in a military unit into Colombia to extract the boy, even though that would have destroyed America's reputation in the world.

INT. JASON'S HIDEOUT - DAY

Jason sits at his desk with a cynical look on his face.

JASON  
Well that's my job isn't it  
William? To do what American  
soldiers can't?

William let's out a small chuckle.

WILLIAM (V.O.)  
Ha-ha. It's a shame Canada court-  
martialed the best soldier in the  
world.

JASON  
Well it's their loss.

William reaches for something off screen. He comes back  
with a piece of paper.

WILLIAM (V.O.)  
Shall I send the money to your  
special account again, Jason?

JASON  
Of course.

INT. WILLIAM'S OFFICE - DAY

William types in a code into the computer.

On the screen, an account summary comes up. The name JASON  
DEVRIES is shown and an account number is underneath the  
picture.

William types some more, and then the sum of \$2,000,000  
transfers to the account.

INT. JASON'S HIDEOUT - DAY

WILLIAM (V.O.)  
There we are. Senators these days  
sure have a lot of money, don't  
you think?

Jason smiles a little.

JASON

Hey William, I have a favor to ask of you.

WILLIAM (V.O.)

Oh? And what would that be?

William spreads his arms out as if to give permission for Jason to speak.

JASON

I'm going to have to ask for a leave of absence.

William does not give any reaction to Jason's comment.

WILLIAM (V.O.)

Really? Why is that soldier?

JASON

I have my reasons.

WILLIAM (V.O.)

Is that so?

JASON

Yes.

William smiles faintly at that comment.

WILLIAM

This is very uncharacteristic of you, Jason. Is there something you're not telling me?

JASON

I just need some time off, William. I've been doing covert missions for you for the past three years.

Jason peers down at his left ring finger and sees that it is bare. He places his hand back into his pocket and pulls out a wedding band.

He twirls it aimlessly between his fingers, carefully out of William's view.

JASON  
I'm not quitting on you. I just  
need to take a break.

WILLIAM (V.O.)  
You're serious about this?

JASON  
Yes I am.

INT. WILLIAM'S OFFICE - DAY

William stares into the screen for a few moments.

Jason does the same.

WILLIAM  
Very well.

William types something on his keyboard again.

WILLIAM  
I have one last mission for you,  
Jason. Then I will let you take  
your vacation.

INT. JASON'S HIDEOUT - DAY

On Jason's computer screen is a split image of a map of the world and the video feed to William. The screen then moves towards the country of Canada. A red dot is over Niagara Falls, Ontario, Canada.

The screen then zooms into the province of Ontario and comes to a city map.

WILLIAM (V.O.)  
There are rumors that an extremist  
faction in the town of Niagara  
Falls, Canada is preparing to  
launch a terrorist attack on the  
United States.

Jason looks at the screen with disbelief.

JASON  
Canada, William?

WILLIAM (V.O.)  
Yes, Canada, Jason.

The screen then changes to a picture of a blonde woman with the name SOPHIE FREITAG, next to it.

WILLIAM (V.O.)  
This is the leader of the faction known as Les Peres. Her name is Sophie Freitag.

Jason examines the picture intently.

WILLIAM (V.O.)  
Your mission is to eliminate her with no evidence of her death. If Canadian officials were to find out an American soldier was in Canada on an assassination mission, it would be catastrophic.

INT. WILLIAM'S OFFICE - DAY

On the computer screen, Jason's leans forward to speak.

JASON (V.O.)  
Wait a minute. You're telling me that the leader of an extremist group called, The Forefathers, is a woman?

William completely ignores Jason's observation.

WILLIAM  
Complete this mission, and you will find yourself ten million dollars richer courtesy of the US Government and be a free man to do as he pleases by next week.

JASON (V.O.)  
Very well.

WILLIAM  
Oh. There's one other thing.

JASON (V.O.)  
What?

WILLIAM  
Freitag will have a computer disk  
on her.

JASON (V.O.)  
Disk?

WILLIAM  
Yes. Make sure you bring me back  
that disk.

JASON (V.O.)  
What's on the disk?

WILLIAM  
Don't worry about what's on it.  
Just get it back to me after you  
finish your mission.

INT. JASON'S HIDEOUT - DAY

Jason has a look on his face as if he's skeptical about what  
William is telling him.

WILLIAM (V.O.)  
I'm going to need you to leave  
tomorrow morning. However, I  
won't be able to send you a  
chopper this time. You're going  
to have to get in and out of  
Canada on your own.

He pauses.

WILLIAM (V.O.)  
And keep it quiet this time,  
DeVries.

COMPUTER SCREEN

Slowly accelerate into the picture of SOPHIE until:

DISSOLVE TO:

INT. SOPHIE'S APARTMENT - NIGHT

Dissolve to a very old and low budget looking apartment. In the kitchen of the apartment a woman is busily looking through papers at a table. An uncovered light bulb emits light from the ceiling above her.

This woman looks exactly like the woman that was in the picture on Jason's computer. This is SOPHIE (age 27).

Move closer to the papers Sophie is observing. They all look like newspaper articles. Some pages have pictures on them of people. Sophie stops at one picture. It is an old man of about fifty-five. The picture has a name next to it which reads: FRANCOIS FREITAG.

Sophie flips to another page that is entitled:

GRAND ISLAND MILITARY BASE SHUT DOWN DUE TO CANADIAN MILITARY BUDGET CUTS.

The picture accompanying the article is of a large military complex.

A phone rings from the living room. Sophie walks out of the kitchen and goes to pick up the phone. She speaks in subtitled French.

SOPHIE

Hello?

MALE VOICE (V.O.)

Sophie. I need to talk to you.

The male's voice is also in French.

Sophie's face turns surprised with its expression.

SOPHIE

David? What is it?

DAVID (V.O.)

Your father is starting to go ahead with his plan.

SOPHIE

No! We must warn the Americans!

DAVID (V.O.)

There's more.

SOPHIE

More?

DAVID (V.O.)

He knows what you are trying to do.

Sophie's jaw drops. An expression of absolute fear crosses her face.

DAVID (V.O.)

You may be in danger. But I have something that will help our cause.

SOPHIE

What?

DAVID (V.O.)

I have a disk that contains all of the information Francois has compiled. If you can publish this, it would be the end of Les Peres.

SOPHIE

Excellent. When can you give it to me?

DAVID (V.O.)

I'll be at your apartment tomorrow night at 8:00 PM.

SOPHIE

Okay.

DAVID (V.O.)

And Sophie?

SOPHIE

Yeah?

DAVID (V.O.)

Watch your back.

David hangs up the phone from the other side.

Sophie remains still for a beat absorbing all the information she has just heard.

Sophie hangs up her phone and walks over to the window.

EXT. SOPHIE'S APARTMENT - NIGHT

Sophie looking out of her window. She looks both ways and then closes the blinds.

DISSOLVE TO:

EXT. JASON'S HOUSE - DAWN

The outside of Jason's house at dawn. The sun is just coming up over the horizon and the ground is beginning to be illuminated by the sun.

INT. JASON'S BEDROOM - DAWN

Ashley is sleeping soundly in bed. Jason is just finishing up changing.

ASHLEY'S FACE

Ashley is asleep, unknowing to her surroundings.

Jason walks over to the side of the bed and leans down and kisses Ashley on the forehead.

Ashley speaks with her eyes still closed.

ASHLEY

You better come back.

Ashley's voice startles Jason.

JASON

I didn't mean to wake you, baby.

Ashley opens her eyes.

ASHLEY

You heard me.

JASON

It's my last one.

ASHLEY

Yeah well in the movies something always happens to the guy on his last one.

This rises a smile out of Jason.

JASON

You watch too many movies, Ashley.

Jason lies down next to Ashley in bed and rubs her stomach.

JASON

I have a couple reasons to come back.

Ashley grabs Jason's hand and starts to move it in a circle over her lower abdomen for a few seconds.

ASHLEY

So who do you have to investigate this time?

JASON

Some guy in Canada thinks his wife is cheating on him, so he wants me to follow her around for a bit.

Ashley smiles and speaks in a sarcastic manner.

ASHLEY

Ooh, Canada. How exotic.

She pauses and continues to hold on to Jason's hand over her stomach.

ASHLEY

How much is this one paying you?

JASON

A lot.

ASHLEY

A lot?

Jason kisses Ashley's forehead.

JASON

Yeah, a lot.

ASHLEY

Well don't take too long.

Jason stands up from the bed and smiles down at his wife.

JASON

You know me.

Jason kisses Ashley's stomach and then her mouth.

JASON

I'll be back before the baby is born. How about that?

ASHLEY

Oh yeah that's real comforting!

Jason leaves the room.

JASON (O.S.)

I love you.

ASHLEY

I love you!

Ashley rolls over to her side smiling and looks out of the window.

The sun slowly breaks through the clouds outside the window.

DISSOLVE TO:

EXT. NIAGARA FALLS AERIAL SHOT - NIGHT

An aerial shot of Niagara Falls is shown. The large waterfall nearly jumps off of the screen.

EXT. NIAGARA FALLS CITY AERIAL SHOT - NIGHT

An aerial shot of Niagara Falls, Canada. It is dark and the city lights illuminate to wake the city up.

LEGEND: "NIAGARA FALLS, ONTARIO, CANADA"

EXT. NIAGARA FALLS CITY STREET - NIGHT

A deserted city street in an ugly part of town. The buildings are dilapidated and the roads are in poor condition.

INT. ABANDONED FACTORY - NIGHT

Jason is climbing up steps to the third floor of an abandoned factory. The factory is very old and looks like it has not been used in some time.

Jason positions himself by one of the broken windows on the empty third floor and pulls his sniper rifle off of his shoulder and takes aim.

INT. SOPHIE'S APARTMENT - NIGHT

A very simple looking apartment. The basics for living are what is shown.

Sophie walks around in her apartment very nervously. She's frantically looking around as if she's expecting someone or something.

Behind her, the factory that Jason is taking aim from is visible.

INT. FACTORY - NIGHT

Jason is looking through his scope.

