# NOTHING ELSE MATTERS

Written by

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FADE IN:

1 INT. SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM-CONTINUOS 1

Close on bedroom doorway. As it opens a MEDIUM SIZED THIRTY SOMETHING MALE, JOHNNY HATFIELD steps out. He is dressed in a collar shirt and dark jeans, hair in a pony tail. He turns back toward the interior of the bedroom.

P O V - WIFE. LYING IN BED.

Starring at his WIFE, DOMINIQUE, who is sleeping in bed, Johnny smiles lovingly and blows her a kiss with his hand.

He then proceeds through the living room, and opens the door to his daughters room, who is asleep in bed.

P O V DAUGHTER. LYING IN BED.

Johnny walks over to his daughter, LITTLE DOMINIQUE, smiles and kisses her on the forehead. He then pulls the covers securely over her. He Then walks down the hallway to his six year old sons room. LITTLE JOHNNY or JUNIOR, as he is called by family is also sleeping in bed.

P O V SON. LYING IN BED.

Johnny walks over to his SON, JUNIOR, kisses him on the cheek, smiles and walks out of the bedroom toward the living room.

2 EXT: SINGLE FAMILY HOME (LOS ANGELES) FRONT DOORWAY-DAY 2

P O V CHARLES WAINWRIGHT. A TALL, THIN, AFRICAN AMERICAN MALE IN HIS MID TO LATE THIRTIES.

Charles is standing on the front doorstep. He rings the doorbell. Johnny opens the door.

JOHNNY

Good morning, Chuck. Come in.

Charles enters.

3 INT: SINGLE FAMILY HOME (LOS ANGELES) LIVING ROOM-CONTINUOS 3

As Charles follows Johnny through the living room, Johnny abruptly turns around and is facing Charles.

**JOHNNY** 

Got time for a quick cup?

CHARLES

Hell ya. Thanks.

Johnny walks into the kitchen. Charles has a seat on the sofa. Momentarily, Johnny walks out of the kitchen, holding a tray with two cups of coffee on it. He sets it down on the coffee table and sits next to Charles. Johnny yawns.

CHARLES (CONT'D)

You tired man. You look tired.

Johnny shakes his head in a no fashion.

JOHNNY

Of course I'm kind of tired man. You should know the drill more than anyone else.

CHARLES

What the fuck does that mean? I know I'm not the one with the high blood pressure issues.

**JOHNNY** 

Listen Chuck. We are both under a lot of stress and time constraints. But stop the nagging wife shit about my health. It's really getting played.

CHARLES

I, I, Captain.

JOHNNY

Okay Chuck. Seriously, just because you were a SEAL in the Navy, doesn't mean you get to play mommy, to me.

CHARLES

I'm done with that. You are a grown man, you better act responsibly. Now, go take your blood pressure medicine and lets get out of here.

Johnny smiles, shakes his head and fists. Charles begins to smile. Shortly after they both burst out laughing, give each other a quick hug.

JOHNNY

Let's roll.

Johnny stands up. He walks toward the rear bedroom.

CHARLES

Excuse me. Your going the wrong way. The door is that way.

Charles points toward the front door. He then stands up.

**JOHNNY** 

Giving the "queen", a good bye kiss.

CHARLES

(mumbling)

Fucking kiss ass.

Then shakes his head in a pathetic manner.

Johnny walks into the master bedroom. As Dominique is sleeping, he walks over to the bed, leans over her and kisses her cheek.

JOHNNY

(smiling then whispers)

I love you baby.

Johnny turns and walks out of the bedroom toward Charles, who is standing in the living room.

Charles standing there.

CHARLES

(grin)

You are the last true family man. That's nice to see, man. You don't see it often.

Johnny slowly nods his head in agreement.

**JOHNNY** 

(smiles)

I know Chuck. I know. But in my life, they are my whole world.

Charles gives Johnny a little push on his arms.

JOHNNY (CONT'D)

Were going, don't worry. Hey Chuck? You are too.

Charles, with a look of confusion on his face.

CHARLES

I am what, man. Move.

Taps Johnny's arm again.

JOHNNY

You are also my whole world, best bud. The last one out is a rotten egg.

Johnny bolts toward the door. Charles follows, rolling his eyes.

CUT TO:

4

4 INT: WALTZ PRODUCTION COMPANY (LOS ANGELES) - DAY

Johnny and Charles walk into the reception area of Waltz Productions. They are greeted by the RECEPTIONIST.

RECEPTIONIST

Morning, guys.

CHARLES

Hey gorgeous.

JOHNNY

Good morning. Have you seen Jenkins today?

RECEPTIONIST

As a matter of fact, he has been looking for you guys.

Walking down the hallway, toward the reception area, is a tall, thin, well dressed VICE PRESIDENT, THOMAS JENKINS. Johnny spots Jenkins, turns to Charles.

JOHNNY

(whispers to Charles)

Oh, shit.

Jenkins stops in front of Johnny and Charles.

THOMAS JENKINS

Enough with the chit chat people. I can see you boys are right on time as usual.

JOHNNY

Come on Mr. J. Admit it, you love us.

Mr. Jenkins rolls his eyes and shakes his head from side to side, while sporting a grin on his face.

THOMAS JENKINS

Johnny, save it. Because we all know, that you are full of shit.

**JOHNNY** 

(mumbles)

Why I never.

THOMAS JENKINS

Follow me boys. I have a meeting in five, in the board room.

Mr. Jenkins leads the way down the hall, while Charles and Johnny follow closely. Jenkins suddenly turns to Charles.

THOMAS JENKINS (CONT'D)

How are we looking for Monday? Everything in place I hope.

CHARLES

Absolutely sir. Locations secure, talent ready, everything is in place.

JOHNNY

Mr. Jenkins, may I add.

Thomas Jenkins puts his finger in the air to interrupt Johnny. In front of the board room, he uses his other hand to open the door. He then walks into the board room, and slams the door shut.

5 INT: WALTZ PRODUCTIONS, HALLWAY, (LOS ANGELES) - DAY

5

Johnny and Charles are standing in the hallway facing each other.

JOHNNY

Jesus Christ, he's not the most pleasant man in Hollywood. And what's up with these meetings? CHARLES

Yeah. I know man. But, who gives a shit. If it makes him happy, whatever.

Johnny and Charles start slowly walking down the hallway. Johnny turns to Charles.

JOHNNY

I'm having a surprise birthday party for Dominique this Saturday. Your coming, right.

CHARLES

You know it Bro. I'll be there.

CUT TO:

6 INT: SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM-NIGHT

Johnny is standing in the living room. Dominique walks into the living room with a big smile. She walks up to Johnny, throws her arms around him and gives him a big hug.

DOMINIQUE

Hey baby. How was your day?

JOHNNY

Great, now that I see your beautiful, smiling face.

DOMINIQUE

(blushing)

What a charmer.

JOHNNY

Yeah, well I've heard.

DOMINIQUE

Maybe, a little conceited as well.

They both stare at each other and smile.

JOHNNY

Where are the kids, babe.

DOMINIQUE

Both in Little Johnny's room, playing quietly.

JOHNNY

I'm going to take a peek.

Johnny ducks out of the room.

DISSOLVE TO:

7 INT:- SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM- (CONTINUOS)

7

Johnny and Dominique are sitting on the sofa watching television. Dominique looks at Johnny and squints her eyes.

DOMINIQUE

Is that my eye liner you have on?

JOHNNY

(Looking at Dominique and smiling)

Yeah.

DOMINIQUE

(Looking Puzzled)

Why in Gods name, are you wearing my eyeliner?

JOHNNY

I know how much you used to like the hair bands, back in the day. So, I thought I'd be your rock star for the night.

(Trying to be sexy)

I thought this would get you in the mood.

DOMINIQUE

(Shaking her head vigorously from side to side)

Whaaaaat.

JOHNNY

Don't all women fantasize about being with a famous rock star? Now, you can be with one.

Dominique puts her hands upright in her lap and puts her head down into her hands.

JOHNNY (CONT'D)

(Tickling Dominique on her

stomach)

Come on baby. Let's go crazy. Let's go nuts.

8

DOMINIQUE

(Smiles and stands up)
Oh my God. You finally snapped. Get away.

Dominique gently pushes Johnny away and begins walking away.

**JOHNNY** 

(Following Dominique, trying to tickle her) Come on baby. You know you want me.

DOMINIQUE

(Laughing)

Oh, my God, this is a nightmare.

Johnny picks Dominique up, holding her in his arms and walks her over to the sofa. He places her on the sofa, gets on top of her and they begin kissing.

JOHNNY

000, La, La

Johnny reaches over to the lamp and turns off the light.

8 EXT: SINGLE FAMILY HOME (LOS ANGELES) BACKYARD-DAY

Johnny, his children, Charles Wainwright, and SEVERAL PARTY PEOPLE, are standing around a table, in the backyard. There are balloons at the corners of the tables, that read Happy Birthday. There is also a table complete with catered food and drinks.

**JOHNNY** 

(whispering)

Okay, here she comes.

Everyone shuffles behind the garage. Dominique enters the backyard from the driveway. She approaches Johnny.

DOMINIQUE

What's going on?

JOHNNY

Nothing, just taking it easy.

DOMINIQUE

(Pointing to the balloons)

And the balloons?

JOHNNY

(smiles and tries to look puzzled)

Balloons?

Dominique smiles and stares at him. Johnny relents.

JOHNNY (CONT'D)

Oh, okay. The jig is up.

(Yells)

Surprise.

Everyone comes filing out from behind the garage. Dominique closes her eyes, puts her head down, with her hands covering her face and shakes her head, side to side.

DOMINIQUE

(excited)

Oh, my God.

The crowd led by Johnny starts singing Happy Birthday.

After the song is over, Johnny hugs Dominique and gives her a kiss.

JOHNNY

Happy birthday, baby.

DOMINIQUE

Thank you, Johnny. This is really great.

(Turns to the crowd of

people)

Thank you, everyone. This is really

nice. I love you all.

Johnny pulls out a chair for Dominique to sit on. She sits in the chair and he sits next to her.

JOHNNY

So, today you are thirty what?

DOMINIQUE

I am thirty - none- of - your

business.

Johnny and Dominique both smile, look at each other and kiss. Johnny turns to the crowd, points to a table filled with food.

JOHNNY

Please everyone, help yourselves. There is plenty of food and drink.

CUT TO:

9 INT: CHARLES'S APARTMENT, (LOS ANGELES), DINING ROOM-NIGHT 9

Charles is having a card game with FOUR FRIENDS. They are all seated around a large, round, dining room table. Seated To the right of Charles is JOHN CASCONE, TOM MANY, KEVIN MCCORMICK and SID GOTLIEB. Tom Many is a very fit, tall blonde man of German/Irish descent. He is also in his mid to late thirties and single. They are playing poker for money. Charles has a stack of chips in front of him. He also has a drink and a pile of cash on the table. The other players have a small amount of cash and chips at their disposal. Charles is winning the night.

Charles is holding his cards, while he peers around the table, putting on his "poker face".

CHARLES

You fucking guys should just hand your chips over to me and call it a night.

SID GOTLIEB

son.

KEVIN MCCORMICK

(Annoyed, shakes his head) Cut the shit and keep playing. Another round, please.

CHARLES

(Deals another round of cards)

Place your bets, Jacks or better to start.

JOHN CASCONE

(Antsy, in his seat) Chuck. Remember our first day of "Hell Week" training? That night we went clubbing until 4 AM. CHARLES

(laughs, smirks)

Shit yeah, I do. That was the first and last time we stayed out that late during training.

KEVIN MCCORMICK

(Shakes his head and rubs his face)

After only a fucking hour of sleep, we had a fifteen mile run, rescue training in this big ass lake, and so much other shit to do. I thought I was out of the program, that day.

All the guys start laughing.

JOHN CASCONE

(grinning)

No shit. I Always thought Chief Petty Officer Miller knew we were out that night and wanted to see us suffer or crack. He really seemed to enjoy administering pain.

The guys chuckle and continue playing cards.

CHARLES

I'm in and I'll raise two chips.

Tom looks around at each of the players, studying their faces, then throws his cards down.

TOM MANY

I'm out. You guys remember how that mother fucker actually enjoyed seeing us in pain. But guys, we all completed the program. All fucking five of us. Charles went on to command Seal Team Two. Youngest commander in Navy Seal history, wasn't it?

All the guys grab their drinks and raise them up.

CHARLES

Yeah it was. Salute fellows.

All the guys click their glasses together. Kevin continuing to get antsy, slams his glass down on the table.

KEVIN MCCORMICK

(Happy and Smiling)
Aright now, who the fuck is still
in? Are we going to play cards or
jerk off?

The guys again start laughing.

CUT TO:

10 INT: JOE'S BAR AND GRILL, (LOS ANGELES) - NIGHT

10

Charles is seated alone at a table. The bar has quite a few PATRONS. Johnny enters the bar, see's Charles and walks over to him. He then sits next to Charles.

JOHNNY

(sitting)

What's up Chuck? Been waiting?

Charles looks at Johnny.

CHARLES

Nope. Just got here.

Johnny lifts his hands in the air.

JOHNNY

Let's get some drinks.

Charles peers around the bar. He then gestures to a YOUNG FEMALE WAITRESS in her mid twenties. She see's him and approaches the table.

FEMALE WAITRESS

What can I get you gentlemen to drink?

CHARLES

I'll have a Jack and Coke and a Seven and Seven for my friend here.

FEMALE WAITRESS

Okay fellows. I'll be right back with those drinks.

Charles sighs and leans back in his chair.

JOHNNY

(Smiles at Charles)
She's cute. The waitress.

CHARLES

Listen to you, I thought you were in love.

JOHNNY

I am in love. I mean for you, brother. Are you ever going to settle down?

CHARLES

(Smirks)

Yeah. When I get around to it. So, how did it go on location today?

JOHNNY

(Shakes his head and sighs)

Not bad for the first day. It just feels like the first day is the longest. But really everything is on schedule.

CHARLES

(Nodding)

Maybe Jenkins will shut his mouth and not make any wise cracks, for a change.

JOHNNY

One can only hope.

The female waitress returns to the table with the drinks. She sets them on the table in front of Johnny and Charles.

FEMALE WAITRESS

\$12.50 Fellows.

Johnny pulls out a twenty from his pants pocket and hands it to the waitress.

JOHNNY

Keep it, baby.

(Looking at Charles)
You can get the next round.

FEMALE WAITRESS

(smiling at Johnny)
Thank You very much, guys.

CHARLES

(Rubbing his forehead)
By the way, Johnny, I told one of
my friends Tom, to meet us here
later on.

JOHNNY

(Shrugs his shoulders)
Did I ever meet Tom?

CHARLES

I believe you did. Didn't we run into him, at the San Diego Car Show, about three years ago?

**JOHNNY** 

(puzzled)

You're probably right. I vaguely remember him.

CHARLES

You'll remember him, once you see him. He is very outspoken and loud.

JOHNNY

Where did you meet him?

CHARLES

Seals man. I trained with him for years. Bad ass soldier, man.

**JOHNNY** 

(kidding)

Just what I need. Another arrogant military man, thinking he is a bad ass. Kind of like you, Chuck.

CUT TO:

11 INT: PEOPLE'S SAVINGS AND LOAN, LOS ANGELES - DAY

11

Tom Many is seated behind his desk in a large office. Four chairs, surround the front of his desk. A KNOCK, on his large wooden doors. Tom stands.

TOM MANY

Come in.