SNIPER SCOPE POV:

Through the scope Jason is observing Sophie walk around her apartment.

INT. SOPHIE'S APARTMENT - NIGHT

Sophie sits down on her couch and looks at her watch. The digital watch displays 7:58 PM.

SNIPER SCOPE POV:

Jason has now locked on to target.

JASON'S TRIGGER FINGER

Jason's finger is about to pull the trigger.

INT. SOPHIE'S APARTMENT - NIGHT

Just then there is a KNOCK on the door to Sophie's apartment. Sophie answers the door and it is another man about the same age as her.

JASON'S TRIGGER FINGER

Jason pulls back his finger from the trigger.

JASON (O.S.)

Damn it.

SNIPER SCOPE POV:

Jason observes the man and Sophie talking.

INT. SOPHIE'S APARTMENT - NIGHT

The man enters the apartment very cautiously. He is wearing a large trench coat and a wool hat.

Sophie embraces him in a hug. He speaks in perfect French.

DAVID

I came as fast I could.

Sophie and David release their grip on each other and walk into the living room.

Sophie responds in French as well.

SOPHIE

So what is it that you wanted to give me?

David takes an object out of his long coat and hands Sophie something that looks like a CD in a case.

DAVID

This.

Sophie looks at the CD with at first a confused look, and then seems to realize what the CD contains.

She answers in a hurry in English.

SOPHIE  
So what's on it?

David looks at Sophie with a look of confusion. He doesn't understand English.

Sophie collects herself and responds in French.

SOPHIE  
I'm sorry. What exactly is on this disk?

DAVID  
See for yourself.

Sophie looks at David for a beat then walks over to her kitchen table. On the kitchen table is a small laptop computer.

Sophie sits down in front of the computer and places the disk in the hard drive. David follows behind her and stands behind Sophie's chair.

INT. ABANDONED FACTORY - NIGHT

Jason is still looking through his scope.

SNIPER SCOPE POV:

In Jason's crosshairs, Sophie and David are at the kitchen table looking at a laptop computer screen. The screen is not visible from his vantage point.

INT. SOPHIE'S APARTMENT - NIGHT

Sophie presses a button on the laptop and the sound of SCROLLING FILES comes from the computer.

On the screen is a mission plan for a bombing attack to take place at Niagara Falls on December 24, 2005.

SOPHIE (O.S.)  
Oh my god.

DAVID (O.S.)  
There's more Sophie.

David reaches down to press another button on the keyboard of the laptop.

The computer screen changes to another screen depicting the termination of SOPHIE FREITAG.

Sophie stands up with a look of sheer horror on her face and walks into the living room. She sits down on the couch.

SOPHIE  
I can't believe it.

DAVID  
Sophie, we have to get out of here.  
He's sent an assassin to kill you.

Sophie looks as if she's been punched in the stomach. She stands up after a moment and walks over to the window.

INT. ABANDONED FACTORY - NIGHT

Jason is still looking through his scope waiting for the perfect shot.

INT. SOPHIE'S APARTMENT - NIGHT

Sophie walks back from the window and stares David in the eye.

DAVID  
Sophie. We must go.

Sophie nods her head and then walks towards the bedroom. She stops about halfway.

SOPHIE  
Wait. We shouldn't leave together.

DAVID  
Sophie...

SOPHIE

No. You leave first. Let's meet up in Buffalo. If we make it to America, they can't do anything to us, at least for the time being.

David lets out a sigh, and then nods in agreement.

DAVID

Okay, Sophie. We don't have the time to argue. But please hurry.

SOPHIE

And what about, Tristan?

DAVID

He is still at the base. We'll have to warn him at another time. He's a big boy, he can handle himself.

David walks over to Sophie and they embrace again in a hug.

DAVID

And make sure to bring that disk with you. We have to make the contents of that disk public.

David brushes a piece of Sophie's hair away from her forehead, then plants a kiss on her lips.

He takes another long look at her, and then leaves the apartment.

Sophie walks over to the window and closes the blinds again.

SNIPER SCOPE POV:

Through Jason's scope, Sophie closes the blinds blocking any possible shot.

INT. ABANDONED FACTORY - NIGHT

Jason takes his aim away from the scope.

JASON

Shit.

Jason runs back down the stairs and exits the factory.

EXT. ALLEYWAY - NIGHT

David walks very fast down the alley behind the apartment building.

Just as he reaches a garbage can, three armed men pop out of the garbage can and shoot the man to hell with silenced automatic weapons.

David falls dead.

INT. APARTMENT HALL - NIGHT

Jason walks down a corridor in the apartment building. He reaches a door at the end of the hall way which is opened a crack.

Jason pushes the door open with his rifle and walks into the apartment.

INT. SOPHIE'S KITCHEN - NIGHT

Jason walks low and slow into Sophie's kitchen. He reaches the end of the kitchen and hears Sophie in the bedroom.

INT. SOPHIE'S BEDROOM - NIGHT

Sophie is in the bedroom and is nearly packed. She then realizes that she forgot the disk in the kitchen.

INT. SOPHIE LIVING ROOM - NIGHT

Jason pulls out a handgun and points it at Sophie walking out from the bedroom.

Sophie jumps up and holds her hands up.

SOPHIE

Wait! Wait! Don't shoot!

JASON

Sit down.

Sophie doesn't budge.

SOPHIE

Please!

JASON

I said sit down.

Sophie slowly walks towards Jason.

Jason shoots his gun and hits the wall right behind her right shoulder.

Sophie screams.

SOPHIE

I'm not the one you're after!

JASON

If you're some extremist leader,  
why are you so weak?

Sophie's eyes widen at that comment.

SOPHIE

I'm not an extremist leader! I'm  
a reporter for the Ontario Herald!

JASON

I knew it.

Jason lowers his gun, but keeps his finger on the trigger.

JASON

You're not a terrorist.

SOPHIE

You were sent here to kill me  
because I am the leader of a group  
called Les Peres, no?

JASON

That's right.

Sophie looks down as if she were in deep thought.

SOPHIE

Oh my god. It's true.

She looks up with the expression of a person who has just figured out a riddle.

SOPHIE  
You've been tricked!

JASON  
What the hell are you talking  
about?

SOPHIE  
It's a setup!

The door to the apartment flies open and three armed men come barging in automatic guns drawn.

Jason turns around to see the armed men pointing their laser sights right on him.

Jason rolls to the side just as the gunfire begins, into the bedroom.

Sophie dives into a bathroom.

The three soldiers hold their fire and spread out through the apartment.

INT. SOPHIE'S BEDROOM - NIGHT

A soldier enters the bedroom slowly to find it empty. There is a closet, a bed, and a window.

The soldier looks at all three, debating which one to investigate.

He finally decides to look under the bed.

The soldier shoots through the bed and the bullets pierce through to the floor.

The soldier then kneels down to look under.

Jason pops out of the closet with his handgun drawn and shoots the soldier five times, killing him.

A second soldier comes running in.

Jason dives behind the bed. The soldier begins to fire.

Jason looks underneath the bed at the soldier's feet. Jason fires a couple rounds into the soldier's legs.

The soldier falls down hard.

Jason gets to his feet and walks over to the soldier who is grasping his legs in pain.

Jason picks him up by the collar.

JASON

Who are you?

The soldier just smiles.

SOLDIER

Big mistake, traitor!

Jason pulls out his handgun and places it point blank range at the soldier's forehead and pulls the trigger.

Blood splatters all over the place.

INT. LIVING ROOM - NIGHT

Jason enters the living room, handgun in hand. There were three soldiers so there should be one more left.

INT. BATHROOM - NIGHT

Jason cautiously opens the door to the bathroom to see another soldier with Sophie held hostage with his left arm.

The soldier holds a handgun to her temple with his right arm. He speaks to Jason uncertainly, like a criminal virgin.

SOLDIER #2

Okay. You can still accomplish your mission. Just kill the girl.

SOPHIE

No, please!

Jason does not give any sign of his emotional state. He just stares at Sophie and Soldier #2 in front of him.

Sophie screams in French.

SOPHIE

He'll kill you after you kill me!

Jason's eyes switch from Sophie to Soldier #2. Soldier #2 looks down nervously at Sophie.

SOLDIER #2

What did you say?

Soldier #2 cocks his gun towards Sophie's head and is about to fire the trigger. Jason pulls out his handgun with ridiculous speed and fires a shot right into his head.

Soldier #2 falls back and out of the bathroom window that is behind him.

Jason walks over to the window and peers down.

JASON POV:

A deserted alley. There is an open garbage can right below the window about three stories down.

Soldier #2 is laying in the garbage can dead.

BACK TO SCENE

Jason now looks on the bathroom floor and sees Sophie kneeling on the ground scared.

Sophie begins to laugh nervously. She responds in French.

SOPHIE

Thank God you speak French.

A faint sound of POLICE SIRENS can be heard in the distance. Jason leans down and picks Sophie up from the floor.

He responds in perfect French as well.

JASON

You have a lot of explaining to do.  
Let's go.

Jason grabs Sophie's arm and they run out of the apartment.

EXT. LES PERES HQ - NIGHT

A large military complex. There are three large buildings with soldiers patrolling each of them. They look like the same soldiers that attacked Jason and Sophie.

LEGEND: "GRAND ISLAND, ONTARIO, CANADA  
15 MILES SOUTHEAST OF NIAGARA FALLS"

INT. LES PERES HQ - FRANCOIS'S OFFICE - NIGHT

An office with a man of about fifty-five sitting in a chair behind a desk. He is wearing the same gear that the three soldiers who attacked Jason and Sophie were wearing.

A large digital map takes up most of the wall behind him and there are constant digital numbers and readings scrolling across the screen.

The man is on the phone with an unknown person. This is FRANCOIS FREITAG

Francois's door flies open and another soldier comes running in. A young man of about 24. He looks very similar to Sophie. This is ANTOINE FREITAG.

ANTOINE  
Father! We have a situation!

Francois finishes up his conversation on the phone.

FRANCOIS  
I'll have to contact you later.