The door slowly opens and in walks, BRAVA. He is a large, militant looking, bearded man holding a black briefcase. Brava enters the office and slowly walks toward the desk. As he gets closer, Tom walks to the side of his desk, where he and Brava come face to face. Brava sets down his briefcase on the outside of the briefcase that is already setting there. Brava and Many engage in a quick hug of good friendship.

BRAVA

(smiling)

Half million?

TOM MANY

(nodding)

It's all there.

Brava then picks up the black briefcase that is on the inside of the one he had previously set down.

BRAVA

Our friends will be very pleased.

TOM MANY

(sarcastically)

I'm sure they will be.

Brava, then turns around and slowly walks out of the office, gently closing the door behind him.

CUT TO:

12 INT: JOE'S BAR AND GRILL, LOS ANGELES, - (CONTINUOS) 12

Tom Many enters the bar. He see's Charles and Johnny seated at a table. Tom walks over to the table and introduces himself to Johnny.

TOM MANY

(At Johnny)

Hey guys. You must be Johnny.

Pleasure to meet you.

Tom extends his hand. Johnny stands and shakes Tom's hand.

JOHNNY

The pleasure is all mine. Haven't we met before?

TOM MANY

(puzzled)

I don't think so.

Johnny and Tom then sit at the table. Charles puts his hand up and gets the attention of the Female Waitress. She then walks over to the table.

FEMALE WAITRESS

What can I get you guys?

CHARLES

(Points to Tom)

We'll have another round. Can I get a beer with that?

FEMALE WAITRESS

Absolutely. I'll be right back with your drinks.

The Female Waitress walks away with the order. Tom looks away from the table and looks back smiling.

CHARLES

What the fuck are you smiling for, Tom?

TOM MANY

(subtly pointing)

There are three beauties looking our way and smiling.

Charles looks in the direction of the females, and Johnny just shakes his head from side to side in disgust.

CHARLES

Oh, heads up. Beauty alert.

The THREE YOUNG FEMALES slowly approach the table, where Johnny, Tom and Charles are sitting. Charles sees them walking over and looks up toward the ceiling.

CHARLES (CONT'D)

(sotto)

Thank You, God.

The three young females reach the table.

BETTY

Hi, my name is BETTY and these are my two friends, JENNIFER and STACEY. Do you mind if we have a seat?

CHARLES

(Stands up)

Please, have a seat. My Name is Charles and these are my two friends, Johnny and Tom.

The three young females sit at the table.

**JOHNNY** 

So Jennifer, do you guys come here often?

**JENNIFER** 

Not really, we usually go to clubs near our campus. Were seniors at University of Southern California. JOHNNY

Sounds great. What are you studying?

**JENNIFER** 

We are all cinematography majors.

Johnny and Charles start to laugh.

CHARLES

Were not laughing at you guys. But it just so happens, Johnny and I work for a mid sized production company, down town Los Angeles.

The Three Young Females perk up and smile at each other.

**BETTY** 

How awesome. Any chance you guys could look at our reels after we graduate?

Charles and Johnny nodding.

CHARLES

Tell you what. I'll give you my card and after you graduate, give me a call. Whatever, I can do to help.

Stacey smiles, looking astatic.

STACEY

Thank You so much. That's wonderful. Really appreciated.

Tom then turns to Charles.

TOM MANY

Listen Chuck, I got to talk to you about something very important. Just remind me before we leave here tonight.

CHARLES

No worries, Tom.

JOHNNY

(Stands up)

Well guys, I'm out of here. I promised Dominique, I would have a late dinner with her. Ladies, it's been a pleasure. Maybe we'll see you here again.

Johnny exits.

CUT TO:

13 INT: SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM-NIGHT 13

Johnny walks into the living room of his house. He takes off his sport jacket, hangs it on the coat rack and puts his keys in a basket on a side table.

JOHNNY

12 Dominique, I'm home.

12

DOMINIQUE

(Voice Over)

I'm in the kitchen. Be right there.

14 INT: SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM-CONTINUOS

Dominique walks into the living room, wearing her Victoria Secrets Lingerie. Johnny gets excited.

JOHNNY

PURR. You make me so hot, my eyeballs are going to pop out. Where are the kids?

DOMINIQUE

The kids are in bed sleeping. Do you realize what time it is?

JOHNNY

(smirking)

You know I love our children, but right now, I have only one thing on my mind. Oh, by the way, do we really have to eat supper?

DOMINIOUE

(Blushing)

Yes, we really have to eat supper. I'm hungry and you should be too. Besides it's already prepared in the kitchen.

JOHNNY

(Puzzled)

How can it be prepared in the kitchen, when I didn't tell you when I would be home?

DOMINIQUE

(folds her arms)

Johnny, we have been married for seven years and I know you better than you know yourself. Your always home this time when you go to Joe's Bar with Charles.

JOHNNY

(appearing confused)
Okay, point well taken. Can we just eat supper, so I can enjoy you in the bedroom?

DOMINIQUE

Sure we can.

Dominique walks into the kitchen. Johnny follows.

15 INT: KITCHEN

15

Dominique and Johnny walk into the kitchen. There are plates of food set on the table. Johnny pulls out Dominiques chair, as she sits, he then sits in another chair.

DOMINIQUE

(smiling)

Who said chivalry was dead?

JOHNNY

Some moron, I imagine. Chivalry never dies in my book. So what was it you wanted to talk to me about?

(Johnny's jaw drops)
It's not a divorce, is it? Because that would really ruin this hot and

horny experience I'm having.

DOMINIQUE

Johnny, be serious. Please try because this is important.

Johnny digs into his supper.

DOMINIQUE (CONT'D)

Yesterday, Grandpa Joe had a heart attack. I just heard today.

Johnny, puts his fork down.

JOHNNY

(intensely)

Jesus Christ, Dominique. Is he okay?

DOMINIQUE

He's doing okay, in stable condition, after a triple bypass. But it got me thinking of how much longer our children will be able to see their grandparents. You know how close they are to their grandparents, especially Little Johnny.

**JOHNNY** 

I know Dominique, but you said he is stable.

DOMINIQUE

Yes, and he is. But he's not going to live forever. Since Thanksgiving is only ten days away, I thought the kids and I, would fly home to New York and visit them for the holidays. I know you can't possibly do it with your schedule.

Johnny, picks up his fork again.

JOHNNY

(glaringly nods)

Well honey, your right. I can't possibly make it, but I think that's a great plan. They need to see their grandparents. When are you planning to leave?

DOMINIQUE

I thought we would leave this Saturday.

JOHNNY

(jokingly)

Sounds good. You Know I will miss you guys very much. Now, hurry up and finish eating before I explode.

CUT TO:

16 INT: JOE'S BAR AND GRILL, (LOS ANGELES)-NIGHT

16

Seated at the table remains Charles ,Tom, Jennifer, Stacey and Betty. They are all smiling, joking and drinking alcohol. Tom turns to Charles.

TOM MANY

Charles we need to talk. Let's step outside and have a cigarette.

CHARLES

Sounds good. Oh, I forgot , I don't fucking smoke.

TOM MANY

(sarcastically)

Well then, you could watch me smoke.

Tom stands up and waits for Charles.

CHARLES

Excuse us ladies. We will be right back.

Charles throws down a twenty.

CHARLES (CONT'D)

Ladies, please order another round.

He then follows Tom outside.

17 EXT: REAR ENTRANCE, JOE'S BAR-CONTINUOS

17

Charles and Tom are standing outside of the bar. Tom lights up a cigarette.

CHARLES

Okay, what's so important you have to drag me away from that "Babe bed of Hotness" in there?

TOM MANY

The girls will keep. I got some business to talk to you about.

CHARLES

What business?

TOM MANY

Listen Chuck, this stays between you and I.

(MORE)

TOM MANY (CONT'D)

In my business, I've met many important and influenceable people. I set them up with some off shore accounts and it yields them higher interest rates. They like the way I do business, keep things quiet and make it profitable for everyone.

CHARLES

(agitated)

Bro. What are you into?

Tom puts his hand on Charles shoulder.

TOM MANY

Through word of mouth, my business has expanded so vastly, that I need to recruit some additional help. Help, I can trust and have a good relationship.

CHARLES

(look of confusion)
This sounds a little like," money laundering". But, it can't be, because you and I are US Navy Seals.

Tom pointing his index finger at Charles.

TOM MANY

You and I were US Navy Seals. We paid our dues. Is the military still paying dues to us, after all the shit we went through? Listen Chuck, there is more money to be made, than you can imagine.

Charles angrily makes a fist and punches the outside wall.

CHARLES

I don't know what happened to you Tom. You used to be so patriotic, and now your hiding money for mobsters and terrorists. More unbelievable than that, is your asking me to get involved.

TOM MANY

It doesn't have to be that way. Just think about it.

CHARLES

Okay Tom. I'll think about it. Ah, let's see. Go fuck yourself.

Charles storms into the bar.

18 INT: JOE'S BAR AND GRILL, LOS ANGELES

18

Charles walks up to the table, where the ladies are seated.

CHARLES

Ladies, it's been a pleasure meeting all of you.

JENNIFER

OH, your leaving already, why?

CHARLES

I just remembered, I have to take care of something. Tom's coming back, though. I'm sure he'll keep the party going.

Tom re-enters and makes eye contact with Charles. Charles gives him a nasty look, and abruptly turns around.

Charles Exits.

CUT TO:

19 INT: AIRPLANE, LAX AIRPORT, PLANE TAKING OFF-CONTINUOS 19

Flight 983 to New York is departing LAX Airport. Dominique and her two children are on this flight, seated in row 9. As the plane takes off, ABDALLA, a large bearded man, exits the lavatory, walks by BRAVA also a large man, seated in row 10. Abdalla nods to Brava, who stands, holding a black brief case in one hand. As Brava begins walking, he drops something into Dominique's semi-open hand bag. Brava walking quickly, catches up to Abdalla. They continue walking toward the cockpit area. The two large men rush the cockpit door and Abdalla points a gun at the pilot and copilot.

20 INT :COCKPIT 20

Brava grabs the intercom handle.

BRAVA

(sarcastically)
This is your captain speaking.
(MORE)

BRAVA (CONT'D)

There has been a slight change in destination. Thank you and enjoy the flight.

# 21 INT-AIRPLANE

21

The passengers on the plane, look at one another with confusion. Dominique confused, flags down a FEMALE FLIGHT ATTENDANT. The flight attendant walks over to Dominique.

DOMINIQUE

Excuse me miss. What change of plans was the Captain referring to?

FEMALE FLIGHT ATTENDANT

(shrugging her shoulders)
I'm not sure, but I am going to
find out.

The female flight attendant walks over to the cockpit door and KNOCKS. Brava opens the door, grabs her and pulls her into the cabin. Then shuts the door.

### 22 INT: COCKPIT

22

BRAVA

(Angrily)

Listen sweetie. I want everyone on this plane to remain calm. No funny business, or else. Now, get out there and instruct them to be calm or else.

Brava then opens the cockpit door, shoves the female flight attendant out the door, and SLAMS the cabin door shut.

# 23 INT :AIRPLANE

23

The female flight attendant walks over to Dominique.

FEMALE FLIGHT ATTENDANT

My God, please remain calm, we are being hi-jacked. Please don't alarm the others.

Dominique, wipes her forehead with her hand.

DOMINIQUE

(Looking Fearful) What are we going to do?

FEMALE FLIGHT ATTNDANT I don't know , just yet. This has never happened to me before. But remain calm.

Just then Brave comes' out holding a gun. Standing in front of the cockpit.

BRAVA

Ladies and gentlemen. We have taken control of the aircraft. I want you all to remain calm and seated. Once we land, you will all be freed, safe and unharmed.

Brava then proceeds to walk up and down the aircraft isle. He stares at the passengers from side to side, brandishing his gun. A twenty something, FEMALE BLONDE PASSENGER, seated in row 8, raises her hand. She is a very attractive, southern girl, with a very pronounced southern accent. Brava notices, walks over and stands a couple isles away.

BRAVA (CONT'D)
Yes "Blondy." What Is it?

The female blonde passenger lowers her hand.

FEMALE BLONDE PASSENGER I was just wondering where we are going to land?

BRAVA

Somalia, dear, Somalia.

FEMALE BLONDE PASSENGER Why Somalia?

BRAVA

(Motions with his hand)
That's all I can tell you. Be
quiet. Go away.

Brava, then turns around and walks toward the cockpit. Before entering, he again turns toward the passengers, giving them a "nasty stare". He then turns around, once again, KNOCKING on the cockpit door., in a series of THREE KNOCKS. Abdalla, recognizing the knock, opens the door.

24 INT:COCKPIT 24

Brava is pointing the gun at the pilot.

BRAVA

Now remember, don't try anything that could get you hurt.

PILOT

Our moves are being tracked by radar. How do you expect to get away with this?

Brava, rubs his chin.

**BRAVA** 

(smiling,sarcastically)
Why don't you let me worry about
that?

CUT TO:

25 INT:- SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM- DAY 25

Johnny is sitting on his sofa watching television. He flicks through the channels, stops when a news flash catches his eyes.

NEWS REPORTER

(V.O.)

We would like to interrupt our regularly scheduled programming, for this special alert. It has just been confirmed, that flight 983 leaving LAX bound for New York, has been hijacked. Sources for the F.B.I. report two unknown terrorists have secured the aircraft. Their destination is unknown at this time. It is not known if any of the passengers have been injured. However, it is believed everyone is safe at this time. We will keep you updated as the story unfolds.

Johnny is stunned from the news report.

JOHNNY

(sotto)

Oh my God, this can't be happening.

He then frantically pulls his cell phone from his pocket, and calls Dominiques cell phone, and is transferred to voice mail.

JOHNNY (CONT'D)

Dominique, please call me as soon as you can. I heard the news. I am worried sick.

Johnny, in a frenzy, hangs up. He then calls Charles.

JOHNNY (CONT'D)

Chuck, did you hear the fucking news?

INTERCUT

26 INT. COFFEE SHOP - DAY- (CHARLES/JOHNNY)-CONTINUOS 26 Charles alarmed.

CHARLES

Jesus Christ, Johnny. I heard something on my car radio, but it still is so hard to sink into my brain.

JOHNNY

Well, it sunk in mine. What the Fuck, am I going to do?

CHARLES

Listen, Buddy. Don't panic. I'm on my way over to your house right now. We'll figure this out.

JOHNNY

Thanks, Chuck.

Johnny hangs up the phone and sits on the sofa. He bends over, putting his head in his hands. He is very emotional.

CUT TO:

27 INT. F.B.I. FIELD OFFICE, (LOS ANGELES) - DAY

27

Several F.B.I. AGENTS are seated around a square, wooden table. Among them ,is SPECIAL AGENT, CHRISTOPHER ORTIZ. They are talking among each other. Ortiz stands.

AGENT ORTIZ

Quiet down ,please. As you are aware, I have been assigned to head the special task force, responsible for locating the hi-Jacked aircraft.

(MORE)

AGENT ORTIZ (CONT'D)
Unfortunately, it's normal tracking
gear has been sabotaged.

A FEMALE AGENT, raises her hand. Special AGENT Ortiz points to her.

FEMALE AGENT

Can't we track it down with radar, sir?

AGENT ORTIZ

Apparently, someone removed the transponders, from the aircraft. Unless it enters close proximity to our radar, it's invisible!

The agents are all attentively listening. A MALE AGENT, raises his hand. Agent Ortiz points to him.

MALE FBI AGENT

Do we have a list of suspects?