His voice sounds exactly like the voice from the phone conversation with William earlier.

Francois hangs up the phone.

FRANCOIS  
Yes, Antoine?

ANTOINE  
The three mercenaries sent to dispose of your dau...I mean Sophie have been killed.

Francois's emotions boil.

FRANCOIS

What?

ANTOINE

Yes and we believe that DeVries is  
the cause behind it.

Francois stands up furiously and walks over to Antoine.

FRANCOIS

Is Sophie dead?

Antoine shakes his head no.

FRANCOIS

Get me William Knight on the phone  
now!

INT. WILLIAM'S OFFICE - NIGHT

William at his desk in his foggy container-like office.

His phone RINGS. He answers the phone.

WILLIAM

Director Knight.

FRANCOIS (V.O.)

You've betrayed me, Mr. Knight!

William straightens back up.

WILLIAM

Excuse me?

FRANCOIS (V.O.)

You sent your mercenary to destroy  
my rebellion!

WILLIAM

I did no such thing!

FRANCOIS (V.O.)

Your soldier of fortune killed  
three of my best agents when they  
moved in for the kill in Niagara!

William's eyes open wide.

WILLIAM

He did what?

FRANCOIS (V.O.)

Enough games! You have made a huge mistake this time William.

WILLIAM

Wait! I assure you I have nothing to do with his erratic behavior! You have my word!

FRANCOIS (V.O.)

I'm going to need more than your word, William.

William starts to type something on his computer.

WILLIAM

Okay. Okay. What you want is DeVries correct?

FRANCOIS (V.O.)

Yes! And Sophie! They must both be dead for our plan to work!

WILLIAM

Well I have an idea on how to get them to fall right into your hands.

FRANCOIS (V.O.)

What do you mean?

William smiles and hits one last key on his keyboard.

WILLIAM

Think of it as insurance.

On the computer screen, a picture of ASHLEY DEVRIES is displayed with all of her information next to it.

WILLIAM (O.S.)

Send five of your best mercenaries to New York as soon as possible.

The picture of Ashley is shown again on the computer screen. Slowly accelerate towards her face, then:

DISSOLVE TO:

EXT. SAFEHOUSE - NIGHT

Jason and Sophie run into a shack along a body of water. It is a very small building. The windows are boarded up and the inside is totally blocked off to the eye.

INT. SAFEHOUSE - NIGHT

The interior of this shack is exactly what one would expect it to be. The only modern thing in the shack is Jason's laptop which sits on a table in the far corner.

Jason closes the door behind him. Sophie walks in with a depressed look in her eyes. She obviously has been crying.

JASON

Who was the man in the alley?

SOPHIE

My fiancée.

Jason pauses to let Sophie collect herself.

JASON

Okay. What the hell is going on?  
I should have killed you by now.

Sophie wipes the tears from her eyes, and then stands up tall ready to speak.

SOPHIE

My name is Sophie Freitag. I am a writer for the Ontario Herald. Two weeks ago I received word from my fiancée, David, that a radical group in Niagara Falls was forming to wage war against the United States.

Jason paces around the room. He lights up a cigarette and takes occasional puffs.

SOPHIE

Yesterday, David received inside information about a ploy to finally spring the Continental War into action.

JASON  
Continental War?

SOPHIE  
Yes. The faction, which is called  
Les Peres, feels that America has  
ruled North America for too long,  
and that a war is what is needed  
to gain control of the continent.

JASON  
So some Canadian radicals feel  
they can defeat America in a war?

Jason let's out a laugh as if to say she's bullshitting him.

JASON  
You have got to be kidding me.

SOPHIE  
Les Peres is not just confined to  
Canada. They have soldiers for  
hire from all over the world ready  
to give their services for this  
cause.

JASON  
Alright. What does this have to  
do with me killing you?

Sophie hesitates. Jason stares at her waiting for an  
answer.

SOPHIE  
My father is the leader of the  
faction. His name is Francois  
Freitag, a former Canadian  
National Army General. The reason  
he ordered me to be killed is  
because he knows that I have the  
information that can bring him and  
Les Peres down.

A BEEPING noise starts to emanate from Jason's laptop.  
Jason walks over to it to see what message it contains.

SOPHIE  
You can't let anyone know I'm here.

Jason nods and motions for her to hide in a corner.

The computer screen turns on and flashes from a black screen to a direct feed into William's office.

WILLIAM (V.O.)  
Good to hear from you finally,  
DeVries.

JASON  
Hello, William. Something is  
wrong.

William ignores Jason's comment.

WILLIAM (V.O.)  
Did you neutralize the target?

JASON  
No. But that's the thing—

WILLIAM  
What do you mean no? That was  
your mission!

JASON  
I know. But I confronted her and  
she told me that I was being setup  
and ran off before I could question  
her.

WILLIAM  
Jason! I thought you were a  
better soldier than this! God  
damnit, she could be anywhere now  
planning an attack!

Jason seems confused by William's behavior.

JASON  
What do you want me to do?

WILLIAM  
Well there's nothing we can do now.  
You might as well come back home  
and wait until we can come up with  
another plan to get you back into  
Canada. I'll contact you.

An uncomfortable pause.

WILLIAM

This is very inefficient behavior,  
Jason. I'm very disappointed in  
you.

The computer screen goes blank.

Jason looks as if he's on the outside of an inside joke.

Sophie emerges from her hiding spot.

SOPHIE

I have a disk, with all of the  
information on it. I think you  
should have a look at it.

Sophie's cell phone RINGS. Sophie picks it up and answers  
it.

SOPHIE

Hello? Tristan! No, David is  
dead. New information? Okay  
send it to my private e-mail.  
Yes, meet me at the hotel in  
Buffalo. I'll talk to you later.

Sophie hangs up the phone and walks over to Jason who is by  
his computer.

SOPHIE

That was my friend Tristan. He's  
on the inside at Les Peres  
Headquarters. He's sending me new  
information. I have to show you  
the disk too.

On the computer screen a password login comes up. Sophie  
types in a password and then her e-mail comes up. She  
clicks open the message.

After a brief message from Tristan, she clicks open the  
file.

The file opens to reveal a picture of Ashley along with a  
synopsis of her life story.

It reads:

ASHLEY DEVRIES  
1123 HEMLOCK BOULEVARD  
ENGLEWOOD, NJ, UNITED STATES

DATE OF BIRTH: 05/27/1980  
BIRTHPLACE: NEW BRUNSWICK, NEW JERSEY, UNITED STATES  
OCCUPATION: N/A  
MARITAL STATUS: MARRIED

Other information fills the sheet up as well. Almost like a job application.

Sophie's gaze fixes on the MARITAL STATUS section of the paper. It reads:

HUSBAND:  
JASON DEVRIES  
1123 HEMLOCK BOULEVARD  
ENGLEWOOD, NJ, UNITED STATES

DATE OF BIRTH: 11/23/1980  
BIRTHPLACE: VANCOUVER, BRITISH COLOMBIA, CANADA  
OCCUPATION: MASTER CORPORAL, CANADIAN NATIONAL ARMY  
(DISCHARGED)  
MARITAL STATUS: MARRIED

A very small picture of Jason is also next to his information. It is a head shot of him in his Canadian National Army uniform.

Jason gets up from his seat at first in shock, but then enraged.

JASON  
How the hell do they know about  
Ashley?

SOPHIE  
No...

Sophie reads the mission silently to herself and then relays the news to Jason.

SOPHIE  
Jason? This is the ploy.

JASON  
What?

SOPHIE

They are going to kidnap your wife,  
blow up an American city, and  
then blame it on you, by forcing  
her to testify that you were an  
unfit person and wanted to get  
back at America.

Sophie fixes her gaze on Jason's military service section  
again.

SOPHIE

The renegade Canadian Mercenary...

Sophie clicks again and another screen comes up displaying  
information about an American contact, but no name is shown.

Jason cannot believe what he is seeing.

He turns around, walks to a bed, and begins to pack up his  
bag.

JASON

I have to get to her before they  
do.

SOPHIE

Yes. If they get her and she  
testifies, it's all over.

Sophie pulls out the computer disk and remembers Tristan's  
call.

SOPHIE

I need to go to Buffalo to make  
this disk public.

Jason finishes packing and then storms out of the safe  
house. Sophie runs after him.

DISSOLVE TO:

EXT. LES PERES HQ - NIGHT

The large complex again. Soldiers are walking along all  
three buildings taking their security rounds.

EXT. LES PERES HELIPORT - NIGHT

A heliport with one helicopter ready to take off. Its propellers are in full motion.

A line of eight soldiers in matching technical gear are listening to orders from Antoine.

PAN across the line of soldiers. They are of all different nationalities. One is Asian. The second is African. The third appears to be Spanish or Latino. And finally the fourth one is Russian. The rest are of other mixed races.

ANTOINE

Alright! Listen up!

Antoine holds up a picture of Ashley and displays it to the soldiers. There are also other pages stapled to the back of it.

They all take in the woman's face.

ANTOINE

This is very simple. We take off for New York City. Director Knight will inform us of the location of the target. After this we report to the target zone to recover the target alive and bring the target back to Director Knight. From there, we will transport her back to Les Peres.

Antoine lowers the picture of Ashley.

ANTOINE

Do I make myself clear?

The Asian Mercenary raises his hand. Antoine points to him.

ANTOINE

Speak.

ASIAN MERCENARY

Will the Canadian mercenary be there to hinge our process?

Antoine smiles and raises his voice to speak to the whole group.

ANTOINE

Gentlemen. You are the best mercenaries the world has to offer. You have been gathered from every corner of the globe. Whether or not that traitor is there or not is irrelevant.

Antoine holds Ashley's picture up again and points at it.

ANTOINE

You worry about her and only her. Understand?

ALL

Yes sir!

Antoine drops the stapled pages with the photo of Ashley and motions his mercenaries to board the helicopter.

The helicopter slowly takes flight and flies into the night.

A second helicopter that is not turned on is about twenty feet to the left of where the first helicopter was.

A man is hiding behind the helicopter. This is TRISTAN.

The stapled pages with the picture of Ashley come rolling past him from the wind of the first helicopter's rotors.

Tristan picks up the picture and stares at it.

Tristan changes his gaze to the helicopter that is flying away from him.

He takes another look at the picture, and then walks towards the edge of the island.

INT. FRANCOIS'S OFFICE - NIGHT

Francois is talking with another soldier in his Les Peres office. The man is called BENOIT.

FRANCOIS

So are the missiles ready for launch on December 24<sup>th</sup>?

BENOIT

Yes sir. The missiles will be ready to be fired in 48 hours.

Francois smiles and then turns to his digital map behind him.

FRANCOIS

Excellent. The targets I have selected are as follows. Ralph Wilson Stadium, the University of Buffalo Student Center, and Buffalo City Hall.

Benoit writes down information onto a clipboard and then nods.

FRANCOIS

You are dismissed.

Benoit leaves the room. Francois stares at the map of Buffalo and speaks to himself.

FRANCOIS

American cowards. Wait until you have 20,000 mercenaries from all over the world crossing your borders ready for combat.

Francois lets out an evil laugh and places his hands behind his head.

FRANCOIS

We will see who is superior then.

DISSOLVE TO:

EXT. JASON'S HOUSE - DAY

The outside of Jason's house. A dreary looking day. It is raining and the snow on the ground is turning into slush.

There is a second car in the driveway.

INT. JASON'S HOUSE - KITCHEN - DAY

A very expensive looking kitchen. It is a nice house after all. A blonde woman in her mid-twenties sits at the kitchen table. She is eating yogurt. This is SHANNON (age 25).

ASHLEY (O.S.)

What do you want to drink Shannon?

SHANNON

Orange juice is fine.

Ashley pulls out a carton of orange juice from the refrigerator and takes two glasses from the cabinet.

As Ashley walks towards the kitchen table, she passes a small television mounted on the counter. It's the news.

ASHLEY

Thanks for coming over. I was feeling a little lonely. It must be this weather.

Ashley sits down and pours orange juice into the two glasses.

SHANNON

Don't worry about it. You know that I'm always here for you.

Shannon takes a sip of orange juice.

SHANNON

That's more than your husband can say.

ASHLEY

Don't even start, Shannon.

Shannon smiles sarcastically then takes another sip.

TV SCREEN

A news report comes on.

NEWS REPORTER #1 (V.O.)

And in international news, a brutal murder took place in Niagara Falls, Ontario, Canada last night. Four men were found dead in a low income apartment in downtown Niagara Falls. All four were apparently shot. Three bodies were found in the apartment itself and a fourth body was found out in the alleyway behind the apartment building as well.

NEWS REPORTER #1

Details are still very unclear but Niagara Falls Chief of Police, Matthew Mason, says that a renegade American mercenary and a local newswoman could be to blame.

Ashley freezes and slowly turns to look at the television.

SHANNON (O.S.)

So what are you going to name the baby?

EXT. JASON'S STREET - DAY

Jason's street from a top aerial view.

Four houses to the right of Jason's house and four houses to the left of Jason's house have men in dark tactical gear entering the homes from the back.

As they enter each house, short bursts of suppressed gunfire are heard from the inside.

INT. JASON'S KITCHEN - DAY

Ashley is still looking at the screen.

SHANNON (O.S.)

What's the matter?

ASHLEY

Hold on.

TV SCREEN

The report now cuts to a press conference outside of a city hall. The man talking is MATT MASON.

MATT (V.O.)

We have very little evidence and information regarding this case, but we will get to the bottom of this and find who is responsible for these ruthless killings. We have just received an anonymous tip regarding the identities of the criminals.

On the television screen a split screen headshots of Sophie and Jason are shown.

Ashley turns around still with a shocked look on her face.

SHANNON

What the?

Ashley stares at the screen in dead silence with a look of shock. She answers so low, she can barely hear herself.

ASHLEY

Jason is a mercenary?

INT. JASON'S LIVING ROOM - DAY

The eight mercenaries are walking slowly across the living room. All with guns in hand.

INT. JASON'S KITCHEN - DAY

The phone starts to ring. Ashley gets up to go answer it.

Just as she is about to answer the phone, the eight mercenaries barge into the kitchen. Ashley turns around and screams.

Shannon turns around and gets a blow to the face from the stock of the African Mercenary's gun.

Shannon falls to the ground unconscious.

Ashley tries to run but then Antoine comes up behind her and grabs her arm, then points a handgun at her temple.

ANTOINE  
Don't move, beautiful.

Ashley holds her hands up in surrender with a look of sheer horror on her face.

INT. WILLIAM'S OFFICE - DAY

William in his office looking at his computer.

His phone RINGS. William picks it up.

WILLIAM  
Director Knight.

ANTOINE (V.O.)  
We have the girl.

William smiles. But there is something wrong with his smile. It's much more sinister than before.

WILLIAM  
Excellent. Have four of your team stay at the house and wait for DeVries. The rest of you, bring her to the rendezvous point, and then transport her back to Grand Island.

ANTOINE (V.O.)  
Why such haste, Director?

WILLIAM  
We have some immediate uses for her.

ANTOINE (V.O.)  
As you wish.

William hangs up the phone. He grins at his computer screen.

WILLIAM  
Now it's just up to you, Jason.

The computer screen shows an e-mail. The title of the e-mail reads:

EX-CANADIAN SOLDIER RESPONSIBLE FOR CANADIAN-AMERICAN WAR

And below that title is an article and a picture of Jason.

DISSOLVE TO:

EXT. TRUCK (MOVING) - DUSK

A truck with a flatbed covered by a tarp, drives past going down a road that looks very similar to Jason's street.

The truck makes a right turn onto a street with the name Hemlock Boulevard. After a few seconds, a figure jumps from the back of the flatbed and lands in small forest that is near the road.

It's Jason.

EXT. HEMLOCK BLVD - WOODS - DUSK

Jason gets to his feet and starts walking along the edge of the woods.

As he walks down the street, he notices the houses on both sides of the road have no lights on and no one is outside of their homes. A very eerie and strange sight.

Jason pulls out his cell phone and speed dials his house.

The phone rings twice. Shannon picks up the phone.

SHANNON (V.O.)

Hello?

INT. JASON'S LIVING ROOM - DUSK

Shannon is tied to a chair. Her right hand is free and is holding a cordless phone. A gun is pointed at her forehead.

RUSSIAN MERCENARY

Speak normally. If you say anything stupid, your brain will be all over this room.

Shannon looks like she's about to cry from fear.

JASON (O.S.)  
Shannon? Where's Ashley?

SHANNON  
Um...She's in the bathroom. The baby has been messing with her stomach all day.

JASON (O.S.)  
Oh ok. Can you get her for me?

SHANNON  
Um...I don't think that's a good idea. A woman in the middle of throwing up does not want to be disturbed, trust me.

JASON (O.S.)  
Oh come on. Where are you at?  
Are you that lazy?

SHANNON  
I'll have her call you back when she gets out.

JASON (O.S.)  
Nah, don't worry about it. I'm almost home. I'll see you guys in a few.

Shannon hangs up the phone.

EXT. HEMLOCK BLVD - DUSK

Jason runs towards his house while still hidden in the brush of the forest. His home is about five houses down.

INT. JASON'S LIVING ROOM - DUSK

Shannon is still tied to the chair. The Russian Mercenary is pointing his gun at her forehead.

Two other mercenaries are making rounds through the house and looking through windows.

A television is on in the room Russian Mercenary and Shannon occupy. Another news report.

RUSSIAN MERCENARY  
It's true about you American women.  
You are better looking in person.

Shannon closes her eyes.

RUSSIAN MERCENARY  
You and I are going to have some  
fun later.

INT. JASON'S BASEMENT - NIGHT

It is now night time. A fairly large basement fills the screen.

A hunting knife is lying on a shelf. A hand grabs the knife and takes it off of the shelf.

INT. JASON'S LIVING ROOM - NIGHT

The Russian Mercenary is studying Shannon's body like a student.

TV SCREEN

NEWS REPORTER #2 (V.O.)  
Following the brutal murders in  
Niagara Falls, the Canadian  
government has demanded  
retribution from the United  
States government for their actions  
on Canadian soil. If the United  
States does not comply with these  
demands, the country of Canada will  
take military action against the  
United States.

Russian Mercenary belches out a deep laugh.

RUSSIAN MERCENARY  
It has begun. America will soon  
be invaded through its own borders  
and will be overwhelmed when they  
see our attack force.

A NOISE comes from the kitchen.

The Russian Mercenary turns towards the kitchen with his gun drawn.

RUSSIAN MERCENARY  
Spaniard! Check that noise out.

The Spanish Mercenary comes from the second floor down some steps and walks into the kitchen with his gun ready.

The two other mercenaries take positions around the house.

INT. JASON'S KITCHEN - NIGHT

Spanish Mercenary is pacing slowly across the floor in the kitchen.

SPANISH MERCENARY POV:

Through Spanish Mercenary's eyes, the whole kitchen is in view. Towards the end of the room is an open pantry that has a seemingly obvious hiding place.

BACK TO SCENE

Spanish Mercenary walks over to the hiding place. As he reaches it the tension builds, then he moves fast into the open space with his gun drawn.

Nothing.

As Spanish Mercenary is looking in the space, change angle to show Jason standing behind the Spanish Mercenary in the shadows.

Jason grabs the mercenary's mouth then slits his throat making no noise whatsoever.

INT. JASON'S LIVING ROOM - NIGHT

Russian Mercenary is waiting for Spanish Mercenary's response.

RUSSIAN MERCENARY  
Spaniard?

After he hears no response, Russian Mercenary begins to walk towards the kitchen.

Right before he reaches the kitchen opening, Russian Mercenary reaches down to pull out a radio.

Just as Russian Mercenary is about to grab the radio a knife flies through the air from behind him and pins his hand to his thigh. He drops his gun and clutches his leg.

RUSSIAN MERCENARY

Ahh!