AGENT ORTIZ

Not at this time. We will have to go to LAX and start there. Any questions? No. Good.

The Agents stand.

CUT TO:

28 INT. SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM-CONTINUOS28

Johnny and Charles are both siting on the sofa, both are visibly upset. They are discussing their options.

CHARLES

(look of concern)

Listen Johnny. I made a couple of phone calls, before I came here. One, to the F.B.I., who are now in charge of the case. They don't have much, but their working very hard on this one.

JOHNNY

That's my family, Chuck. Their all I live for. I just have to do something.

Charles raises his hands in the air. Palms facing upward.

### CHARLES

I understand, Johnny. But, this is over your head. Your speciality is entertainment, not law enforcement.

Johnny, visibly upset starts tearing.

JOHNNY

I know, Chuck. It's just that I feel so helpless.

### CHARLES

Listen, I still have some friends with the SEALS. I'll put in a couple of calls to my former CPO. If anyone knows about hijacking and terrorism, it's this man.

Johnny somewhat comforted, nods.

JOHNNY
Aright, man. Thanks for all your
help.

CHARLES
You got it. You know I love you
like a brother. Dominique and the
kids, with all my heart. I'm with
you all the way, on this one. All
the way!

Johnny extends his hand. Charles, grabs his hand and is
pulled toward Johnny. They briefly Hug.

\*\*

CUT TO:

29

\*

\*

# 29 INT. LAX AIRPORT, LOS ANGELES, - DAY

F.B.I. Agents GLORIA BROOKS and Agent Ortiz, arrive at LAX Airport, to investigate the hi-Jacking incident. They continue walking to the maintenance area. Upon arrival, they are greeted by SEVERAL MECHANICS, who are repairing an aircraft. Agent Ortiz and Brooks approach a LONE MECHANIC.

## AGENT ORTIZ

Agents Ortiz and Brooks, Sir. I'd like to ask you a couple of questions, regarding the Hi Jacking on Flight 983.

MECHANIC (1)

Anything, I can do to help.

AGENT ORTIZ

The Bureau believes the aircraft's tracking system, was somehow tampered or disabled. Any idea how something like that, could happen?

Mechanic 1, holding his chin, in thought.

MECHANIC 1

Sure. Any one working on the aircraft, could have tampered with it.

Agent Brooks interjects.

AGENT BROOKS

Any system of checks in place, before these planes roll out? Inspections of aircraft, is done by whom?

Mechanic 1, deep in thought responds.

MECHANIC 1

Why, yes ma'am. All aircraft are given a going over, several hours before any take off.

Agent Ortiz rejoins the questioning.

AGENT ORTIZ

And who is responsible for this "going over"?

MECHANIC 1

Couldn't say, sir. We all have a part in it.

AGENT ORTIZ

By that do you mean, all the repair people, share this responsibility?

Mechanic 1 nodding his head.

MECHANIC 1

Why ah, yes Sir.

AGENT BROOKS

And exactly, how many repair people work on these aircraft?

MECHANIC 1

Really couldn't say ma'am. For that, you would need to speak with a supervisor.

Agent Ortiz extends his hand. With a firm hand shake.

AGENT ORTIZ

You've been very helpful.

Brooks and Ortiz turn and walk out.

30 INT: CHARLES'S APARTMENT, (LOS ANGELES), LIVING ROOM-NIGHT 30

Charles is sitting on his sofa, flickering through the TV Channels. He stops on one channel, that catches his eye.

ON NEWS REPORTER (V.O.) The FBI continues to investigate the terrible tragedy, which took place at LAX Airport. Officials there, say the Hi-Jacking of Flight 983 will be given top priority. These perpetrators will be brought to justice. So far, it appears they do not have much to go on, but hope to get some leads in the near future. We will continue to update you, as the story continues to unfold.

Charles starring at the TV bursts out.

CHARLES

(Sotto)

Jesus Christ. Many, fucking Many. He has got to know something about the Hi-Jacking. With all the terrorists he comes into contact with, yeah he knows something.

Charles retrieves his cell phone, attempting to contact Many.

CHARLES (CONT'D)

Tom. It's Chuck.

**INTERCUT:** 

31 INT. JOE'S BAR AND GRILL, LOS ANGELES- (CHARLES/TOM)CONTINUOS

31

The bar is sparsely populated. Tom sits alone in a booth. He hears his RING TONE and answers his cell phone.

TOM MANY

(Smiling)

Hey , buddy, the last time I saw you, you looked a little upset. Why the sudden change of heart?

CHARLES

Yeah. I know. Listen man, I know I've been a bitch, but it's just been the tension, from all the shit going on in my life.

TOM MANY

Hey Chuck, you don't need to apologize. I heard about the Hi-Jacking Johnny's family got in the middle of. It's terrible. Tell Johnny I wish him the best.

CHARLES

Tom, I just wanted to know if your offer still stands?

TOM MANY

Of course my offer still stands. Hey Chuck, we have been friends too long, for a little "Girly Spat" to tear us up. And that goes for Johnny too. Let him know anything I can do to help, I most certainly will do.

CHARLES

That's greatly appreciated, I'll let him know. Before I forget, I may need a small loan on some over budget production costs.

TOM MANY

Say no more, Chuck. You got it. Hop in your car and head to Joe's. I'm here in a booth. I'll be waiting for you and fill you in on the details.

Tom disconnects.

32 INT. FBI FIELD OFFICE, LOS ANGELES, AGENT ORTIZ'S OFFICE - 32 CONTINUOS

Agent Ortiz is sitting behind his desk, doing some paperwork. A KNOCK on the door. FBI Receptionist opens the door.

FBI RECEPTIONIST

Excuse me sir. There Is a Charles Wainwright here to see you.

SPECIAL AGENT CHRISTOPHER ORTIZ

Who the hell is he?

FBI RECEPTIONIST

He says he is a friend of someone who is involved in the Hi-Jacking of Flight 983.

Special Agent Christopher Ortiz drops his pen and lifts his hands up.

Charles walks into the office and stands in front of the agent. The receptionist closes the door behind her, as she exits the office.

SPECIAL AGENT CHRISTOPHER ORTIZ (CONT'D)

Have a seat, please. Now, what can I do for you?

Charles sits in a chair in front of Agent Ortiz's desk.

## CHARLES

I'm sorry to bother you, sir. I've been told, your heading the special task force, regarding the Hi-Jacking of Flight 983. I came here today, to see if you guys were making any progress.

SPECIAL AGENT CHRISTOPHER ORTIZ

I'm not at liberty to discuss open cases, Mr. Wainwright.

#### CHARLES

I understand sir. But, if you knew my friend Johnny, you would understand why I came here today. He is a good man, who cares about his family more than anything else in the world.

SPECIAL AGENT CHRISTOPHER ORTIZ You can tell your friend, the Bureau considers this Hi-Jacking a number one priority. It is given the full resources of this agency.

CHARLES

Well, I guess that will have to do, for now.

SPECIAL AGENT CHRISTOPHER ORTIZ (Nodding)

I quess so.

CHARLES

(reluctant)

I have this friend, Tom Many. I know him from my days in the Seals. I recently met up with him and he wants me to get involved in some kind of money laundering scheme.

SPECIAL AGENT CHRISTOPHER ORTIZ (Eyes widen in surprise)
Many. Christ, he has been on our radar for a couple of years, now.
What can you tell me about him?

CHARLES

(shaking his head)
I know he is involved in some kind of money laundering scheme. He's also a fucking traitor. Excuse my language.

SPECIAL AGENT CHRISTOPHER ORTIZ (Stares at his phone that is BUZZING)

Fuck the language. Listen, I got some work to do. We will have to finish this another time. Keep me informed on Many's moves and I'll keep you in the loop on the hijacking.

Charles nods in agreement.

CUT TO:

33

There is a rainstorm that flight 983 is going through. The aircraft is quite bumpy, as the pilot tries to maneuver through the storm. The passengers are getting very alarmed, as they are being jolted in their seats. It is somewhat noisy. Abdalla, is standing in the aisle, holding a gun. He is upset at the disorder the storm has brought on them.

#### ABDALLA

Quiet down! Now, shut the fuck up.

After hearing this, the passengers refrain from talking or making any noise. The aircraft becomes, eerily quiet.

ABDALLA (CONT'D)

(calming down)

That's better. Remember, do as I say and no one will get hurt.

Just then the plane encounters turbulence, which has enough force to knock Abdalla to the ground. His pistol falls out of his hand. Seeing this, an AFRICAN AMERICAN MIDDLE AGED MAN, JARED, who is seated in row 13, darts for the pistol. Jared grabs the pistol, stands up straight and points it at Abdalla. Abdalla stands up.

**JARED** 

Hold it right there. You Mother Fucker.

ABDALLA

(smiling)

Do you know, who you are fucking with?

**JARED** 

Yeah. An ugly fucking terrorist.

ABDALLA

(Smiles again. Points to cabin door.)

What are you going to do, when I tell my friend in there to crash the plane?

The other passengers, finally coming out of their shock, join in. TWO MALE PASSENGERS IN THEIR TWENTIES come walking down the aisle, from the rear of the plane. One of them walks up to Abdalla, punches him in the face, knocking him to the ground. When he hits the ground, a BIG THUMP. Brava peeks out of the cabin door, see's Jared holding the pistol and quickly shuts the door. He gets on the speaker system, as he holds a box cutter to the pilots head.

BRAVA

Listen you black mother fucker. I will sever the pilots head off, if you do not return the gun to my partner. We are trained to sacrifice our lives for a cause. Are you?

The passengers appear surprised and are contemplating what to do next. Jared continues to hold the gun on Abdalla. A FEMALE PASSENGER, TANYA, IN HER MID TWENTIES slowly makes her way down the aisle. Her hands at her sides, so as to not be threatening. She Stands near Jared.

TANYA

Look. I think you should do as he says. If you do not, we all can get killed.

Just then the other passengers voice their concern. A WHITE MALE, MID TWENTIES and a WHITE MIDDLE AGED FEMALE come forward.

WHITE MALE MID TWENTIES Who is to say their not going to kill us, when we arrive at wherever they are taking us? No way, we have the upper hand now, let's use it.

WHITE MIDDLE AGED FEMALE I agree. He may be bluffing about crashing the plane. Do you really think he wants to die?

The OTHER PASSENGERS are cheering them on.

CUT TO:

34 INT: CORVETTE CONVERTIBLE, LOS ANGELES - DAY - CONTINUOS 34

Charles is driving on the 5 Freeway, while Johnny is riding passenger. Charles leans over to Johnny.

CHARLES

Listen Johnny. Remember to be "cool" when we meet with Many. I know you.

JOHNNY

(Surprised)

What the fuck are you talking about? I'm always calm.

Charles peers over at Johnny and gazes at him with his eyes widened.

JOHNNY (CONT'D)

(Admitting)

Well, maybe not all the time. But, most of the time I'm calm.

CHARLES

You were briefly in the military, Johnny. Use some of those self - control skills you were taught.

**JOHNNY** 

(Upset)

Oh no you didn't. You didn't have to go there.

CHARLES

I'm just saying. This is very important. Many has to believe that we are serious. I had a hard time, trying to convince him to let you in.

They continue driving. Charles peers over at Johnny.

CHARLES (CONT'D)

The truth. He thinks your a fucking bonehead. Now, I said it. Let's move on.

CUT TO:

## 35 INT: AIRPLANE, CONTINUOS

35

Jared continues to have the gun on Abdalla. All of a sudden, the aircraft encounters major turbulence, and the passengers get thrown around. Jared falls to the ground, losing control of the gun. Abdalla starts to fall but is stopped by the side of a seat. He darts for the gun. At the same time, Jared darts for the gun. As Jared reaches for the gun, Abdalla grabs his arm and pushes him away. Abdalla reaches, but Jared grabs him by the neck and starts wrestling with him. TWO OTHER MALE PASSENGERS, join in on the struggle and try to subdue Abdalla. They too are on the ground and all trying to grab the gun. They are pushing, pulling and there are OTHER PASSENGERS, who are standing around, looking on, trying to figure out what to do. Another big pocket of turbulence, and the lights go out. It is pitch black. All that is heard are BUMPING sounds. The plane starts to nose dive, but the pilot brings it back into control.

When the lights go back on, Abdalla is holding the gun. He is pointing it at Jared and the other two males. He is very angry.

ABDALLA

(Looks like he wants to kill)

Get back, or you will die now.
 (Upset, panting, somewhat
 out of breath)
I should fucking kill you all!

Meanwhile, as Dominique stares on, she holds her hand over her heart. She looks to her children.

DOMINIQUE

Don't worry kids. It will be okay. Trust me.

Angrily, Abdalla walks toward the cockpit, while keeping the gun aimed at everyone in his way. He reaches the door of the cockpit.

ABDALLA

(BANGING on door) Open the fucking door.

Brava opens the cockpit door. Abdalla enters the cockpit.

CUT TO:

36 INT: PEOPLES SAVINGS AND LOAN BANK, LARGE OFFICE, LOS ANGELÆS-DAY

Seated in a large office room within the bank are Tom Many, who is behind his large desk. Seated in front of him are Charles and Johnny. Seated to the side of Johnny, is SHEIK ROBOW. Sheik is an African Male of Somalian descent. He has a very pronounced accent when he speaks.

SHEIK ROBOW

(Mumbling to self)
I flew in today, to see the guys
Many has chosen to assist me. I

Many has chosen to assist me. I hope for his sake, he has chosen them well.

Johnny looking at Sheik very strangely.

**JOHNNY** 

We heard you. We heard what you said.

Tom Many intervenes.

TOM MANY

(First looks to Sheik then Johnny)

For Christ sake Sheik. I go way back with these guys. And Johnny, he knows you fucking heard him, so please no wise ass comments. Okay?

Sheik has his eyes fixed on Tom, as he just stares at him, with a glaring look. Johnny is getting fidgety in his seat. Looks over at Sheik.

JOHNNY

What the fuck, man.

Charles flings his arms outward and strikes Johnny on his arm. Then gives him a nasty look.

CHARLES

(To Robow)

My friend here means no disrespect, Mr. Robow.

JOHNNY

(Whispers)

Kiss Ass.

TOM MANY

Okay guys. Now Charles, how much of a loan here, are we talking?

CHARLES

Two Hundred Thousand. That's how much I'll need to get my business, back on track.

TOM MANY

(Tilts head to one side)
That's a lot of scratch, my friend.
However, I think we can accommodate
you.

SHEIK ROBOW

(Accent very pronounced, quivering chin, nods slowly up and down)
Very Good. Very Good. I am pleased.

Tom gathers some paperwork and a pen. He hands it to Charles.

TOM MANY

Fill this out for me, Chuck. After you complete it, were good.

Johnny appears to be sitting there in a trance. A tear falls from his eye. Sheik notices this.

SHEIK ROBOW

What's wrong, my friend?

JOHNNY

(Pulling out of his trance)

Nothing. Just thinking about my family. It doesn't concern you.

SHEIK ROBOW

(Blinks his eyes while nodding)

Aright then.

TOM MANY

(Points to Johnny) Johnny's a little distracted. His wife and kids were on the plane that was hijacked.

SHEIK ROBOW

(Solemn)

I am so sorry, Johnny. I hope the authorities bring them home safely.

JOHNNY

(Stands)

Thank You. Now, let's get the fuck out of here, Chuck.

Johnny walks out of the office with Charles following closely. Charles turns around and waves to Tom Many.

CHARLES

Were out of here. Thanks Tom.

Tom nods. Johnny and Charles exit the office. Sheik remains and looks at Tom like he wants to kill him.

TOM MANY

What the hell is wrong, now?

SHEIK ROBOW

How the fuck do you pick your people, Tom? Do You put names in a hat and pull them out? This fucking guy and his hi-jacked wife.

(MORE)

SHEIK ROBOW (CONT'D) (Sheik then spits on the floor of Tom's office)

TOM MANY

(Appears confused)
And why does that bother you?

Sheik stares at Tom and raises his eyebrows and hands.

TOM MANY (CONT'D)
(Looking perplexed, eyes
widen, jumps up)
You, You fucking had something to
do with it, didn't you?

SHEIK ROBOW

(Lips and face snarling)
Tom, remember who you are dealing
with. I could have your fucking
head severed off. Now, I don't want
to hear anything like this again.
Nor it's implications.

Sheik briefly closes his eyes and slumps down in his chair.

CUT TO:

37 INT: AIRPLANE, COCKPIT - CONTINUOS

37

The pilot realizes he will not have enough fuel to make it to Somalia. He continues to operate the plane, while Brava and Abdalla are sitting against a wall on the plane.

PILOT

(To Brava)

We are not going to have enough fuel to make it. We were only going to New York, not Somalia.

BRAVA

Then we will stop and refuel.

PILOT

I would say, our safest bet would be Costa Rica. It's not that far but...

BRAVA

Radio them and let them know your coming in.

PILOT

This is a private, smaller airfield. It's not for large aircraft, so it may be a little bumpy.

BRAVA

Do it.

Abdalla stands up.

ABDALLA

Right. We will stop in Costa Rica. But one of us is staying on the plane and the other will go out and see what's going on. So there better not be any monkey business or lights out for all of you.

PILOT

(looks at flight radar)
As it so happens, we are
approaching Costa Rica. We might
want to give the passengers a
landing notice.

ABDALLA

Right. Tell them we are landing for fuel.

The Pilot grabs his intercom and squeezes it.

PILOT

This is your Captain speaking. We are going to be landing in Costa Rica, for a quick refueling. Please fasten your seat belts and prepare for landing. Flight Attendants, prepare for landing.

The Pilot then slowly lowers the plane to prepare for landing. Slowly, the aircraft descends, until it finally hits ground. The plane lands successfully, in Costa Rica.

38 INT:/EXT: AIRPLANE, COSTA RICA, AIRFIELD-NIGHT

38

The pilot stretches his arms out and sighs. He turns to the two men, Brava and Abdalla, who are seated against a wall on the plane.

PILOT

I need to get out and help fuel the aircraft.

Just then the Copilot interjects.

COPILOT

I need to accompany him as well.

BRAVA

(slow nods)

Right. Right. But I will come too. Abdalla will stay on board.

Brava turns to Abdalla.

BRAVA (CONT'D)

Anyone gets out of hand, shoot their fucking ass.

The aircraft door opens and the three men jump down a few feet. They land on the ground.

39 INT: AIRPLANE, COSTA RICA, AIRFIELD-NIGHT-CONTINUOS

39

Many of the passengers are getting very antsy over this stop in Costa Rica. Very few are sleeping. Dominique is peering out the window while her children sleep. Little Dominique wakes up and tugs Dominiques arm.

LITTLE DOMINIQUE

Mommy, Mommy, I had a bad dream.

Dominique turns toward little Dominique.

DOMINIQUE

What is it sweetie? What was your dream about?

LITTLE DOMINIQUE

There were monsters chasing me and they scared me.

Dominique extends her arm around little dominique and gives her a hug.

DOMINIQUE

It's okay sweetie. Their gone now. I'm here now and I won't let them touch you.

LITTLE DOMINIQUE

(Smiles)

I know mommy. The airplane feels different. Like we stopped.

DOMINIQUE

Well, that's because we did. It's a short stop, just to refuel the aircraft. We'll be taking off very soon.

LITTLE DOMINIQUE How long will we be Mommy?

DOMINIQUE

I really do not know. Just try to get back to sleep and think of happy thoughts.

Little Dominique looks at her mother, smiles and closes her eyes, as she rests her head on her mother's arm.

40 INT/EXT: COSTA RICA, AIRCRAFT, COCKPIT-CONTINUOS 40

The pilot, copilot and Brava hop into the airplane through the open door. The pilot, and copilot return to their seats. Brava walks over to Abdalla, kneels down with his back to the wall. The pilot grabs the intercom.

PILOT

Good evening Ladies and Gentlemen. This is your captain speaking. Please fasten your seal belts and prepare for take off.

The aircraft is on the runway, with clearance for the rest of the runway. The pilot proceeds to take off into the air, as the airplane makes it's ascent.

CUT TO:

41 INT: SINGLE FAMILY HOME, LIVING ROOM, (LOS ANGELES) - DAY 41

Johnny is slipping into depression. He has started drinking heavily and is becoming unglued. He is sitting on his sofa, a coffee table in front of him, with a quart of Seagrams Whiskey and a bottle of Seven up. Johnny pours the whiskey into a glass and splashes a little seven up into the glass. He then downs the whiskey and quivers his chin.

A KNOCK on the door.

JOHNNY

(Yells)
Who the hell is it?

CHARLES

(Yells)

It's Chuck. Can I come in?

JOHNNY

(Yells)

It's open, come in.

Charles opens the door, walks in and shuts the door behind him. He continues toward Johnny and has a seat on the sofa. He stares at Johnny.

CHARLES

What the hell are you doing?

Johnny looks at Chuck.

JOHNNY

(Slurring)

I'm having a drink. Do you want one?

CHARLES

Since when do you get wasted during the day?

JOHNNY

I'm not wasted. Why don't you have one?

Charles stands up.

CHARLES

No, thank you. Your slurring dude. What's going on?

Johnny shakes his head in confusion.

JOHNNY

(Slurring)

What's going on? Let me think. Oh, Yeah, I seemed to have misplaced my wife and children.

CHARLES

Listen Johnny, I love you like a brother. But this is not helping you or anybody. You need to stay sober and focused on the situation.

Charles sits back down on the sofa. Johnny stares at Charles.

JOHNNY

Your right, Chuck. I should stay focused.

CHARLES

Right, well let me help you.

Charles stands up, grabs the bottle of whiskey, walks into the kitchen and pours it down the sink. Johnny stares at Charles, as he walks out of the living room. Charles returns shortly.

JOHNNY

Where the fuck did you go?

CHARLES

I poured it down the sink. Listen, I need you clean and sober by tonight.

Johnny Confused.

JOHNNY

Why? What's tonight?

CHARLES

We're going to tail Many. I think he may know something about the hijacking. It's just a feeling, nothing concrete.

**JOHNNY** 

(Slurring)

Right, man. We'll tail him. We tail him.

Johnny then passes out and leans over to the side of the sofa with his head on it.

Charles shakes his head. He then grabs Johnny's feet and puts then up on the sofa, so he is comfortable.

CUT TO:

42 INT: NAVY SEALS BASE, CORONADO, CALIFORNIA - DAY

42

NAVY SEALS OFFICIALS, are seated around a table, discussing the plan for the rescue efforts. COMMANDER LENIN, is heading the talk. There are TWELVE MORE SEALS present. They are all seated at the table. Commander Lenin stands up. COMMANDER LENIN

Listen up, men. Washington handed us this one, so you better not screw it up.

All the men are listening intently.

COMMANDER LENIN (CONT'D)

Word is, the CIA has reason to believe, the plane was high-jacked to Iran. They want a joint Seal/CIA TEAM in force. So, I expect you all to be ready to push out, with the CIA Boys, first thing tomorrow morning. Seal teams 3, 5 and 7 to respond.

CUT TO:

43 EXT: BERBERA AIRPORT, SOMALIA - NIGHT

43

The hi-jacked airplane lands at Berbera Airport in Somalia.

There is a huge, black transport bus waiting near the airstrip. The passengers and pilots are shuffled off the aircraft by Brava and Abdalla. They are leading the passengers off of the plan at gunpoint. A group of FIVE MEN, walk from behind the bus to the airstrip. They meet up with Brava and Abdalla. Now, they are all leading the passengers, off the plane and into the bus.

**BRAVA** 

(To passengers)

Walk. Keep walking toward the bus.

EXT/INT: BLACK BUS, SOMALIA - NIGHT - CONTINUOUS

44

The passengers are all led onto the bus without incident. After all the passengers are on the bus, it starts driving away. Abdalla jumps onto the slowly moving bus. He instructs the driver.

ABDALLA

Take them all to the compound.

CUT TO:

45 INT: WHITE HOUSE, WASHINGTON D.C. - DAY

45

Inside the white house, the PRESIDENT OF THE UNITED STATES makes a speech.

There are camera crews all over the White House and the oval office, where the speech is made from behind his desk.

#### U.S. PRESIDENT

Good morning, my fellow Americans. We are in the midst of a horrific tragedy. Two days ago, terrorists did the unthinkable, on U.S. Soil. An aircraft was hi-jacked from LAX Airport. Whoever is responsible, for this cowardly act, will be brought to justice. We will seek them out, hunt them down and rescue our American Citizens. I have authorized unlimited funding to the FBI and Military to work around the clock. These American Citizens will not be forgotten and we will do everything possible to bring them home. Thank you for your patience and we wish them well.

CUT TO:

# 46 EXT: LARGE COMPOUND, SOMALIA - NIGHT

46

The passengers are being led two by two, into a large compound in Somalia. The compound consists of a huge cement building of three floors. There is Brava and Abdalla, along with SEVERAL ARMED GUARDS, who are pointing their guns, at the passengers, as they are being led in.

ARMED GUARD ONE Move. Quickly. Get into the building.

As Armed Guard one proudly displays his gun, the passengers are led into the cement building. The passengers appear fearful and tired.

## 47 INT: LARGE COMPOUND, HALLWAY/ROOM, SOMALIA - CONTINUOUS 47

The passengers are led down a hallway and into a large room. The room consists of several mattresses, a few chairs and one table. The walls are cement and there are no windows. The passengers grow increasingly tired, as they funnel into the room.

ARMED GUARD TWO
I know it's not the Ritz. But just behave and soon you will return home.

The passengers comply. Some are standing, some notice the mattresses and lie down, while others occupy the chairs.

ARMED GUARD THREE

You people are probably hungry by now. Just sit tight and some food will arrive shortly. And remember, I have the gun.

CUT TO:

48 INT: COMMAND AND TACTICAL OPERATIONS CENTER, LECTURE HALL, 48
NEXT MOMENT

Special Agent Christopher Ortiz, steps up to the podium. He opens his folder. FIFTY AGENTS seated lecture hall -style. Plasma screens behind show still images of the hijackers.

SPECIAL AGENT CHRISTOPHER ORTIZ

These are the images of the hijackers. A female passenger aboard flight 983, captured these pictures with her cell phone. She then e mailed them to us. Now we believe the flight is not going to Iran. Does anyone have any ideas, who these individuals are? Or what fucking cause they may be a part of?

A brief silence. Agent Ortiz looks over to AGENT ONE, on his immediate right. An egghead type with a big binder in front of him. Agent one flips quickly through the binder, back and forth, searching. He then looks up.

AGENT ONE

Saudi Al-queda. Bin Laden wanna be.

Shortly after. AGENT TWO 50 years old. Virginia State Trooper before joining the FBI. Number two, clears his throat.

AGENT TWO

No. These guys are not of Middle Eastern descent. They look more South African.

Special Agent Christopher Ortiz nods in agreement.

SPECIAL AGENT CHRISTOPHER ORTIZ Yes. I would have to agree. But the question is, what terror cell did they crawl from? A Beat.

AGENT TWO

AL-SHABAB Militants. They have recently come under our radar.

Special Agent Christopher Ortiz nods in a slow up and down fashion.

SPECIAL AGENT CHRISTOPHER ORTIZ I believe that is where we should be looking. Nice work.

AGENT NUMBER THREE, 34 years old, sought after investigator. There is a constant, intense grind to this guy, a mind and mouth incapable of quiet. He gets up, paces around the room, then nods.

AGENT THREE

If it is them sir, then Sheik Robow has to be behind this. He'll be one tough combatant.

Again Special Agent Ortiz, nods in agreement.

SPECIAL AGENT CHRISTOPHER ORTIZ I'll get the CIA on board and put Robow and his posse under surveillance. I don't care how tough he is. He's no match for us, even on a bad day.

CUT TO:

49

49 EXT: AL-SHABAB MILITANT TRAINING CAMP, SOMALIS - DAY

Sheik Robow visits his training camp in somalia. This is where he recruits and trains both boys and men to fight against the Transitional Federal Government. He is met by his FIRST CAPTAIN, AL-GHAZI. A tough individual who trains with brutal force and no mercy. We can seen him instructing and watching FIFTY SOLDIERS, who are crawling on the ground through dirt and debris. The SOUND OF MACHINE GUNS, rapidly firing over the Soldiers heads. Sheik and AL-Ghazi shake hands.

SHEIK ROBOW How are you, my friend?

AL-GHAZI

I am doing what I love best, training these pigs into real men.

SHEIK ROBOW

(Smiles, then laughs)
This is where talent is created.
I'm not talking about walkingbombs, who can sneak past any and
all security, nor the hijackers
tough enough to take an airliner. I
am referring to a man like you, who
teaches them how. The operational
commander, who organizes, trains,
plans, encourages.

AL-GHAZI

(Nods in agreement)
Thank you Sheik. So, what's new
with the hostages? Are they being a
pain in the ass?

(Notices a SOLDIER, slacking off) Hey you, girly pants. Are you tired? Good. Continue with this.

Al-GHAZI pulls out a pistol from his rear belt and shoots him in the head. The SOLDIER drops to the ground. He is fatally wounded.

AL-GHAZI (CONT'D)
I'm sorry Sheik. Where were we?

SHEIK ROBOW

You were asking me about the God Damn hostages. I'm treating them all right. They are getting fed three meals a day, the American pig snoot.

Sheik turns around, and spits on the ground.

AL-GHAZI

What is it about the Americans, that gets you so revolted?

SHEIK ROBOW

Those fucks can't mind their own business. Imagine their country giving money and weapons to the Nigerian Government, to fight us.

Al-Ghazi quickly turns around toward his SOLDIERS.

AL-GHAZI

Come on, faster. My grandmother runs faster, than you fucking guys. Move it.

CUT TO:

50 INT: CIA HEADQUARTERS, LECTURE HALL, LANGLEY VIRGINIA - NICHOT

CIA DIRECTOR, CHARLES MOORE, is briefing TEN CIA OPERATIVES on the theories the FBI have regarding the hi-jacking. They are in a lecture hall style room, with a podium and rows of chairs facing the center podium. There are steaming cups of coffee in front of many of the operatives, as it is going to be a long night. Director Moore walks up to the podium, folder at his side. He then places the folder on the podium stand, opens it up and flips through the pages. Director Moore clears his throat and makes his presence known. He is a very large man, both physically and with charismatics.

## CIA DIRECTOR

We just got word from our colleagues in the FBI. They do not believe the hijackers are from Afganistan or even of Middle Eastern descent. This terror cell is African heritage. They are thinking this is the work of the Al-SHABAB Militants.

CIA OPERATIVE ONE joins in the conversation. A no nonsense operative with more than twenty years of agency experience.

CIA OPERATIVE ONE
That makes sense. Sheik Robow has
been on our radar for quite a while
now. He's been upset ever since we
funded the Transitional Federal
Government in Somalia. Thinks we
are trying to take him out of
power.