Jason is shown standing in the living room right in front of Shannon with his hand stretched out as if he has thrown a knife. The two other mercenaries, AMERICAN MERCENARY and BRAZILIAN MERCENARY turn around to face him and begin to fire.

Jason knocks over Shannon's chair so she is out of harms way and then dives out of the room, just as the mercenaries begin to fire.

The two mercenaries stop shooting and spread out across the living room and approach the opening that leads to the room Jason landed in.

They reach the opening and prepare to peer inside.

INT. JASON'S FAMILY ROOM - NIGHT

The mercenaries enter another room in Jason's house which holds a few chairs and a small table that stands in the middle of the room.

The two mercenaries split up and comb the room. Brazilian Mercenary approaches another doorway that leads to a hallway. Just as he reaches the doorway, a hand grabs his gun and yanks him into the hallway.

INT. JASON'S HALLWAY - NIGHT

Jason is grabs the Brazilian Mercenary's gun. He then elbows him in the face, turns him around, and uses him as a bullet shield that American Mercenary shoots at.

After the Brazilian Mercenary is shot dead, Jason kicks him into the family room and then disappears from sight again.

## INT. JASON'S FAMILY ROOM - NIGHT

The American Mercenary reloads his gun and scans his surroundings. After a few seconds, he approaches the doorway to the hall. He approaches cautiously and slowly, ready for any surprise.

## INT. JASON'S HALLWAY - NIGHT

The American Mercenary slowly enters the hallway to find it empty. At the end of the hallway are two doors on either side of the hall. American Mercenary slowly paces down the hallway with his head on a swivel.

He reaches the two doors and realizes he has to make a choice.

After a quick thought process, he shoots both doors with a few rounds and then chooses the door on the right.

## INT. JASON'S FITNESS ROOM - NIGHT

The American Mercenary enters a room that appears to be a make-shift weight room. After a few steps into the room, a TEN POUND WEIGHT flies through the air and hits American Mercenary in the head. He falls and drops his gun.

In pain, he stumbles to his feet and then opens his eyes to see Jason standing right in front of him. Jason takes care of him with a few martial arts moves and then with one final blow, Jason grabs the back of the American Mercenary's neck with his left arm and then strikes him in the throat with his right forearm, crushing his windpipe.

The American Mercenary falls limp. Jason stares at the dead mercenary for a second and then walks out of the room.

## INT. JASON'S LIVING ROOM - NIGHT

Jason walks into the room and unties Shannon from the chair and then stands her up.

Jason then walks over to the Russian Mercenary, picks him up and throws him across the room.

Shannon is looking at Jason in disbelief.

Russian Mercenary lies on the ground wincing in pain and clutching his leg. Blood is pouring out of the wound.

Jason walks over, picks Russian Mercenary up and places him in the chair, Shannon was in.

Jason speaks to the Russian Mercenary in a surprisingly calm voice.

JASON

Okay. This is how it's going to work. I'm going to ask you a question. If you refuse to answer it or say you don't know the answer, I'm going to drive this knife deeper into your leg.

RUSSIAN MERCENARY

Fuck you!

Jason drives the knife deeper into Russian Mercenary's leg.

RUSSIAN MERCENARY

Ahh!

Shannon has a disgusted look on her face.

Jason remains calm with his questions.

JASON

Who are you people? Where is my wife?

Russian Mercenary laughs in Jason's face.

RUSSIAN MERCENARY

I'll never tell you anything, traitor.

Jason digs the knife even further in.

RUSSIAN MERCENARY

Ahh!

Jason's patience runs out and he flies off of the handle.

JASON

What the fuck did you do with my wife?!

RUSSIAN MERCENARY

See you in hell, asshole.

JASON

Close your eyes, Shannon.

Shannon looks shocked but obliges and covers her eyes.

Jason pulls out the handgun from Russian Mercenary's holster.

JASON

Open your mouth.

Russian Mercenary doesn't say anything.

JASON

Oh now you don't have anything to say? Open your fucking mouth.

Russian Mercenary still doesn't oblige.

Jason digs the knife even deeper into his leg. It pokes through the other side through the back of his leg.

RUSSIAN MERCENARY

Ahh!

At that, Jason sticks the handgun in Russian Mercenary's mouth, and then pulls the trigger.

Blood splatters all over the room.

Shannon screams off screen. Jason takes the gun and throws it across the room in rage.

Shannon uncovers her eyes.

SHANNON

How did you...

Jason walks over to Shannon and she hugs him.

SHANNON

Jason! They took her!

JASON

Where did they take her?

SHANNON

I don't know! They tied me to this chair and just took her away! Who are they?

The kitchen telephone can be seen from the living room and it begins to ring.

Jason turns around and looks at the phone. He walks over to it and picks it up.

JASON

Yeah?

EXT. BUFFALO MARRIOTT - NIGHT

Sophie on a pay phone right outside of a motel. Her face is filled with shock.

SOPHIE

Jason? Oh thank god! It's Sophie. Did you manage to get to your wife in time?

INT. JASON'S KITCHEN - NIGHT

JASON

No! I was attacked by some armed men that had her friend here hostage. Where did they take her?

SOPHIE (V.O.)

They probably took her to Les Peres.

JASON

And where is that?

EXT. BUFFALO MARRIOTT - NIGHT

SOPHIE

I'm not sure yet. But you need to do something first. I need you to come to Buffalo.

INT. JASON'S KITCHEN - NIGHT

Jason shakes his head.

JASON

My wife is missing! All I care about is finding her right now! I don't give a fuck about you and your rebel cause!

SOPHIE (V.O.)

I know but if you just go running into Les Peres your going to get yourselves both killed. It's an island. You can't just run up on it.

JASON

Where do I need to go?

SOPHIE (V.O.)

Meet me at the Buffalo Marriott tomorrow. We need to work quickly because it is only a matter of time until Canada sends soldiers into America.

A pause.

JASON

You better be right.

SOPHIE (V.O.)

I am. Meet me at the Marriott by dawn. I'll tell you what we need to do.

EXT. BUFFALO MARRIOTT - NIGHT

Sophie hangs up the phone.

INT. JASON'S KITCHEN - NIGHT

Jason throws down the phone and leans against a wall dejected.

EXT. BUFFALO MARRIOT - NIGHT

Sophie steps out of the phone booth to come face to face with Tristan.

TRISTAN  
So what did he say?

SOPHIE  
He couldn't get to his wife in time.

TRISTAN  
Damn it.

SOPHIE  
I think we still have some time, though. Knowing my father, he will try and win her over with charm before he forces her to testify. I told Jason to meet us here at dawn. If we are going to take down Les Peres, we're going to need him.

TRISTAN  
Are you sure he can be trusted? He is a mercenary after all. He has no allegiances.

SOPHIE  
He knows what he has to do. If he was only about paychecks, he would have killed me with no hesitation back in Niagara.

Sophie moves in close to look Tristan right in the eyes.

SOPHIE  
He'll be here. I promise.

Sophie pauses.

SOPHIE  
He has no choice.

Tristan takes a long look at Sophie and then lightens up his mood. They both walk back towards the hotel.

INT. JASON'S LIVING ROOM - NIGHT

Jason gets off of the wall and walks towards Shannon. Just as he is about to reach her, the Russian Mercenary's radio begins to CACKLE.

WILLIAM (V.O.)  
Russia, come in over.

Jason turns around to look at the radio. He cannot believe what he is hearing. It's William.

WILLIAM (V.O.)  
Spaniard? Anyone? Over.

Jason slowly walks over to the radio.

INT. SAFEHOUSE - NIGHT (FLASHBACK)

Jason and Sophie are looking at the computer screen in Niagara Falls, in a flashback sequence.

COMPUTER SCREEN

On the computer screen, an AMERICAN CONTACT is mentioned.

INT. JASON'S LIVING ROOM - NIGHT (PRESENT)

Jason picks up the radio and holds it to his mouth.

SHANNON  
Where's Ashley, Jason?

JASON  
I don't know.

Jason approaches Shannon and places his hands on her shoulders.

JASON  
But I want you to go home.

SHANNON  
Home?

JASON

Yeah.

SHANNON

What are you, Jason?

JASON

Just go home, Shannon.

Shannon takes a long look at Jason, then runs out of the house.

EXT. JASON'S HOUSE - NIGHT

Shannon runs out of the house and enters her car.

She drives away.

INT. JASON'S HOUSE - NIGHT

Jason is still holding the radio.

WILLIAM (V.O.)

Russia, Spaniard, respond.

Jason pushes the send button.

JASON

Where's my wife, William?

INT. HELICOPTER - NIGHT

The inside of a helicopter in flight. Antoine is sitting down next to Ashley who has her hands tied together. African Mercenary and Asian Mercenary are on the opposite sides of Antoine and Ashley and are also sitting down.

William is in a seat that is directly behind the cockpit.

He has a surprised look on his face. He is hesitant to answer.

WILLIAM

Hello, Jason.

JASON (V.O.)

Where's my wife, William.

WILLIAM  
Oh she's right here as a matter of  
fact.

INT. JASON'S LIVING ROOM - NIGHT

Jason is trying to maintain his calm attitude.

WILLIAM (V.O.)  
You picked a real pretty one I  
might add, as well.

JASON  
Why are you in alliance with Les  
Peres?

WILLIAM (V.O.)  
Nice body, pretty face, the American  
dream.

Jason snaps.

JASON  
Listen you fucking coward. Why  
don't you be a man and stop  
hiding behind my wife and meet up  
with me face to face so I can  
fucking--

WILLIAM (V.O.)  
Be nice, Jason. There's a lady  
present. You shouldn't talk that  
way.

INT. HELICOPTER - NIGHT

William looks over at Ashley.

WILLIAM  
Say hello to your husband, Mrs.  
DeVries.

Antoine then grabs Ashley's hair and she begins to scream.

William holds the radio up to catch every sound of it.

INT. JASON'S LIVING ROOM - NIGHT

Jason looks very, very, angry. Pissed off would be a better way to describe it.