CIA DIRECTOR MOORE nods slowly.

CIA DIRECTOR

Well he's right about that. We don't want that piece of shit to ever be in power, anywhere. What I want you guys to do, is to start trailing Robow, 24/7. I want to know when he get's out of bed, what he has for breakfast and how many times a day he jerks off. Got it?

ALL CIA OPERATIVES (Nodding in agreement)
Yes sir.

CUT TO:

51 INT: FBI FIELD OFFICE, AGENT ORTIZ'S OFFICE, LOS ANGELES-DAM

Charles is seated in front of Agent Ortiz's desk. Agent Ortiz is in his chair at his desk. Charles is telling Ortiz about the loan he took out with Many. He wants to set Many up. They are the only two in Agent Ortiz's office.

#### CHARLES

The other day, I met with Many at his bank and took out a loan. Many said it is some sort of scam. Once I get the loan, I am suppose to deposit a percentage into an offshore account.

FBI SPECIAL AGENT ORTIZ (Looking Confused)
Why, exactly did you want a loan?
I'm not understanding why you did this.

# CHARLES

(Visibly Agitated)
That's why I am here. Many is doing something illegal and I am trying to get him nailed for it. It's called," money laundering and fraud."

FBI SPECIAL AGENT ORTIZ
Well, I wish you would have told me
before you went to his office, so I
could have wired you. Now, what
evidence do I have?

### CHARLES

You have me telling you what's going on with this scam. You have my word.

FBI SPECIAL AGENT ORTIZ
(Sarcastic, shaking his
head, like I don't
believe this shit.)
Oh, that's great. I'll just tell
the U.S. Attorney, I have
Wainwright's word.
(MORE)

FBI SPECIAL AGENT ORTIZ (CONT'D)

That will guarantee us a conviction. Nice work. Listen Charles, I know you mean well, but that's not the way we do things around here. You should have let me know in advance, then we would have done things right.

CHARLES

So what happens now?

FBI SPECIAL AGENT ORTIZ What happens now, is you keep me informed of Many's next move. Before you meet him, you let me know. Coppice?

CHARLES

(Nods in agreement)
Yes sir.

CUT TO:

52 INT: CORVETTE CONVERTIBLE, LOS ANGELES - DAY

52

Charles is driving, while Johnny rides passenger. They are going on an hunt for Many. They are on interstate 5, heading for Many's bank. They arrive at Many's bank, Peoples Savings and Loan. Charles pulls over in front of the bank.

CHARLES

Don't say a fucking word. Let me do the talking.

JOHNNY

(Nods slowly)

Okay.

INT: PEOPLE'S SAVINGS AND LOAN, LOS ANGELES

Johnny and Charles are seated in Many's office. Many is present at his bank.

TOM MANY

(To Charles sarcastically)
I didn't know we had an appointment today, Chuck.

CHARLES

Neither did I. But, I decided to come, bring you some news, and see what's up.

TOM MANY

(fidgeting with some
 paperwork)

Listen, I don't mean to sound rude, but I am kind of busy. So, what's on your mind?

Charles crosses his legs, tugs on his pant bottoms. Then takes a deep breath.

CHARLES

Well, I wont beat around the bush.

TOM MANY

Yeah, for Christ sakes, please don't.

CHARLES

Listen Tommy. Between you and me, I think you know something about the hi-jacking. Your up to your eyeballs, with these foreign terrorist fucks.

TOM MANY

(Expression of confusion)
Your nuts, Charles. I don't think
it's a good idea if you and I work
together anymore.

Johnny, silently sitting there, stares at Tom like he wants to kill him.

CHARLES

No, Tom, I don't either. However, now that I need to get information about the hi-jacking from the FBI. Maybe, I'll just let them know what your all about.

TOM MANY

(Visibly upset)

I've known you for all this time and you come into my office and threaten me with the Fucking FBI. Get the fuck out of my office, you and this bozo that's with you.

Tom stands up and makes a hand gesture with his thumb, like get out. Johnny and Charles look at each other and nod.

53 INT: PEOPLES SAVINGS AND LOAN BANK, MANY'S OFFICE, LOS ANGELES - CONTINUOUS

53

Tom Many lifts his legs up in the air, puts his feet on the desk, and lounges back in his chair. He picks up the phone and begins dialing. He calls the local FBI office.

TOM MANY

Yes, FBI. This is Mr. Many, V.P. Of peoples Savings and Loan. I would like to report someone, who is involved in fraud. Yes, he completed a loan application, by providing false information. His name? Yes, it's Charles Wainwright. His associate is Johnny Hatfield. I certainly will. Thank You.

Tom Many hangs up the phone and grins.

TOM MANY (CONT'D)

(Sotto)

Fuck you, Chuck. You and your cowboy bozo are done.

CUT TO:

54 INT: CHARLES'S APARTMENT, (LOS ANGELES), LIVING ROOM-NIGHT 54

Charles and Johnny are sitting on the living room sofa, with the TV on. They are contemplating their next move. A KNOCK on the door. Charles, nonchalantly walks over, opens the door. TWO MEN, FBI with guns drawn, walk in.

FBI MAN ONE

(To Charles)

Put your hands in the air.

FBI MAN TWO, also walks in and around Charles to where Johnny is sitting.

FBI MAN TWO

(To Johnny)

You too. Put your hands in the air and stand up, please.

While their hands are in the air the two FBI men get their handcuffs and cuff both Johnny and Charles. They do this by grabbing one arm at a time, from their up-right position.

FBI MAN ONE/FBI MAN TWO Your both under arrest for Money Laundering.

FBI Man One starts to read them their rights.

FBI MAN ONE

You have the right to remain silent.

Johnny interrupts.

JOHNNY

What the fuck is going one?

He looks at Charles.

JOHNNY (CONT'D)

Chuck, man. What is this?

CHARLES

(Shaking his head, side to side)

It's about us getting played by Many. That Mother Fucker! When I threatened him, by calling the Fed's, he got worried and called them first.

The Two FBI Men start walking Charles and Johnny out of the apartment in handcuffs.

FBI MAN ONE

Just be quiet. When we get to the office, you can make your phone call. You better call a lawyer. A good one, because you guy's will need one.

As Charles is being led out of his apartment, he stomps his foot on the ground. He yells.

CHARLES

FUUUUUUUCK.

55 INT: FBI HOLDING CELL, LOS ANGELES - DAY

55

Charles and Johnny are seated together in a holding cell, after they have been arrested. Agent Ortiz walks into the office and asks for Charles and Johnny.

JOHNNY

(Appears confused)
What the Hell Chuck? How did we wind up in here?

CHARLES

Many! That vindictive mother fucker. He knew I had goods on him and he turned the tables. I shouldn't have told him that I was going to report him.

JOHNNY

Gee, ya think. Now, what the hell are we going to do in here? This just gets worse and worse.

CHARLES

(Rolls his eyes)

Don't panic. Agent Ortiz knows about my situation. I spoke to him before all this went down.

Just as he says that, Agent Ortiz appears at the holding cell, stops in front and stares.

SPECIAL AGENT CHRISTOPHER ORTIZ Jesus Christ Charles. In a little trouble, are we?

Charles stands up and walks toward Ortiz.

CHARLES

Thank God your here. Listen, you know I was trying to set Many up, and he did this.

SPECIAL AGENT CHRISTOPHER ORTIZ

(Nods in agreement)

I know Charles. Don't worry, I spoke to my superiors and you guys are going to be released. But, if a check comes to you, you best not cash it.

CHARLES

(Looking relieved)

You know I won't. I'll bring it right to you. Thanks again. You really saved the day.

JOHNNY

(Still seated)

Yeah, Thanks again. Whoever the fuck you are.

SPECIAL AGENT CHRISTOPHER ORTIZ (Look of confusion)

Get with the program, pal. I'm the good guy.

Agent Ortiz turns around and exits.

CUT TO:

56 INT: NAVY SEALS BASE, CORONADO, CALIFORNIA - DAY

56

Commander Lenin is sitting at his desk in his office, when he picks up the phone and dials the number of CIA Director, Charles Moore.

COMMANDER LENIN

Charles, how are you? William lenin here, I got word you wanted to speak.

INTERCUT:

57 INT: CIA HEADQUARTERS, LANGLEY VIRGINIA - DAY

57

Charles Moore, sitting at his desk, answers the phone.

CIA DIRECTOR

Bill, thanks for calling me. Listen I wanted to update you on the hijacking situation. We don't believe this was the work of Middle Easterners, either Iran or Afganistan. We now believe these perpetrators are Somalian, African. It's likely the work of Al-Shabab Militants.

COMMANDER LENIN

Really? What's the game plan?

CIA DIRECTOR

We have a couple of operatives in Somalia doing a little covert, investigating. I'll give the go ahead on attack. For now, keep your men stationary and on alert.

COMMANDER LENIN

Roger that!

Commander Lenin hangs the phone up. He has a puzzled look on his face. He rubs his chin with his hand.

CUT TO:

58 EXT: JOE'S BAR AND GRILL, LOS ANGELES, CA. - NIGHT

58

Johnny and Charles are leaving Joe's Bar. As they are walking out of the bar on the sidewalk, a car pulls up, jams it's brakes and makes a sudden stop. A MAN in the passenger seat points a large caliber hand gun out the window and fires shots at Charles and Johnny. Charles see's them, grabs Johnny and pulls him down to the ground, trying to avoid the line of fire. The car speeds away. Johnny is hit, in the lower leg. There is a ton of glass from the windshields of the parked cars and the bar windows. Johnny, lying on the ground grabs his leg and shouts.

JOHNNY

Fuck, Shit, God Damn it. I got hit. Hit in the fucking leg. I don't believe it.

He then rolls over and tries to stand. Charles grabs him and holds him up.

CHARLES

What are you doing? Your hit, you need medical attention. Let me call an ambulance.

Johnny's leg is bleeding. He takes his shirt off and wraps it around his leg.

JOHNNY

Listen Chuck. You can drive me to the hospital, but I want to get the fuck out if here.

CHARLES

All right man. Let me help you to the car.

Charles embraces Johnny, holds him up, as he limps down the sidewalk.

**JOHNNY** 

Can you fucking believe it? Someone actually wants us dead?

Charles looks angry, as he continues to walk with Johnny.

CHARLES

Gee, I wonder who wants that?

He then stares at Johnny, as they both stop dead in their tracks.

JOHNNY

Fucking Many?

CHARLES

You know it. That cock sucker has gone to far this time. It's about time someone taught him a lesson.

Both Johnny and Charles continue walking down the sidewalk.

**JOHNNY** 

Chuck, I feel woozy.

Johnny starts to slow down, knees buckling. Charles holds him up and walks with him.

CHARLES

All right bud. Just a little longer. We're almost at the car. Then I'll fly to the hospital, like nobody's business.

Charles and Johnny continue down the sidewalk.

CUT TO:

59 INT: ST. VINCENT'S HOSPITAL, LOS ANGELES -NIGHT

59

Johnny is lying in an emergency room bed with Charles standing by his side. A NURSE and a DOCTOR are assessing his injury. The nurse cleans his wound and temporarily bandages it. They will prepare him for surgery.

DOCTOR ER

Listen, sir. When anyone comes into the emergency room with a gunshot wound, we are bound by law to contact the police.

Johnny lying in bed, looks at Charles.

JOHNNY

Shit!

CHARLES

Don't worry man. It will be all right.

The Doctor stares at Charles.

DOCTOR ER

Sir, your going to have to leave now. We need to prep him for emergency surgery.

Charles shakes his head up and down in agreement. He then looks at Johnny.

CHARLES

Listen brother. Your in good hands. I'll be in the waiting room. I'll be here when you get out of surgery.

Charles turns and starts to walk out.

JOHNNY

Chuck.

Charles stops and turns around.

CHARLES

What's up?

Johnny has a tear in his eye, as he looks at Charles.

JOHNNY

I love you man. I really do.

CHARLES

Yeah. Me too.

Charles then turns around and walks out.

60 CUT TO: 60

60 EXT: TOM MANY'S HOME, FRONT PORCH, LOS ANGELES -NIGHT 60

SEVERAL FBI AGENTS, led by Agent Christopher Ortiz, are at the front door of Tom's home. They are preparing to execute a search warrant. Special Agent Ortiz has the warrant in his hand, as he KNOCKS on the door. Agents standing by him, have their guns drawn. Many opens the door, looks at the AGENTS and doesn't say a word.

SPECIAL AGENT CHRISTOPHER ORTIZ Mr. Many, FBI, we have a warrant to  $% \left( 1\right) =\left\{ 1\right\} =\left\{ 1\right\}$ 

search the premises.

Special Agent Christopher Ortiz hands Many a copy of the Warrant.

He and other Agents proceed to walk in and conduct the search. The home is very large. They start the search in the living room, going through the draws of an old wooden cabinet. They pull out the items in the drawers, including some paperwork, which they seize as evidence.

ANGLE ON:

61 INT: MANY'S HOME, UPSTAIRS OFFICE, LOS ANGELES -NIGHT

61

The Agents are in an upstairs office, which consists of a desk, computer on top of the desk, some file cabinets behind the desk and a lamp in the corner of the room. Agents open the file cabinets, pull out a log book, which consists of dates and numbers, also some peoples names. Agents Ortiz is leading the office search.

FBI AGENT MALE (To Agent Ortiz)) und this log book sir. What do

I found this log book sir. What do we do with it?

SPECIAL AGENT CHRISTOPHER ORTIZ Bag it. Were taking it as evidence. Also, take the computer and every shred of paperwork you find.

The Agents start confiscating the computer, the log book, a bunch of paperwork from the cabinets and on top of the desk. As some of the Agents start walking out with the confiscated items, Tom Many stares in silence. Other Agents continue the search.

62 INT: ST VINCENT'S HOSPITAL, HOSPITAL ROOM, LOS ANGELES \_ 62
NIGHT

Johnny is lying in a hospital bed with a FEMALE NURSE at his side. She is taking his blood pressure.

FEMALE NURSE

You recovered very nicely from surgery, sir. However, your blood pressure is a little high. It could be from the shock of the surgery.

JOHNNY

(faces the nurse)
Well, to tell you the truth, I have
hypertension. I should be taking
medication for it. But I have not
been consistent with it.

FEMALE NURSE

Why not sir?

**JOHNNY** 

(Angrily)

Because I have a lot of shit on my mind. Not a priority right now.

FEMALE NURSE

(Flustered)

Sorry to disagree, but it is very important. Hypertension is the silent killer. Your life may depend on that medication.

JOHNNY

(Sad)

Well, I really don't give a shit. The only thing I care about is my wife and kids.

A tear falls down Johnny's cheek as he turns away from the nurse and closes his eyes. The nurse leaves the room. Johnny opens his eyes, turns and grabs his wallet from the bedside table and pulls out a picture of his family. He stares at the photo of his wife and kids smiling on a beach.

**BEGIN FLASHBACK:** 

63 EXT: VENICE BEACH, LOS ANGELES -DAY

63

Johnny, Dominique and their children are at the beach. Johnny tickles, "Little Johnny" and he starts running around. Johnny runs after him, both laughing. Johnny picks up, "Little Johnny" in his arms and hugs him. They walk back to the blanket, where his wife and daughter are sitting. They are all smiling. You can see how much he loves his family.

END FLASHBACK:

CUT TO:

64 INT: CHARLES'S APARTMENT, (LOS ANGELES), LIVING ROOM- DAY 64

Charles is sitting on the sofa in his living room. He rubs his chin, stands up, walks over to an end table, grabs his phone and makes a call.

### CHARLES

Chief Petty Officer Miller please.

INTERCUT:

65 INT: NAVY SEALS BASE, MCPO'S OFFICE, CORONADO, CA -DAY 65

Master Chief Petty Officer Miller answers.

MASTER CHIEF PETTY OFFICER MILLER Master Chief Petty Officer Miller, how can I help you?

CHARLES

Its Charles Wainwright, Sir, so, your a Master Chief now. That's great.

MASTER CHIEF PETTY OFFICER MILLER Jesus, Charles. How have you been? It's been ages.

CHARLES

I've been good sir. I do have a little problem though. My best friends family was on an aircraft that was hi-jacked. He's not going to survive without them. Any news on that sir?

MASTER CHIEF PETTY OFFICER MILLER Charles. This is top secret. You no longer have security clearance.

CHARLES

Reinstate me, sir. Get me that clearance and I'll join you.

MASTER CHIEF PETTY OFFICER MILLER (Looking confused)
What are you saying, Charles? Do you just want clearance or exactly what are you asking me to do?

CHARLES

I want the clearance. I want to rejoin the Seals and I want to join this mission with you sir. I want it all.

MASTER CHIEF PETTY OFFICER MILLER

I'll see what I can do Charles. You were one of the finest that I had the pleasure of training and commanding. So, I will see what I can do. I'll get back to you.

Charles nodding, hangs up the phone.

66 INT: ST VINCENT'S HOSPITAL, HOSPITAL ROOM, LOS ANGELES DAGE

Johnny is lying in bed. Charles enters the room and sits on a chair, on the side of Johnny's bed.

CHARLES

So, Johnny, getting ready to get out of here. Doctor says your ready for discharge.

JOHNNY

(appears depressed, no
 emotion)

Yeah Chuck. I'm ready.

CHARLES

Listen Johnny. Get out of that fucking stupor your in. I'm putting an end to all of this shit. I called my training commander in the Seals. I told him I want back in.

**JOHNNY** 

(Confused)

What are you saying, Chuck?

CHARLES

I'm saying I'm going to help rescue your family. I'm going take Many down and I'm going to take that piece of shit terrorist down.

JOHNNY

(Smiles)

That's the best news I've heard today. I want to go with you. What do you say?

CHARLES

I say your fucking nuts. You don't have that kind of training, no offense, but you did a short stint in the Army and accidentally shot another soldier.

JOHNNY

Listen, Chuck. I'm not a fucking baby. I know how to use a gun. It's my family Chuck.

CHARLES

(Frustrated)

I'll see what I can do. First, lets get you out of here.

67 INT: FBI FIELD OFFICE, LARGE MEETING ROOM, LOS ANGELES - DASY

Agent Ortiz is standing in front of a large table. He is speaking to TEN OTHER AGENTS, who are seated around the table.

SPECIAL AGENT CHRISTOPHER ORTIZ I just received word from CIA Director Moore. He stated that the operatives are almost certain, Somalia is the place. They will get back to me, tomorrow.

A FEMALE FBI AGENT speaks out in meeting.

FEMALE FBI AGENT Sir, how quickly do we have to move on this?

SPECIAL AGENT CHRISTOPHER ORTIZ We have 48 hours. It's Commander in Chief's orders to hunt him down and eliminate him. Understood?

FEMALE FBI AGENT

Yes, sir.

CUT TO:

INT: SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM-NIGHT 68

Johnny and Charles are sitting on the sofa. They are discussing the rescue plan.

CHARLES

Listen, Bud. I've spoken to the FBI, my people at the Seals and everyone that could help with this. Its seems my best option is to go to Somalia with the Seals. That way we know we'll bring them back.

JOHNNY

I think your right. This is all bullshit. If they knew how to rescue them, they would have done it by now. Did you just say Somalia?

CHARLES

Johnny, this information has not been released to the public or press, but I've been made aware there is information that the aircraft was hi-jacked to Somalia. I believe it Johnny, and that's our target.

**JOHNNY** 

All right, if you believe it, that's good enough for me. Now let's get ready to go to Somalia.

CHARLES

My man in the Seals got me back in Johnny. I'm going, but I can't take you along.

JOHNNY

I'm going.

CHARLES

Did you hear me. They said me alone. What don't you understand?

JOHNNY

I understand that your going to have to get a little better at convincing this man.

Charles gets off the sofa, stands in front of Johnny.

CHARLES

Your so fucking stubborn.

CUT TO:

69 INT: FBI FIELD OFFICE, AGENT ORTIZ'S OFFICE, LOS ANGELES-DASO

Agent Christopher Ortiz is sitting in his office. With him a FEMALE FBI AGENT. She's is seated in the chair in front of his desk. They are preparing documents and discussing the Tom Many fraud case.

FEMALE FBI AGENT Well, what can I tell you? Did you not know the score?

SPECIAL AGENT CHRISTOPHER ORTIZ Listen, we need to have all the rooms cleared and I need that warrant on Many signed by Judge Haybote ASAP.

FEMALE FBI AGENT Listen, Chris. Don't worry about it. I'll pick up the arrest warrant on Many myself.

SPECIAL AGENT CHRISTOPHER ORTIZ I appreciate it. This case has become personal to me. I know Many was behind the attempted hit on Johnny Hatfield and Charles Wainwright. I just don't want him for fraud. I want him for attempted murder.

FEMALE FBI AGENT
Do you have enough to get a warrant
for attempted murder?

SPECIAL AGENT CHRISTOPHER ORTIZ Yeah, I think I will. I have something I can pull from evidence.

FEMALE FBI AGENT (Looking disturbed)
Chris, think of what your doing. If you get caught you'll loose your career. Everything you've worked for.

Agent Christopher Ortiz, slams his hand down on the desk.

SPECIAL AGENT CHRISTOPHER ORTIZ (Ortiz, very upset)
Many is a plague. He tried to kill
Johnny and Charles. Not only that,
this piece of shit is working with
Sheik Robow. The mother fucker that
ordered the hi-jacking of flight
983 from LAX.

Upon hearing this the Female Agent appears somber.

FEMALE FBI AGENT

All right. I'll back you up. Just promise me one thing?

SPECIAL AGENT CHRISTOPHER ORTIZ

What's that?

FEMALE FBI AGENT

Let's get Many, right now.

Agent ortiz smiles with a slow yes nod.

CUT TO:

70 INT: CHARLES'S APARTMENT, (LOS ANGELES), LIVING ROOM-NIGHT 70

Johnny is with Charles at his home. He's trying to get the game plan for the rescue of his family. They are both sitting on the sofa. Johnny is at his wits end.

JOHNNY

Listen, Chuck. I know I fucked up in the military, but that was years ago. You've known me for most of your life. How many times have I asked your for a favor?

CHARLES

(Appears sad)

Never. You've always taken care of everyone else.

Johnny gets off the sofa. Kneels down in front of Charles.

JOHNNY

I'm begging you man. Please figure out a way to take me to Somalia. I know you can do it.

Charles stands, grabs the phone and makes a call.

CHARLES

Master Chief Petty Officer Miller please.

INTERCUT:

71 INT: NAVY SEALS BASE, CPO'S OFFICE, CORONADO, CA -NIGHT 71
CPO Miller shocked.

CPO MILLER

Hey, Charles. What's on your mind?

CHARLES

We're both doing it.

CPO MILLER

(Confused)

Charles, what the hell are you talking about? It's too late for you to be screwing around.

CHARLES

I'm not kidding. Johnny is coming on the rescue mission.

CPO MILLER

Your psychotic.

CHARLES

(Very angry)

Look. Either Johnny comes or I blow the whistle on your history of womanizing. I'll go to your house and personally break the good news to your wife.

CPO MILLER

(Looking beaten)

You ass, all right, but he's your responsibility. You know what can happen out there to your Little Johnny boy. See ya in the fields, Chucky baby.

Charles slams down the phone. He then looks at Johnny.

CHARLES

I hope you know what your doing?

A Beat.

CHARLES (CONT'D)

Your in.

JOHNNY

(looking grateful) Thank you Charles.

CHARLES

Well, don't thank me yet. They'll let you go, but won't back you up. If anything goes wrong, your on your own. So, please reconsider. JOHNNY

(Licking his lips)

Hell, no. Listen, Charles. I don't give a fuck about them. I'm going to rescue my family and with you, who needs their fucking help.

CHARLES

(shaking in a frenzy)
Oh, God. I know it's all over now.

Charles walks back to the sofa, leans over and buries his head in his hands.

CUT TO:

72 INT: WHITE HOUSE, OVAL OFFICE, WASHINGTON D.C. -NIGHT 72

The President of the United States is sitting behind his desk. He has a look of anger. He picks up the phone and calls the CIA.

PRESIDENT OF U.S. Moore, this is the President. I'm curious about something.

**INTERCUT:** 

73 INT: CIA HEADQUARTERS, DIRECTOR'S OFFICE, LANGLEY VIRGINIA 7-3
NTGHT

Director Moore, curious.

CIA DIRECTOR

What's that sir?

PRESIDENT OF U.S.

Why you have not yet established a joint CIA/SEAL Team and gone to Somalia. Didn't I tell you top priority.

CIA DIRECTOR

Your right sir. I'll get the crew assembled and we'll be there tomorrow.

PRESIDENT OF U.S.

Tomorrow.

CIA Director Moore hangs the phone up .

CUT TO:

74 EXT: TOM MANY'S HOME , LOS ANGELES, CA -DAY

74

On the front porch of Many's home are SEVERAL FBI AGENTS, led by Agent Christopher Ortiz. The Agents are behind Ortiz with guns drawn. Agent Ortiz draws his weapon then KNOCKS on the door. The door opens.

SPECIAL AGENT CHRISTOPHER ORTIZ

FBI, puts your hands in the air.

Tom Many sees the firepower and complies. Many puts his hands up.

SPECIAL AGENT CHRISTOPHER ORTIZ (CONT'D)

Now, put your hands behind your back.

Many complies and puts his hands behind his back. He is handcuffed by Agent Ortiz.

SPECIAL AGENT CHRISTOPHER ORTIZ (CONT'D)

Mr. Many. Your under arrest for Bank Fraud, Mail Fraud, income tax evasion and conspiracy to commit first degree murder.

Special Agent Ortiz reads Many his Miranda rights and escorts Tom Many to the FBI car.

CUT TO:

75 EXT: NAVAL AIR STATION, LEMOORE, CA. - DAY

75

There are SIXTEEN NAVY SEALS, from Seal Teams 2,3,7,9, waiting to be deployed to Somalia, for their mission. Code name, Operation Freebird. They are standing close to the Naval Aircraft, waiting to board. Charles and Johnny approach in naval attire. Commander Lenin is present.

COMMANDER LENIN

Men, prepare to board. We will depart at 0800 hours.

76

The MEN line up and slowly board the aircraft in two by two fashion. Charles and Johnny are the last two to board. The men are seated facing each other on two long ,wooden bench seats.

**JOHNNY** 

Jesus, Charles. This plane is huge.

CHARLES

Never mind the plane. I can't believe I agreed to let you do this.

**JOHNNY** 

What's the big deal. I'm here now. How hard can it be?

Johnny and Charles look up and notice the other men starring at them.

CHARLES

Did you know hotshot, that we may be parachuting from this plane? We are definitely parachuting from the helicopter, into the Compound.

JOHNNY

(Perplexed)

No, I didn't know that.

CHARLES

How many times have you parachuted from a plane, during your limited military experience?

JOHNNY

(sarcastic)

Never.

CHARLES

So, now what the fuck are you going to do?

**JOHNNY** 

(smirking)

I quess learn.

CHARLES

This is serious. These guys trained for two and a half years before their first deployment.

(MORE)

CHARLES (CONT'D)

Do you have any idea how dangerous this is for you?

JOHNNY

Listen Chuck. I got shot in the fucking leg by one of your buddy assholes. Do you see me crying about it. Don't worry. Everything is going to be fine.

CHARLES

All right. Stop whining. I don't want to listen to it for sixteen hours.

**JOHNNY** 

Did I just hear you say, sixteen hours?

CHARLES

Yes you did Johnny.

JOHNNY

Jesus Christ. I should have brought a book, an MP player and a small TV.

CHARLES

Yes, don't forget your pacifier.

**JOHNNY** 

Ha, ha.

The Naval PILOT of the aircraft grabs the handheld radio and notifies the crew from the cockpit.

NAVAL PILOT (O.S.)

This is your pilot speaking. We will be departing shortly. We will be flying at an altitude of 30,000 feet. There should be no severe weather in our way. So, sit back and relax guys.

The aircraft starts to vibrate. Shortly after, it takes off. The Seals relax as the plane ascends. Commander Lenin walks from the front of the aircraft to the rear toward Charles and Johnny. Commander Lenin is saluted by the Seals, as he passes. He returns salute. As he approaches Charles, Charles stands and salutes. Commander Lenin salutes back.

CHARLES

How are you sir?

COMMANDER LENIN

Very good, Charles. You've been a civilian for quite a while now. Are you prepared for this mission?

CHARLES

Yes, Sir.

Commander Lenin shrugs his shoulders.

COMMANDER LENIN

Okay. What about your friend here? The man with the minimal amount of military training, that accidentally shot his own guy.

Johnny stares at Commander Lenin, giving him a very nasty look.

CHARLES

Sir, I know Johnny's past can make it difficult to believe, that he can be a good soldier. But believe me, when he puts his mind to something, he gets the job done.

Commander Lenin clears his throat.

COMMANDER LENIN

Well, I hope so Charles. Remember, he's your responsibility. Many of the other SEALS are reluctant to work with him. Especially since he's not God Damn one of us.

Commander Lenin walks away toward the front of the aircraft.

JOHNNY

Jesus, what's that all about?

CHARLES

He's pissed. Don't you get it. This is a Seal operation and your not a Seal. None of them want to work with you.

JOHNNY

Well, I'm glad you trekked lightly with that one, sparing my feelings.

Charles puts his hands up in front of him, palms facing sideways toward each other.

CHARLES

Whatever, just remember were on our own, out there.

Johnny nods up and down.

JOHNNY

Okay. Got it. Were fine.

Charles rests his head backwards on the wall and closes his eyes.

Johnny looks at Charles and does the same.

Most of the other Seals are doing the same, while other's are still making conversation.

77 INT: LARGE COMPOUND, LARGE ROOM, SOMALIA -NIGHT

77

All of the passengers of flight 983 are in one large room on the third floor of the compound. They are held in by a large steel door. Most are sitting on the concrete floor, with their backs against the wall. Some are lying on the cots, while others, are on the concrete floor. They look unkept and tired. Dominique is trying to hold it together for her children, who appear very scared.

LITTLE DOMINIQUE Mommy, when are we going home?

DOMINIQUE

Soon. Someone has to realize were here honey. I'm sure help is on the way.

Dominique looks toward the steel door, which has a square hole on top with bars going across. She notices a guard looking through the door and into the room. She stares and gives him a dirty look.

LITTLE DOMINIQUE

(Head on her mothers lap)
I hope they come soon. I'm really scared and I miss daddy.

DOMINIQUE

Don't worry sweetie. We'll see daddy soon. Just a little longer.

LITTLE JOHNNY

I miss daddy too. I want to go home, right now.

DOMINIQUE

I know honey. Like I said, just a little longer and we will be home with daddy.

Little Johnny, who is on the other side of his mother, puts his had on her lap. Dominique rubs both children's heads slowly. A FEMALE PASSENGER who is sitting next to them notices.