JASON  
What do you want, William?

WILLIAM (V.O.)  
I want you, Jason. You or your lady friend, Sophie has something of mine that I want back. A computer disk. The disk you were supposed to retrieve after killing her.

JASON  
I have the disk.

WILLIAM (V.O.)  
Splendid, Jason. Let's say we meet up and make a little exchange. How about Niagara Falls at midnight tomorrow?

JASON  
I'll be there.

Jason then throws the radio and breaks a window.

INT. HELICOPTER - NIGHT

Ashley starts to cry. William smiles at her.

WILLIAM  
Don't worry dear. We need you alive. Nothing will happen to you, I promise.

Ashley looks up but doesn't respond. She clutches her stomach with subtlety.

William notices.

EXT. HELICOPTER - NIGHT

The helicopter flies into the night sky.

## INT. JASON'S HIDEOUT - NIGHT

Jason now at his hideout from before. He walks into a room that resembles an office but has a big closet in the rear of the room.

Jason walks over to the closet then opens it up.

A sliding door is visible inside the closet.

Jason opens the sliding door and hanging up is weapons, gear, and equipment.

Jason pulls off a tactical uniform off of its holder. He puts on the tactical top and pants.

Jason then pulls off a vest with pockets and other holsters and places it on his body.

Jason flicks on a light in another section of the closet comes to a bow and arrow. It looks like a compound hunting bow but it has a laser sight attached to it and a digital scope for long distance shots.

Jason wraps it around his shoulder than takes a quiver full of arrows and places that on his back.

Jason then grabs a pair of nunchucks, about five combat knives, some grenades, and two handguns. He also takes down what appears to be some type of breathing apparatus and places it in a bag that he slings across his shoulder.

After he finishes grabbing what he needs, he places it all on separate places on his tactical outfit.

## INT. JASON'S HIDEOUT - GARAGE - NIGHT

Jason now in a garage next to a vehicle with a sheet covering it.

Jason takes off the cover and reveals a very sleek, black motorcycle.

Jason sits on top of the motorcycle and turns on the bike. Jason reaches for a helmet and places it on his head. It is an all black helmet with an equally black visor.

After revving the throttle a couple times he starts to move forward.

EXT. JASON'S HIDEOUT - NIGHT

Jason's hideout from the outside. The garage door opens and the motorcycle carrying Jason speeds out and turns left and speeds off into the night.

EXT. GRAND ISLAND - NIGHT

A very broad shot of Grand Island. A helicopter is coming up on the island preparing to land. As the helicopter gets closer to the island, a building comes into view through the dark night. It is the Les Peres Headquarters.

EXT. HELICOPTER - NIGHT

The helicopter William, Ashley, and the mercenaries are on from the outside. The helicopter lowers for a landing onto a landing platform just outside of Les Peres Headquarters.

INT. HELICOPTER - NIGHT

African Mercenary and Asian Mercenary jump out of the helicopter first, right before it reaches the ground. As the helicopter finally lands, Antoine pushes Ashley to get up.

WILLIAM

Hey. Be careful with her. She is not to be harmed.

Antoine just smirks and gently pushes Ashley to the edge of the helicopter.

EXT. GROUNDED HELICOPTER - NIGHT

William steps off of the helicopter and helps Ashley down. Antoine follows her off of the helicopter.

ANTOINE

Where should we keep her?

WILLIAM

Give her a room in Shell Three.

William gives Ashley a sleazy smile.

WILLIAM

I want her to be as comfortable  
as possible. She is going to be  
helping us, after all.

Ashley's face is red and tear-streaked. She tries to fight  
back the urge to cry, but it's not working.

ASHLEY

Who are you people? What do you  
want from us?

William doesn't respond back to Ashley and motions for  
Antoine to bring her into the complex.

Antoine grabs Ashley's arms and escorts her through a pair  
of double doors.

INT. LES PERES HQ - HALLWAY - NIGHT

Antoine is still holding onto Ashley as he brings her  
through a transparent hallway that connects the three  
buildings together. Random soldiers pass them by.

ASHLEY

What do you want from Jason? He  
hasn't done anything wrong.

ANTOINE

Au contrary, Mrs. DeVries. Your  
husband is a traitor and his time  
will come soon.

ASHLEY

A traitor? What are you talking  
about? He's a private  
investigator!

Antoine turns to Ashley and smiles.

ANTOINE

In due time, you will know.

Antoine and Ashley reach the SHELL THREE building and walk through a door.

INT. SHELL THREE - NIGHT

Antoine leads Ashley into a building that has a gigantic one room area that could fit a football field easily inside. On the right side of the large hall is a row of doors.

Antoine leads Ashley to one of the doors.

INT. ASHLEY'S ROOM - NIGHT

An office of some sorts. There is a bed and a sofa along side opposite walls. A desk stands in the middle and a window lines the back wall.

ANTOINE

Wait here.

Antoine unties Ashley's hands and then walks out of the room. The sound of the door locking is heard from the outside.

Ashley walks over to the sofa and sits down. She begins to weep lightly as she places her face in her hands.

INT. FRANCOIS'S OFFICE - NIGHT

William walks into Francois's office smiling.

WILLIAM

Hello my old friend.

FRANCOIS

Did you get the girl?

WILLIAM

Yes. She is in Shell Three.

FRANCOIS

Excellent. I never knew DeVries could have helped his country as much as he has now. When we get his wife to blast him on television tomorrow, the war will begin.

WILLIAM

Oh I have just learned from the phone taps in Jason's house that he is heading to Buffalo to meet with Sophie.

Francois gives William an absolutely evil grin.

FRANCOIS

Give Sophie an early Christmas gift for me.

WILLIAM

Of course.

William leaves the office.

DISSOLVE TO:

INT. SOPHIE'S HOTEL ROOM - NIGHT

Tristan is sitting at a table in the hotel room, with Sophie pacing back and forth. They seem to be discussing something.

TRISTAN

So wait a minute. You're telling me that Les Peres plans to bomb three specific landmarks in the city of Buffalo and then blame it on this, DeVries?

SOPHIE

Yeah.

TRISTAN

They're going to need some serious dirt on this guy for that to fly. How to they expect to convince America?

SOPHIE

Back in 2001, Jason DeVries was a Master Corporal in the Canadian National Army. In some undisclosed incident in Afghanistan, he apparently refused to kill the nine year old daughter of an Al Qaeda Leader. Canada court-martialed him at the request of the American government because it was a Coalition of the Willing mission.

TRISTAN

2001? How old was he?

SOPHIE

Twenty, I believe.

TRISTAN

Wow. This guy is pretty good.

SOPHIE

This guy was a born soldier. His mother was a legendary sniper in the Canadian National Army. After she retired, she actually trained many soldiers that were a part of the Canadian Special Forces.

TRISTAN

Ah, you mean Nancy DeVries?

SOPHIE

Yep. Now Jason was actually supposed to serve jail time for his transgression, but since his mother was such a highly respectable soldier, he was able to get off with just a dishonorable discharge.

TRISTAN

So he moved to America and decided to get some money for his talents?

SOPHIE

Exactly.

TRISTAN

So in turn, if DeVries is blamed for these bombings, Canada and the United States will declare war on each other and Les Peres will fight alongside Canada?

SOPHIE

Yeah, and they have over twenty-thousand mercenaries from all over the world ready to fight.

TRISTAN

Oh man. We can't let that happen.

Sophie stops pacing and sits down on the side of the bed.

SOPHIE

No we can't.

EXT. HIGHWAY - DAWN

Jason is riding his motorcycle as fast as it can go down a long stretch of highway. The sun is just starting to rise.

Jason passes a sign on the side of the road that reads:

BUFFALO - 30

EXT. BUFFALO MARRIOTT - DAWN

The hotel that Sophie called Jason from is now shown. It is a very lavish looking hotel. The Marriott is very nice after all.

INT. HOTEL ROOM - DAWN

Sophie is sitting on a bed looking at her watch. Tristan is also in the room.

TRISTAN

I thought you said this guy could be trusted?

Sophie lets out a heavy sigh then picks up her bag from the bed and begins to walk out of the room.

A KNOCK on the door.

SOPHIE

See? I told you he would come.

Sophie opens the door to three Les Peres soldiers standing in the doorway with guns!

Sophie freezes with a look of shock on her face as does Tristan.

Move close on the guns the soldiers are carrying.

They begin to fire with silencers into the room.

EXT. BUFFALO MARRIOTT - DAWN

Jason rides up into the parking lot of the hotel. He rides around back and parks his bike.

After getting off of his bike he looks around and then walks in through the service door.

INT. MARRIOTT KITCHEN - DAWN

Jason walks through the kitchen of the Marriott. There still is no one cooking yet. It's still early.

INT. MARRIOTT HALLWAY - DAWN

Jason now is in a hallway in the hotel. A cleaning lady passes by before Jason emerges from his hiding spot. He looks down the hall and sees one of the doors slightly open.

As he comes up on the door he sees a hand keeping the door from closing.

INT. SOPHIE'S HOTEL ROOM - DAWN

Jason enters the room to see Sophie and Tristan lying on the ground. Tristan is done for but Sophie is still breathing, barely.

Jason kneels down next to her. Sophie is dying, but she manages to get her words out.

SOPHIE

They found us.

JASON

Sophie, I need you to tell me  
where exactly Les Peres is located.

Sophie's life is slowly leaving her body.

SOPHIE

Grand Island.

Jason's eyes widen and then he looks away from Sophie.

SOPHIE

It's about ten miles—

JASON

I know where it is, Sophie.

Sophie pulls out the disk from her pocket and hands it to Jason.

SOPHIE

They didn't search me because I  
told them you had the disk.

SOPHIE

You need to get this disk public.  
Before they launch the missiles.  
Don't let America and Canada go to  
war.

Sophie's eyes close and she breathes no more.

The camera moves to a television, which is turned on in the hotel room, and shows another news report.

NEWS REPORTER #3

The President announced today that  
if Canada sends troops into  
American territory, the United  
States will respond with military  
force and all diplomatic  
negotiations will cease.