FEMALE PASSENGER

Don't worry kids. Your mom is right. Soon we will all be home with our families.

CUT TO:

78 INT: NAVAL AIRCRAFT FLYING -CONTINUOUS

78

The aircraft has been flying all night. The SEALS are approaching their target. They will soon parachute into the Indian Ocean, on the boarder of Somalia. Many of the Seals are sleeping. The Naval Pilot radios from the cockpit.

NAVAL PILOT (O.S.)

Good morning men. We are approaching our destination. We are no longer flying into Somalia. We have received word that the insurgents are watching the skies. You will need to parachute out into the Indian Ocean, on the boarder of Somalia.

Hearing this the SEALS rise and scramble for their parachutes. Charles taps Johnny on the arm.

CHARLES

Wake up.

JOHNNY

(Looking around) What's going on?

CHARLES

Johnny, we're jumping. It's too dangerous to land in Somalia. We'll parachute into the Indian Ocean and swim to shore.

JOHNNY

Oh Shit. Fuck. Right now?

Charles walks over to the parachutes and grabs two. He walks back and hands one to Johnny. He puts the other one on. Johnny watches Charles and does the same.

JOHNNY (CONT'D)
Am I putting this thing on right?

CHARLES

Yes, your good to go. Listen, once you jump count slowly to four. Then put your left hand across your chest and with your right hand, pull the cord. Your chute will open and it will be smooth sailing from there.

Johnny looks nervous, but attentive. The door opens and the SEALS, line up to jump. Side by side in pairs of two, they jump. One pair, a few seconds after the other. Charles and Johnny are at the door preparing to jump. Charles checks Johnny's chute and gives him the thumbs up. Charles jumps, a few seconds later Johnny makes the sign of the cross and jumps.

Johnny falling.

JOHNNY

One, two, three, four.

Johnny pulls the cord, his chute opens and he cruises down landing in the ocean with the others.

79 EXT: INDIAN OCEAN - NIGHT

79

Johnny, Charles and the Seals have landed in the Indian Ocean, approximately 500 yards from the shore of Somalia. They remove the chutes. Charles looks for Johnny.

CHARLES

(Starring at Johnny)
Johnny, are you all right?

JOHNNY

I'm fine. That was so intense. Now what?

CHARLES

We swim about 500 yards to shore. Follow the other guys. I'll see you on shore.

JOHNNY

All right.

SEAL ONE and SEAL TWO are leading the way.

SEAL ONE

(To Seal Two)

We'll be there in no time. We're ahead of everyone else.

Seal Two looks back.

SEAL TWO

Your right. I bet we have fifty yards on them.

They continue to swim and make their way to shore. All SEALS, arrive safely.

80 EXT: GAROOWE, LAREG ROOM, VILLAGE, SOMALIA - DAY

80

Johnny, Charles and all of the SEAL Teams, are in a small village in Garoowe. They are in a lareg room of a village building. The room is sparsely furnished with two medium size oval tables and a few chairs. Most are sitting on the floor.

COMMANDER LENIN

All right Men. Nicely done. We will remain here, until the helicopters and the CIA spooks arrive. At that time, we will formulate the plan of attack.

SEAL THREE walks over to the Commander.

SEAL THREE

Sir, do we have an ETA on the helicopters and the Spooks?

COMMANDER LENIN

Yes, expected time 0700 hours. That gives us about three hours.

Commander Lenin walks away toward the door. The other SEALS, continue conversing amongst themselves.

CUT TO:

81 INT: FBI FIELD OFFICE, LOS ANGELES - DAY

81

Agent Ortiz is working intensely in his office. There is a KNOCK on the door.

Come in.

The FBI RECEPTIONIST opens the door. She peers her head in.

FBI RECEPTIONIST

Excuse me sir. There is a man here to see you. He says its very important he meet with you. Something about a Tom Many case your working on.

SPECIAL AGENT CHRISTOPHER ORTIZ Right. Please, send him in.

The FBI receptionist closes the door.

A beat.

Another KNOCK on Agents ortiz's door.

SPECIAL AGENT CHRISTOPHER ORTIZ (CONT'D)

Come in.

A large Caucasian male in his mid forties, dressed in cowboy boots, nice slacks and a dress shirt opens the door and walks into the office.

SPECIAL AGENT CHRISTOPHER ORTIZ (CONT'D)

Please, have a seat.

He points to the chair in front of his desk.

The large Caucasian man sits in the chair and crosses his legs.

Agent Christopher Ortiz sits at his desk and leans forward.

SPECIAL AGENT CHRISTOPHER ORTIZ (CONT'D)

What can I do for you?

LARGE CAUCASIAN MALE I heard you were working on the Tom Many case.

SPECIAL AGENT CHRISTOPHER ORTIZ That's right. I arrested him a couple days ago. He's incarcerated at this time.

The large Caucasian man slowly moving head side to side.

LARGE CAUCASIAN MALE Many's out on bail. I just saw him last night at Joe's Bar.

Agent Christopher Ortiz just stares at him.

SPECIAL AGENT CHRISTOPHER ORTIZ I booked him on conspiracy murder charges, are you sure?

LARGE CAUCASIAN MALE
Believe me. I know your
aggravation. He's hires the best
attorney money can buy. And he has,
lot's of cash.

Special Agent Christopher Ortiz appearing angry.

LARGE CAUCASIAN MALE (CONT'D)
Last night, I was with a couple of
acquaintances who happen to know
Many. They were with him, the
previous night, at the Bar. They
said the more he drank, the more he
spoke of his hatred of you and two
other fellows, Charles and Johnny,
I think it was.

SPECIAL AGENT CHRISTOPHER ORTIZ He did, ha. I'm Still shocked he's out of jail.

IARGE CAUCASIAN MALE I just came to warn you, and perhaps, if you know these other two guys, you can warn them too.

SPECIAL AGENT CHRISTOPHER ORTIZ (not understanding)
Warn them about what? That he hates us. No law against that.

LARGE CAUCASIAN MALE
Your right. No law against hatred.
But there is one against murder.
Sir, Many said he hates you all so
much, he won't rest until you
three, are dead. He also said he
was going to do it himself.

Special agent Christopher Ortiz stands up.

SPECIAL AGENT CHRISTOPHER ORTIZ I appreciate you coming forward with this. I'll take it from here.

The Large Caucasian Male, stands and exits.

CUT TO:

82 EXT/INT: GAROOWE, VILLAGE, LARGE ROOM, SOMALIA -NIGHT

82

A RUMBLING is heard by the MEN inside the village building. It is the sound of two military helicopters, which are landing close to the building. The helicopter lands, the door opens and out comes CIA SPOOK ONE. He is dressed in military style camouflage. A SECOND MAN emerges from the helicopter. Walking with his usual macho gait, and in his non-military camouflage clothing, is CIA SPOOK TWO. The two men continue to walk into the building. They are approached by Commander Lenin.

COMMANDER LENIN

Good evening, men.

He salutes them.

CIA SPOOK TWO

(with arrogance)

We are not military sir, we are CIA.

COMMANDER LENIN

Right. Good to see you. We've been waiting for your arrival. Now that your here, we can start the mission.

Commander Lenin walks into the center of the room.

COMMANDER LENIN (CONT'D)

Listen up men. The CIA Boys are here and so are the helicopters.

Just as Commander Lenin is about to announce the raids will begin, A TALL, SLIM, CIA AGENT walks into the room. He walks up to Commander lenin.

TALL, SLIM, CIA AGENT Commander Lenin, I've been instructed by my people to inform you the helicopter jump into the compound is off for now.

Commander lenin abruptly turns around, appearing very angry.

COMMANDER LENIN

What the hell do you mean, it's off? We need to accomplish this mission.

TALL, SLIM CIA AGENT I'm sorry, sir. Word is AL-SHABAAB, has the airspace monitored and under fire power.

COMMANDER LENIN So, what's the new plan?

TALL, SLIM, CIA AGENT Jeeps. We will be taking several jeeps to the compound. Just prior to arrival at the compound, we will abandoned them.

Commander Lenin has calmed down somewhat, but is still upset.

COMMANDER LENIN

All right, where the hell are the jeeps?

TALL, SLIM, CIA AGENT The jeeps are located in the rear of this building, in the garage area. That's where they are being housed.

COMMANDER LENIN
All right, just when are we taking off, in these jeeps?

TALL, SLIM, CIA AGENT Right now. Follow me.

The Tall, Slim CIA Agent walks out of the building.

83 EXT: GAROOWE, VILLAGE, SOMALIA - NIGHT

83

Commander lenin and the Tall, Slim, CIA Agent are standing outside the village building. There are several jeeps parked in front with motors on. The Seals come walking out of the building.

84 EXT: DIRT ROAD, OUTSIDE OF COMPOUND, SOMALIA -NIGHT

84

Johnny, Charles and TWO SEALS board a jeep with Charles as the driver. Charles quickly drives down the dirt road. Johnny is the passenger with the TWO SEALS in the rear. JOHNNY

(pointing at a tree)
Jesus, Chuck. Look at that leopard.
It looks like it's coming at us.

CHARLES

I know. There's a lot of wildlife around these parts. Your liable to find anything.

**JOHNNY** 

(With a look of fright)
What do you mean? What else can I look forward to seeing?

CHARLES

Well, if your lucky you might see a brown bear. They're pretty popular in these parts.

JOHNNY

Fuck that. You mean if I'm lucky I won't see one. That's all I need to see, a big brown fucking bear. Great.

CHARLES

Chill out man. If you don't bother with them, they won't bother you.

One of the SEALS in the back seat starts to laugh.

SEAL 1 (BACK)

All right, ladies. Enough chitter, chatter. We need to stay focused.

The jeep continues down the dirt road. Charles, who is driving notices the other jeeps are not in sight. They are two miles into the trip, when all of a sudden their jeep gets stuck in the mud.

CHARLES

We have a little problem here. We're stuck in mud. And where the hell are the other men.

Charles floors the gas and the jeep sinks deeper into the mud.

SEAL 2 (BACK)

I don't know. But we better get this bitch out of the mud, fast.

Johnny and the Two Seals get out of the jeep. They get behind the jeep.

CHARLES

All right guys. I'll hit the gas and you push.

All three men grip the back of the jeep and push as Charles hits the gas. It is unsuccessful.

SEAL 1 (BACK)

Shit. This bitch is really stuck. Let's try again. Go ahead, Charles. Hit it.

Charles floors the jeep. Tires spinning, throwing mud all over the three men.

JOHNNY

Thanks Chuck. Cock sucker.

Johnny looks at Seal 2.

JOHNNY (CONT'D)

Shit man. This is bad. What the hell, do we do now.?

SEAL 2

Don't worry about it. We always figure something out.

Charles notices the two way radio on the jeep is broken. The cord is cut. Charles holds the handle and the cord in his hand.

CHARLES

(Sarcastically)

Well, this will certainly come in handy.

Charles throws the handle and cord into the brush.

CHARLES (CONT'D)

Fuck it. Men, I think we need to continue on foot. We only have a few more miles to go. Let's gather what we need, strip the jeep and continue on foot.

The other men nod in agreement. They all start to walk down the dirt road.

CHARLES (CONT'D)

Let's keep a steady pace guys. We need to get there before sunrise or we are fucked.

SEAL 1

He's right. Lets pick up the pace a bit.

The other men nod in agreement. They continue down the path. The men hear gunfire.

SEAL 2

Jesus Christ. What the hell was that?

Johnny looks shocked.

JOHNNY

(Sarcastically)

I'm not a SEAL, but it sounds like gunfire to me.

SEAL 2

Fuck you asshole. I meant where the hell is it coming from.

The men hear more gunfire. They scatter into the brush. Johnny and Charles in one area, Seal 1 and 2 in another area.

**JOHNNY** 

Jesus, Chuck. What's next?

85 EXT: RAVINE -NIGHT

85

Johnny and Charles spot a log, over a deep ravine. They scramble across. Charles behind Johnny.

CHARLES

Go, Go, Go!

Just as they get to the other side, the log shifts. Charles looses his footing and nearly falls. Johnny grabs his arm and pulls him to safety, before the log falls into the ravine.

**JOHNNY** 

I got ya buddy!

CHARLES

Shh! We have to keep quite.

They look back across the ravine. Seal One and Seal Two are on the other side.

SEAL ONE

Give us a hand and we'll climb down then up.

CHARLES

That will take too long. Just keep heading south and we'll meet up.

Seal One and seal Two head south.

JOHNNY

(yells) Jesus Christ.

CHARLES

(Whispering)

Lower your fucking voice, Johnny!

Charles pulls a compass from his pant pocket. He looks at it.

CHARLES (CONT'D)

We need to continue south. Just follow me. You came on this mission. Now you have to finish what you started.

JOHNNY

(Looking perplexed) Fine with me. Let's go.

86 EXT: DIRT ROAD - NIGHT

86

Johnny and Charles continue south walking down a dirt road. As Charles feels they are nearing their destination, he reaches into his jacket and pulls out the binoculars. He looks through them.

Charles appearing shocked.

CHARLES

I can see the entrance to the compound. It's perimeter is surrounded by an old rusty fence.

The men continue toward the compound. As they are nearing a shot rings out. Seconds later Charles, falls to the ground.

JOHNNY

Hey, Chuck. Those shots sounded close.

Johnny turns and notices Charles is on his knees a few feet back.

JOHNNY (CONT'D)

What the fuck are you doing. Come on Chuck. Let's go.

Johnny approaches Charles who is now lying on his side. Johnny shakes Charles and feels something warm and wet. He looks at his hand. It is covered in blood. He turns Charles over and sees a gunshot wound, to his chest.

JOHNNY (CONT'D)

Oh my God. Chuck, no. Not you. Oh, God please not him.

(crying, holding Charles in his arms)
Oh, God. Please. God, please. Not him.

CUT TO:

87

87 INT: AGENT ORTIZ AUTOMOBILE, LOS ANGELES, CA - NIGHT

Agent Ortiz and a FEMALE AGENT are parked across the street from Tom Many's home. They are conducting surveillance of Tom Many. It is just before sunrise, about 5:30 AM. A light goes on in Many's home. Agent Ortiz stares through the binoculars with intensity.

 $\label{eq:special agent christopher ortiz it's Many. He's up.} \\$ 

FEMALE FBI AGENT
Tell me sir. How does someone make bond on a murder wrap so easily?

SPECIAL AGENT CHRISTOPHER ORTIZ (scratching his head)
His lawyer must have connections with the judges. That's the only thing, I can think of.

Agent ortiz stares through his binoculars, very intensely into Many's home.

FEMALE FBI AGENT What's he doing now?

SPECIAL AGENT CHRISTOPHER ORTIZ (appears puzzled)
He's in his bedroom. Fumbling with something in his hand. I can't make out, what it is.

Agent Ortiz lowers the binoculars.

FEMALE FBI AGENT

Do you want me to go in, for a closer look?

88

SPECIAL AGENT CHRISTOPHER ORTIZ Too risky. Right now, let's just do surveillance.

A silhouetted figure appears through the bedroom window. It appears, as if someone is lying on the bed rubbing their head. Agent Ortiz hands the binoculars to the female Agent. She looks through them, puts them down and looks at Ortiz with a look of shock.

FEMALE FBI AGENT (sound of a LOUD explosion)

Oh my God!

88

Female Agent hands Agent Ortiz the binoculars. He looks through them and sees Many lying lifeless on the bed.