EXT. BUFFALO MARRIOT - DAWN

Jason climbs aboard his motorcycle and then speeds off down a highway.

INT. ASHLEY'S ROOM - DAY

Ashley is lying on the sofa asleep. The door opens and Francois and William come walking in.

Ashley wakes up in a hurry.

FRANCOIS

Ah, Mrs. DeVries. Welcome to Les Peres.

Ashley just looks at him coldly. Francois grabs the chair from the desk and places it in front of Ashley, then sits down.

William stands next to Francois.

WILLIAM

Mrs. DeVries. We have something we need you to do for us. If you agree to do it, we will let you go.

ASHLEY

Please, just let me go!

WILLIAM

We will, as soon as you complete a task for us.

Ashley quits trying to beg and toughens up.

ASHLEY

What is it?

FRANCOIS

We are going to have a press conference tomorrow morning. A rather unfortunate event is going to take place tonight and we need your testimony.

Ashley doesn't respond.

WILLIAM

What he means is that we need you to say tomorrow that your husband was a loose cannon and has had history of violent behavior, which would explain this incident.

Ashley straightens up as if she's interested.

ASHLEY

That's it?

WILLIAM

That's it.

ASHLEY

And if I say this I am free to go?

FRANCOIS

I'm glad to see you are so enthusiastic, Mrs. DeVries. Yes, you will be free to go right after.

Ashley begins to smile then moves her head close to Francois's face.

After getting real close, Ashley then spits in his face.

ASHLEY

I don't think so.

Francois lifts his hand up to strike Ashley. William grabs his arm and prevents him from hitting her.

WILLIAM

No, Francois. She'll come around.

Francois wipes his face then storms out of the room.

William leans in towards Ashley and whispers in her ear.

WILLIAM

Just because you are pregnant Mrs. DeVries, don't think we won't kill you.

William then gives a little kiss to Ashley on her cheek then walks out of the room.

Ashley's face is in shock and her eyes are motionless.

INT. MEETING ROOM - DAY

Francois bursts through a door that leads to a round table meeting room. He is still wiping his face off from Ashley's action.

William comes in after him.

FRANCOIS

Kill the bitch! How dare she spit  
in my face! No respect!

WILLIAM

Calm down, Francois. If she's dead,  
we won't get DeVries.

FRANCOIS

Why do we need a news story? Why  
don't we just go through with the  
plan?

WILLIAM

America loves its news. If we can  
get them to believe that he was a  
rebel, they will not feel sorry for  
him. It will be much easier for  
us to attack them.

William thinks to himself for a moment.

WILLIAM

We can kill her after her  
testimony, if it makes you feel  
any better.

FRANCOIS

You better be right, William. By  
the end of the month I will be the  
absolute ruler of North America.

A soldier runs in and whispers something into William's ear,  
then leaves.

WILLIAM

We have confirmation of Sophie's  
death.

FRANCOIS  
And DeVries?

WILLIAM  
He should be on his way any time  
now.

Francois smiles at William's comment and Francois turns around to face a digital map that takes up the whole wall behind him.

DISSOLVE TO:

EXT. GRAND ISLAND RIVERBANK - EAST - NIGHT

A large body of water that leads to an isolated island. Les Peres Headquarters is barely visible across the way.

EXT. GRAND ISLAND RIVERBANK - WEST - NIGHT

Jason is looking through a pair of binoculars.

BINOCULAR POV:

Through Jason's POV are the three shells that make up Les Peres. There are multiple guards patrolling the island. There are also spotlights and watchtowers.

BACK TO SCENE

Jason takes his sight away from the binoculars and walks over to the water's edge. He takes off his backpack and pulls out the breathing apparatus. He places it on his head and attaches it to a miniature oxygen tank that he straps on his back.

After checking to make sure the oxygen is flowing correctly, Jason wades into the water and then dives underneath the surface.

EXT. LES PERES HQ - NIGHT

The outside of the complex looks pretty calm. Guards are making their rounds. Spotlights are shining on strategic points of the island.

INT. LES PERES HQ - NIGHT

More guards are making their rounds. There could be fifty of them. All are armed to the teeth.

INT. ASHLEY'S ROOM - NIGHT

Ashley is standing next to a window looking outside of it.

After looking outside for a few seconds she walks back towards the sofa and sits down.

The door then begins to open.

EXT. LES PERES WATCHTOWER - NIGHT

A watchman is looking through his binoculars.

BINOCULAR POV:

Through his POV, the whole island seems peaceful. Nothing out of the ordinary.

EXT. GRAND ISLAND RIVERBANK - EAST - NIGHT

A patrol guard walks past the edge of the island with a flashlight. He scans the water.

Nothing.

He continues on his round.

Just as the patrol guard walks by, Jason emerges from the water very quietly. He sneaks up onto land and runs towards the compound.

INT. ASHLEY'S ROOM - NIGHT

Ashley turns to see Antoine and Francois walking towards her. He has a gun in his hand and he is pointing it right at her.

Ashley puts her hands up and pleads.

ASHLEY

Wait! Please don't shoot!

FRANCOIS

I've had enough with your American  
manners! Prepare to die!

EXT. LES PERES WATCHTOWER - NIGHT

The watchman is still scanning the area.

BOW AND ARROW SCOPE POV:

Through a very high-tech looking digital scope we see something locking onto the searchlight next to the watchman in the tower.

EXT. LES PERES WATCHTOWER - NIGHT

After a second, the searchlight next to the watchman shatters.

EXT. LES PERES WIDESHOT - NIGHT

All over the island lights are being shot out by an unknown assailant.

EXT. LES PERES WATCHTOWER - NIGHT

The watchman runs over to a lever in his tower and yanks down on it hard. All over the island a loud KLAXON blares throughout.

INT. ASHLEY'S ROOM - NIGHT

The KLAXON becomes audible in the room.

ANTOINE

He's here.

EXT. LES PERES HQ RIVERBANK - NIGHT

Jason emerges under the cover of slight darkness and begins to pick off enemy soldiers with his bow and arrow.

The enemy soldiers finally figure out where the shots are coming from and run in that direction, ready to attack.

Jason moves into a complete opening from the brush and stands facing the oncoming mob.

Jason shoulders his bow and arrow with amazing speed and then pulls out his two side arms.

He raises the two handguns and fires shot after shot right towards the soldiers.

INT. ASHLEY'S ROOM - NIGHT

Antoine turns to his father and pulls his arm down.

ANTOINE  
Father! Not yet.

Francois lowers his gun and prepares to leave.

FRANCOIS  
Lock her in. Stay here and guard  
her with your life. Do not let  
DeVries in here.

ANTOINE  
Yes, father.

Francois and Antoine leave the room.

INT. SHELL THREE - NIGHT

Antoine locks the door and stands guard in front of it. Francois runs off to another part of the complex.

EXT. LES PERES HQ - NIGHT

Jason is dodging enemy shots and shooting his own handguns like a madman. The soldiers just keep coming, but he is taking them down.

Soldiers continue to fire towards Jason. Jason holsters his handguns and pulls out his bow and arrow again and loads it with an arrow.

He hides behind a pillar and turns to fire at incoming soldiers. A direct hit.

He manages to force his way towards the entrance of Shell One of Les Peres HQ while using his bow and arrow.

INT. SHELL ONE - NIGHT

Shell One is another large one room area. However, there are military tanks and vehicles in this Shell. There are staircases at the back end of the room.

William and the African Mercenary are at the back end by the staircases. About ten soldiers accompany him.

Jason fires more arrows towards the soldiers. All hit. About five fall down.

William holds up his hand to stop the soldiers from firing. He pulls out a microphone and begins to speak into it.

WILLIAM (V.O.)  
So there actually is something you  
truly care about, huh Jason?

INT. SHELL ONE - NIGHT

The five remaining soldiers are still standing their ground.

WILLIAM  
Kill him.

The soldiers run towards Jason. Jason puts his bow behind his back and runs towards them.

As he gets within range, Jason pulls out knives and throws two at the front line of soldiers that are just about to begin firing.

After they fall Jason begins to stab all of the soldiers he runs past. He spins and ducks and dodges, but lands all five of his knives in the chests of the soldiers.

All five fall dead.

JASON  
I'm going to enjoy killing you,  
William.

WILLIAM  
I'm afraid that won't happen.

William runs up the steps to the second floor and disappears from sight.

African Mercenary pulls out a knife from his belt and takes an attack stance. Jason pulls a knife out of one of the dead bodies on the floor and prepares himself for battle.

INT. ASHLEY'S ROOM - NIGHT

Ashley is pulling at the door trying to open it. It won't budge.

INT. SHELL THREE - NIGHT

Antoine is just about to run into the connecting hallway when William comes barging up.

WILLIAM  
No! Stay here!

ANTOINE  
I want him now!

WILLIAM  
You will have your chance. He  
will come for his wife.

INT. SHELL ONE - NIGHT

Jason and African Mercenary are in a heated knife battle. Locking knives together and dodging attacks.

After a spot, African Mercenary lunges towards Jason with his knife. Jason grabs the arm, redirects it and stabs African Mercenary with his own knife in the chest.

Jason takes his own knife and stabs African Mercenary in the head.

African Mercenary falls back dead.

Jason's face is filled with a look of absolute rage. After looking at African Mercenary's dead body for a beat, he runs up the second flight of steps.

EXT. SECOND FLOOR - NIGHT

The second floor is a balcony with two transparent hallways. The night sky can be seen on both sides. One hall leads to Shell Two and the other leads to Shell Three.

Asian Mercenary is standing in the hallway to Shell Two. Jason walks up the last step from the first floor and stops.

JASON

Don't do this. You have no reason  
to die.

Asian Mercenary smiles and walks towards Jason and then gets in a martial arts position. Jason pulls out his nunchucks.

EXT. SHELL TWO - NIGHT

Francois is in Shell Two with three other soldiers. It is an outdoor platform that looks like a helicopter landing pad. There are three portable missile launchers on the pad.

FRANCOIS

He will come through here. Be  
prepared. Get ready to launch the  
missiles at Buffalo on my command.

The three soldiers nod.

INT. SECOND FLOOR - NIGHT

Jason and Asian Mercenary are fighting a martial arts type fight all across the platform. Both get good shots in on each other.

INT. SECOND FLOOR - NIGHT

Jason is now having trouble with this Asian Mercenary. Asian Mercenary trips Jason and has him fall back on the floor. Asian Mercenary jumps in the air and is about to land on Jason with a knife.

Jason picks up his nunchucks and wraps them around Asian Mercenary's leg. He flips Asian Mercenary over and then gets up and puts the nunchucks around Asian Mercenary's neck and twists.

Asian Mercenary falls dead.

Jason runs towards the hallway that leads to Shell Two.

EXT. SHELL TWO - NIGHT

Francois stops from what he is doing when he hears the door to the hallway open. Francois holds his hands up to tell the soldiers to investigate.

As the door opens, no one is on the other side.

The soldiers walk into the hallway to investigate some more. Just as all three enter the hallway, there are three shots and the three soldiers fall dead.

Francois looks in amazement as Jason walks from the side of the door and enters Shell Two.

Francois's fear level starts to rise.

FRANCOIS  
DeVries! Um...

He laughs nervously.

FRANCOIS  
We are doing this for a reason.  
You are a Canadian. You know what  
must be done.

Jason pulls off the bow from his back and prepares to fire an arrow right at Francois.

FRANCOIS  
No! Hear me out!

Jason pulls back the bow and is just about to release it.

Francois holds up his hands and begins to walk towards Jason very slowly.

FRANCOIS

Jason, I didn't want to do this. This was all William's idea. If it was up to me I would have recruited you myself for this campaign.

Jason keeps his arrow on target.

FRANCOIS

Your mother and I are very good friends. She was devastated when she found out you were to be court-martialed. I was actually one of the commanding officers, along side her, that voted on your sentence. It was a shame that you were exiled out of Canada, but believe me, it could have been a lot worse.

Francois stops walking and lowers his hands very slowly.

FRANCOIS

So what do you say, Jason? Will you join me and take down William and the Americans along with their sadistic motives?

Jason does not show any emotional response.

JASON

Fuck you, Freitag.

Jason releases the bow and it hits Francois right in the chest.

Francois falls back clutching the arrow in his chest and falls back dead.

Jason runs over to the console which controls the missile launch. The launcher says:

READY TO BE ACTIVATED

Jason pulls out a grenade and pulls the pin out. He places it right on top of the console and runs out of Shell Two.

EXT. SECOND FLOOR - NIGHT

Jason runs out of Shell Two right before it explodes. Jason dives into the hallway and then looks back at the flames.

Jason gets up and walks to Shell Three.

EXT. SHELL THREE - NIGHT

Jason walks into Shell Three and sees Antoine and William standing in front of him.

William is holding Ashley in his grasp as a bullet shield with a gun.

WILLIAM

Glad you could make it, Jason.

Jason stares at the two men coldly. Ashley squirms in the clutches of William but to no avail.

JASON

Let her go.

WILLIAM

I think that Mrs. DeVries should see how good her husband really is, don't you think?

Antoine smiles and then drops his gun. He takes off his shirt and gets in a fighting stance.

WILLIAM

I wouldn't lose, Jason. I can't promise you that me and Antoine will be able to keep our hands off of this lovely girl.

Jason clenches his teeth and then drops his bow and arrow. Antoine and Jason then proceed into a very harsh hand to hand combat battle. Both sides get their share of hits. But then Antoine gains the upper hand.

Antoine grabs Jason from behind and looks like he is about to choke Jason to death.

ANTOINE

You couldn't have just shot the fucking sand girl huh? You had to be the righteous and moral one. You're a disgrace to the Canadian flag.

Antoine tightens his grip on Jason's neck.

ANTOINE

You know they sent me to Afghanistan the next week after you were court-martialed to finish what you couldn't. I slit the little bitch's neck. Ear to ear.

Jason appears to be losing air fast.

Antoine smiles and moves close to Jason's ear.

ANTOINE

You know I've been itching to see what it feels like to be inside your wife, you fucking traitor.

Just as it looks like Jason is about to choke to death, he heel kicks Antoine between the legs, and then wraps his hands around Antoine's neck twists, and snaps it clean.

Antoine stops moving, then falls to the side.

Jason gets up clutching his neck.

William is still holding onto Ashley.

WILLIAM

Very good!

Jason is in pain after that last battle. He aches all over and it shows in his face.

JASON

William, I swear if you hurt Ashley I'm going to...

WILLIAM

You're going to what?

JASON

Don't make me kill you, William.

WILLIAM

You shouldn't even be in this situation, DeVries. All you had to do was kill the girl.

JASON

Why, William? Why are you trying to start a war between Canada and America?

WILLIAM

Isn't that the question of the day?

William begins to circle around Jason with Ashley still in his clutches. Jason follows them with intent eyes.

WILLIAM

America has sickened me. I started Omega Fox looking for good American soldiers to fight for their country. The country is lazy. Everyone wants to live in America, but no one wants to fight for it! I had to recruit you! A fucking Canadian that was disbanded from his own country!

William points the gun at Jason.

WILLIAM

America doesn't deserve to be number one. No loyalty whatsoever.

Ashley tries to wiggle free again. William tightens his grip even more.

WILLIAM

Whoa, Whoa. It looks like Ashley is a little antsy to hear what her husband really does for a living.

William nudges Ashley's neck with his hand.

WILLIAM

Isn't that right, Mrs. DeVries?

Ashley doesn't answer.

WILLIAM

If I may ask, darling. What exactly did your husband tell you what he does for a living?

Ashley doesn't answer. William shakes her.

WILLIAM

Answer me, god damnit!

Jason moves towards William. William puts his gun right underneath Ashley's chin.

WILLIAM

Ah. I don't think so.

ASHLEY

He told me he was a private investigator.

William looks down at Ashley and then begins to chuckle. He lowers the gun a little.

WILLIAM

A private investigator?

William switches his gaze to Jason again.

WILLIAM

You couldn't be any more creative, Jason?

Jason stares at William with a very cold stare.

WILLIAM

Well Mrs. DeVries, I'm afraid your husband is not a private investigator. He is a contract killer. A soldier of fortune. A mercenary. Whatever tickles your fancy.

Tears start to fall down Ashley's face as she begins to cry.

WILLIAM

Did you know, my delicate flower,  
that your husband is the man  
responsible for capturing Saddam  
Hussein? Or is the man that  
killed both of Hussein's sons?  
How about killed and captured  
over twelve Al-Qaeda Leaders in  
the last four years?

JASON

Fuck you, William!

William continues to badger Ashley.

WILLIAM

Where do you think he went all  
those nights? Doing detective work?  
I don't think so.

This is breaking Ashley's heart. Jason looks on helpless.

ASHLEY

Stop. Please.

William stops circling Jason. Jason also stops turning.

WILLIAM

Alright. I know this must be  
hard for you.

William wipes away some of Ashley's tears from her face.

JASON

You're going to start a war  
between the United States and  
Canada? You are fucking insane.

This hits a nerve in William. He loses it.

WILLIAM

Why should you care? You're a  
fucking political tool! I give  
you money, you kill people.  
That's your life! What does it  
matter if America and Canada fight?  
You have no country!

Jason looks at Ashley and Ashley looks back at him.

JASON

But my wife and child do.

Jason then pulls out a knife and throws it towards William, hitting him in the neck. William lets go of Ashley but gets one shot in on Jason in the left shoulder, but it is awfully close to his chest.

Ashley falls down crying.

Jason falls down.

Ashley crawls over to Jason and cradles him in her arms.

ASHLEY

Jason, you can't die on me. Don't die on me, baby.

Jason's eyes are half-closed. It is very difficult to tell if he is alive or dead.

ASHLEY

Come on, Jason!

Close on Jason's hand. It is motionless. Then his fingers twitch ever so slightly.

He tightens his fist, and then his hand goes limp.

DISSOLVE TO:

TELEVISION SCREEN

A television screen with a news report.

## NEWS REPORTER #2

And all is well now between the two countries of Canada and the United States. A disk submitted to the press by former Ontario news reporter Sophie Freitag, has uncovered the mystery of the terrorist faction known as Les Peres. All contracted soldiers who were employed by Les Peres are being detained all across the globe by national police. The two main leaders were Francois Freitag and William Knight, two extremist radicals from both Canada and the United States respectively. A planned attack on Buffalo, New York was stopped by an unidentified government agent. Both the United States and Canada are claiming responsibility for the agent, but have not released the name of the agent.

She pauses.

## NEWS REPORTER #2

This is Gabrielle Vaughn reporting for News Channel 7. Good night and Happy Holidays.

CUT TO BLACK.

EXT. JASON'S BACKYARD - DAY

The backyard of Jason's house in Englewood, New Jersey. Ashley is playing with a baby outside.

The little baby is wobbling towards his mother. He obviously is just learning to walk.

ASHLEY

Come here Jason! You're such a big boy!

The BABY is smiling and giggling. He reaches Ashley and she picks him up.

Ashley looks back towards the house as if she's waiting for someone.

ASHLEY'S POV:

Jason's house from Ashley's POV. No one is there.

Back to Ashley who is still holding her baby.

Behind her is Jason!

Ashley turns around and is startled.

ASHLEY

Ahh!

Jason is there holding a dozen roses and is smiling. Ashley hits him in the arm and starts laughing.

ASHLEY

You really need to stop doing that.

Jason kisses Ashley.

JASON

I told you, you would never lose me.

Ashley and Jason share another smile and kiss again. After that, he goes to reach for his son.

Ashley lifts him up towards Jason's arms.

ASHLEY

You want to go to daddy? Here go to daddy.

Jason picks up the baby and holds him high over his head. The baby smiles and laughs relentlessly.

EXT. JASON'S BACKYARD - DAY

The camera starts near the three of them then slowly accelerates to the skyline above them.

FADE OUT.