SPECIAL AGENT CHRISTOPHER ORTIZ Jesus Christ. He blew his brains out. Let's go.

Both Agents open the car door and run to Many's house. Agent Ortiz kicks down the door and they both enter the house. They run to the bedroom, where Many is lying dead, on the bed.

SPECIAL AGENT CHRISTOPHER ORTIZ (CONT'D)

This can't be happening!

CUT TO:

89

## 89 EXT: COMPOUND, - SOMALIA - NIGHT

in hand cuffs.

Brava is approached by his superior, Tony Durward, who the people of Somalia call the "Supreme King."Brava hands a black suitcase to King, who he follows to his office. King notices the suitcase is missing \$100,000. He then confronts Brava and a fight ensues. Some of the other Militants who see this step in and intervene on Kings behalf. Brava is led away

KING

(To Brava)

This here, feels a little light.

King then opens up the Black Brief Case. He rubs his fingers along the stacks of 100 dollar bills. He notices there is a gap in one area, where there should be a stack of bills.

KING (CONT'D)

By my estimate, it looks like there is at least 100,000 dollars, not accounted for.

BRAVA

King. You have known me for many, many years. You know I would never do such a thing. It must have been one of the passengers on flight 983.

KING

Do you expect me to search every passenger, to account for your incompetence? You should be beaten.

King pushes Brava to the ground, Brava gets upset and kicks King, as he is rising from the ground. The two men start tussling, until the armed guards come and place Brava in hand cuffs.

CUT TO:

90

90 EXT: DIRT ROAD, OUTSIDE OF COMPOUND, SOMALIA -NIGHT

Johnny rises from hugging Charles. He grabs the machine gun and pistol off Charles. He also finds a grenade, inside of Charles's pocket. Johnny screams.

He then starts running to the compound. He pushes the rusty fence down and continues toward the building, with a machine gun in hand. There is an ARMED GUARD, at the front of the compound door. The Armed Guard lifts his rifle, points at Johnny, shoots. Missing Johnny, Johnny lifts his machine gun, presses the trigger and riddles the guard into pieces. Johnny walks up to the armed guard and sees him lying, in a puddle of blood.

JOHNNY (CONT'D) How's that? Mother Fucker?

Johnny walks into the building. He see's TWO MORE GUARDS, in front of a door to a large room. The GUARDS spot Johnny. As they start to raise their handguns, Johnny lifts his machine gun, depresses the trigger and fires. No one hit. Johnny then runs around a corner, where he see's a flight of stairs and walks up to the next floor. As he peers around a corner, he see's SEVERAL MEN WITH GUNS, walking down the corridor.

He decides to go up another flight of stairs, to avoid the armed men. As he arrives on the third floor, peers around a corner, and notices a large room which is split in half. As he examines further, he notices on one side, are the airplane hostages and the other side is a LARGE BEARDED MAN, with MANY HALF NAKED WOMEN around him. The bearded man is smoking a large cigar. As Johnny enters from behind, he is struck on the head with a large object, and disarmed by the guard. A beat. Johnny comes through. He is lying on the floor, in front of the bearded man, who is holding a pistol.

JOHNNY (CONT'D)

(Puts his hands on his

head)

Ouch. Who the fuck are you?

BEARDED MAN (ABDUL)

I am Abdul. Your King. You fucking coward.

JOHNNY

That's not very nice to say to some one, you just met.

KING (ABDUL)

I do not care. I'm your king. Now, praise me.

JOHNNY

(Shaking his head as he rises)

What the fuck did you say about a king, you cherry?

KING (ABDUL)

(Starts to laugh)

You Americans. You all think that your so tough. Don't you? Except, your down there.

JOHNNY

(Rises to his feet)

Now, we are both up here.

KING (ABDUL)

Why don't you get on your knees and kiss my hand?

JOHNNY

(Laughs)

Why don't you get on your knees and blow me?

A GUARD from behind Johnny, pushes Johnny to the ground. Then Abdul extends his hand, in front of Johnny. In his other hand a pistol.

KING (ABDUL)

Now, please kiss my hand. I will make sure you die quickly and painlessly. I will make sure the hostages, die quickly also.

When KING ABDUL mentions the hostages, Johnny's mood changes. He appears extremely mad, filled with hatred. A face filled with rage. Johnny then stands up, walks over to ABDUL, and bends toward him.

**JOHNNY** 

(Smiles)

You win. I would be honored to kiss your hand.

The half naked women look at Johnny, very apprehensively.

Johnny extends his left hand, appearing to touch Kings hand. King extends his hand higher, leans back and shrugs. In an instant, Johnny reaches into the rear of his pants, pulls out a knife and lunging forward, slits King Abdul's throat. Johnny then leans back and stabs the ARMED GUARD several times in the chest. Johnny falls down after sustaining a deep laceration to his hand, when the knife slipped. He falls to the ground. Blood and guts everywhere.

A BEAT. Charles suddenly appears, seemingly from no where. He grabs Johnny off of the ground and holds him. Johnny stares at Charles.

JOHNNY (CONT'D)

Boy. Are you a sight for soar eyes.

A BEAT. The other SEALS storm the room. They provide cover. The Half naked women stare at Johnny with a simultaneous look of happiness and fear.

CHARLES

It's over buddy. We got the others before entering the compound. We also cleared floors one and two.

As Charles is walking with Johnny, holding him up, Johnny breaks loose, turns around, and walks up to King Abdul's corps. He then spits on the corps and turns to Charles.

JOHNNY

(Yells)

Now, it's over.

(MORE)

JOHNNY (CONT'D) Look who died quickly and painfully. Mother Fucker.

CHARLES

(turning to Johnny) Are you all right, man?

**JOHNNY** 

Yeah. Just a little inside humor. Let's Rescue the hostages, my man.

Charles and Johnny walk into the next room, followed by the other SEALS and Military people. Johnny see's Dominique and his children. He freezes in place. Tears roll down his face. Dominique and the children see Johnny. They smile, then cry with happiness.

A BEAT. Johnny then runs toward them. He embraces Dominique and the children. He holds them so tight, as if he never wants to let go.

Johnny turns around. Looks for Charles, who is right behind him.

JOHNNY (CONT'D) I thought you were dead.

CHARLES

(Chuckling, shaking his head)

It was just a flesh wound. It Looked much worse than it was. Lenin, taped me up.

A BEAT. Commander Lenin walks over to Johnny. He approaches, and stares at Johnny with a stern look. Johnny, looking apprehensive is wandering, what's going on? Commander Lenin approaches Johnny and with a slow nod, places his hand on his forehead and salutes Johnny.

COMMANDER LENIN

You did good, soldier.

Johnny smiles. Johnny then salutes Commander Lenin.

CUT TO:

91 EXT: SOMALIA, OUTSIDE BUILDING COMPOUND-DAY

91

As the sun begins to rise, Johnny, Charles, Dominique and the children are exiting the building. They are surrounded by the many AMERICAN SOLDIERS, NAVY SEALS, and NAVAL MEDICAL PERSONNEL.

These soldiers have been recently assigned to the operation, to assist in the efforts to get the hostages home safely.

Commander Lenin again approaches Johnny.

COMMANDER LENIN

Johnny, I understand you would like to be with your wife and children right now. However, it would be an honor to have you return to the states, with the Seal Team.

Dominique nods to Johnny in approval. Charles also smiles and nods in agreement. Dominique walks up to Johnny, gives him a huge hug.

DOMINIQUE

Go a head, Johnny. It's over now. We will see you home shortly.

Johnny then hugs and kisses Dominique. Johnny crouches down and hugs both of his children.

JOHNNY

(To his children who are smiling)

I'll see you both at home, very soon. Take good care of your mom, for me.

Both children return the smile to their father.

92 EXT/INT: U.S. MILITARY TRANSPORTATION TRUCK, SOMALIA-DAY 92

Just then the Military Transportation Truck arrives to carry the soldiers to the airspace, where they will get a flight back to the states. Johnny and Charles climb aboard the truck and seat themselves toward the rear of the truck. They appear very tired. Johnny slouches back into his seat.

CHARLES

(To Johnny)

I'm glad were going home. Hey, I'm sorry if I ever doubted you, Bro. I should have had more faith in you.

**JOHNNY** 

(Sits upright and smiles)
Charles, I love you and have always
considered you part of my family.
Don't dare apologize. What you did
for me these past couple of weeks.

(MORE)

JOHNNY (CONT'D)
Well, let's just say, it's a debt
that I can never re-pay.

Johnny then closes his eyes and slouches back into his seat.

CUT TO:

## 93 EXT: LEEMER NAVAL AIR STATION, LEEMER CALIFORNIA-DAY

93

Crowds of people are seated at Leemer Naval Air Station today, to await the arrival of the NAVY SEALS Teams, dispatched to rescue the hi-jacked aircraft. The PRESIDENT OF THE UNITED STATES is also expected to arrive shortly and give a speech on the mission. In the distance the SEAL AIRCRAFT can be seen coming in for landing.

As the SEALS arrive shortly after the PRESIDENT OF THE UNITED STATES Arrives, the PRESIDENT begins his speech. After the crowds calm down, he begins.

#### US PRESIDENT

My fellow Americans. Today, represents a very significant happening for our country. I am pleased to announce the successful rescue, of all passengers on flight 983, bound for New York. All passengers have been successfully rescued, without injury. The perpetrators responsible for this cowardly act, have been given swift justice. The remaining perpetrators, can run, but they can't hide. We will seek them out, find them and exact our system of justice. Make no mistake, everyone involved in this act, will be found and brought to justice.

## 94 EXT: LEEMER NAVAL AIR STATION, LEEMER CALIFORNIA-CONTINUOS 94

Johnny, Charles, and the SEALS are flown into Leemer Air Base. Upon their arrival, they are greeted by all the people present, by a thunderous, loud cheering. As the crowds continue cheering, the SEALS walk onto the area by the US President. The president places his hands in a downward fashion, and the crowd becomes silent.

US PRESIDENT

I have a special medal of honor here, which I would like to award today.

(MORE)

US PRESIDENT (CONT'D)
The medal goes to a civilian, who
virtually overnight became a SEAL,
and played a significant role in
this rescue operation. Without,
further a due, would Mr. Johnny
Hatfield, please come forward and
accept this medal.

As Johnny slowly approaches the Presidents side, the crowds of people are heard cheering and standing on their feet in respect. The President.

US PRESIDENT (CONT'D)
Mr. Hatfield, please accept this
medal, on behalf of all the
citizenry of the United States.

The President hands the medal to Johnny. Johnny takes the medal in one hand. The crowds start cheering again. And again stand on their feet.

A BEAT. Johnny puts his hands up in the air, palms facing the crowd and slowly moves his head from side to side, in a no fashion. Johnny speaks into the micro phone.

JOHNNY

(A tear slides down his cheek)

Ladies and Gentlemen, Mr.
President. I would like to thank
you very much for this honor.
Unfortunately, I cannot accept this
medal. It doesn't belong to me. It
belongs to a man whom I call my
best friend and brother. If it
wasn't for his constant guidance,
love, understanding and commitment,
I would not even be here today.

Johnny voice becomes very cracked and muffled, he also starts tearing. He cannot continue . A moment of silence. A BEAT.

JOHNNY (CONT'D)

I would like Mr. Charles Wainwright to approach and accept this medal.

As Charles approaches, the crowds go wild in cheering. Charles stands by his side. Johnny pins the medal on Charles's shirt. Gives Charles a big, long hug.

JOHNNY (CONT'D)

(Whispers into Chucks ear)
Thank You. I love you. My Brother.

Johnny becomes very tearful and walks off the area, leaving Charles to address the crowds. They are cheering so thunderously, Charles cannot begin to speak. When he does. A BEAT.

CHARLES

Thank you all very much. It is an honor to receive this medal. I love my country, very much and will continue to serve, when ever needed. Again, thank You.

Charles walks off the area. The crowds continue applauding.

CUT TO:

95 INT: JOE'S BAR AND GRILL, (LOS ANGELES)-NIGHT

95

Johnny and Charles are seated at the bar of their favorite hang out. They stopped there on their way home from work, to have a quick beer. Mostly, it is their place to catch up on things and keep abreast of each others happenings. Joe's has become their place of friendship and bonding.

CHARLES

(To Johnny)

Boy, that's something about Many. Huh.

JOHNNY

Look Chuck. Despite what an asshole he was, and that he fucking shot me, I believe he was once good. He had to have been to know you and gain your friendship.

CHARLES

(Teared)

Thanks man. Many was a good man, when I first met him. Throughout the seals missions, he was considered one of the best. Fucking medals, a real number one soldier.

JOHNNY

You wonder man. What makes a guy like that turn?

CHARLES

Who knows. Maybe money. Fucking money.

The bartender approaches Johnny and Charles.

BARTENDER

You guys need another round?

Johnny and Charles look at him. Johnny shakes his head no.

CHARLES

Were good, man. Were good.

CUT TO:

96 INT: SINGLE FAMILY HOME (LOS ANGELES) LIVING ROOM - DAY 96

Johnny is standing in the living room. A BEAT. Dominique walks into the home, see's Johnny, runs up to him and jumps into his arms. Johnny hugs Dominique very tight.

DOMINIQUE

I went grocery shopping today for a few items we needed. When I looked in my hand bag for my wallet, I noticed this.

Dominique pulls out a large amount of cash from her hand bag and sets it on the living room, coffee table.

JOHNNY

How much do you think there is?

DOMINIOUE

I already counted it. One hundred grand.

Johnny smiles. Then bursts out in laughter. As he continues laughing, Dominique smiles, and also bursts out laughing.

97 INT: SINGLE FAMILY HOME (LOS ANGELES), LIVING ROOM - NIGHT 97

Johnny is lying on the sofa sleeping. Dominique and the children enter the home.

DOMINIQUE

(Shouts out)

Honey, were home.

Dominique then notices Johnny is sleeping. She turns to the children.

DOMINIQUE (CONT'D)

(To Children)

Try to be quiet, kids. Your father is sleeping.

Dominique walks into the kitchen, to put her groceries away. The children walk into their fathers office. Dominique walks into the living room, in search of the children. She then walks to the office door, presses her ear on the door. She hears the children, recording their voices, playing them back and laughing.

LITTLE JOHNNY/LITTLE DOMINIQUE (OS)

(Speaks into the microphone)

Hello. Hi. Hello, hello.

OFFICE COMPUTER (OS)

Hello. Hi. Hello, hello.

Dominique opens the office door.

DOMINIQUE

(smiling very lovingly)
Be very careful, guys. Your fathers
work equipment is very expensive.

LITTLE JOHNNY/LITTLE DOMINIQUE Okay Mommy.

Dominique closes the office door. She briefly stands there, smiling. Dominique then calls for Johnny.

DOMINIOUE

Johnny, Honey, would you like some supper?

She doesn't get a response.

DOMINIQUE (CONT'D)

I love you very much, Johnny.

Johnny starts to get up, off the sofa. He rises to his feet, takes two steps.

JOHNNY

I love you too.

A BEAT. Johnny's pants fall down, as he collapses to the floor. Dominique sees this. She then walks over to a bin, grabs a blanket, and walks over to Johnny. She starts to put the blanket on him, but stops and throws it to the side. Dominique then takes off her shirt and pants. (Leaving her in her panties and bra.) She Then lays on top of Johnny, hugs him and smiles. Blushing She whispers. Audio of Nothing Else Matters starts.

# DOMINIQUE

My Hero!

		FADE	OT	BLACK.	
98	THE END.				98

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