

REFUGEE CITY

by

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FADE IN:

EXT. CITY STREET - DAY

A RUSSIAN TANK crushes a blue bicycle underneath its treads as it plows through a street littered with abandoned cars.

Tall apartment buildings line the road, when a FLASH of LIGHT and SMOKE erupts from one of the windows.

A MISSILE STREAKS into the front Tank in a FIERY EXPLOSION!

WINDOWS SHATTER and CAR ALARMS BLARE as the street shakes.

SUPER: "THE SYRIAN COAST"

MACHINE GUN FIRE crackles across the rooftops as the convoy of Tanks pushes into the calm city turned active war zone.

INT. THE RAHMAN RESIDENCE - DAY

ZAAHIR (7), a little Syrian boy, climbs a stool and stares through the window as a Russian Tank below SHOOTS ITS CANNON!

KABOOM! A distant building DETONATES in cataclysmic upheaval.

The Boy's father: ESAM AL-RAHMAN (30's) stuffs his family's belongings into an already overflowing suitcase.

Esam is well built and clean shaven in crisp business attire.

In a panic he searches a WORK BENCH overflowing with radio equipment, soldering irons, gears, and half-built clocks...

And finds a thin, expensive pair of silver-rimmed eyeglasses.

BULLETS STRAFE across the room into the walls and furniture sending up clouds of plaster dust and wooden shrapnel.

He looks to his son, where bullet holes are appearing in the glass window mere inches from the boy's head.

Esam leaps! He TACKLES Zaahir to the floor and holds him tight until distant explosions brings the gun fire to a halt.

Esam lifts the boy to his feet and carries him over to a nearby safe. He puts Zaahir down and starts unlocking it.

ZAAHIR
Papa! My bicycle!

ESAM
Don't worry Zaahir. I have mine.

INT. STAIRWELL - DAY

LINA (5) clutches a rag-doll tight to her chest next to HER MOTHER who's holding TWO BICYCLES steady on the staircase.

She is SHAYMA AL-RAHMAN (30s), dressed in traditional middle eastern clothing with a hijab covering her head.

A DOOR SLAMS above them and she huddles her daughter against the wall, until ESAM appears carrying Zaahir down with him.

SHAYMA

Where's the luggage?

ESAM

Forget it. We have to go.

SHAYMA

But all our clothes--

ESAM

We can buy more later. We have to go. Now.

EXT. CITY STREET - DAY

Shayma helps Lina onto her bike, as Esam stares at the WRECKAGE of his shop on the first floor of the building.

The sign: "AL-RAHMAN BICYCLES & REPAIRS" is ON FIRE.

Zaahir lingers over the broken remains of his crushed blue bicycle, then gets LIFTED UP onto Esam's bicycle.

And off they all ride, down the street, and away from the tanks and the devastation they've left behind.

EXT. ALLEYWAY - NIGHT

Esam rifles through a stack of money as scattered gunfire echoes across the city. Shayma huddles her children close.

The HEADLAMPS of an approaching car LIGHT up the alley.

Esam stuffs the money into an envelope as

NASIM AL TARIQ (50s), bushy eyebrows and a constant frown, steps out of the car and approaches Esam.

NASIM

Esam. Did you bring the money?

Esam hands him the envelope then motions to his wife, who abandons the bicycles and leads the kids to the car.

Nasim flips through Esam's Syrian currency and groans.

NASIM
This isn't enough.

ESAM
What do you mean it's not enough?
You told me--

NASIM
--Too many people. Karam raised the
price. Fifty thousand each.

ESAM
But that's all I have.

NASIM
It isn't enough.

ESAM
But it's enough for them?

Esam looks to the car... and his wife's entreating eyes.

NASIM
I'll make sure it is.

EXT. / INT. NASIM'S CAR - NIGHT

Turbulent waves crash against a rocky shoreline.

Nasim pulls over to the side of the road by the beach.

NASIM
Sell it when you can.

He turns off the ignition and hands the keys to Esam.

NASIM (CONT'D)
We'll meet you in Larnaca. You
remember where?

ESAM
I do.

CUT TO:

Esam and his family stand at the water's edge while Nasim waits impatiently nearby. Shayma is absolutely livid.

SHAYMA
Nasim! We had a deal!

ESAM

It's okay, Shayma. You'll be okay.

SHAYMA

(to Nasim)

We aren't leaving without Esam!
Give us our money back!

ESAM

Shayma. You aren't thinking
straight. I'll be okay.

SHAYMA

I'm not leaving you.

ESAM

You have to. The kids...

Lina and Zaahir look up at them, both afraid, both not yet understanding. Shayma shakes her head in defiance.

SHAYMA

I don't care! I'll never go without
you! I can't Esam, I won't!

She bats her fists against his chest in anger, but he leans into her fury, and embraces her in a tight hug.

ESAM

You must.

Shayma cries uncontrollably. Esam kneels and faces his son.

ZAAHIR

You're not coming with us?

ESAM

Don't worry. I'm taking the scenic
route. Go with your mother.

ZAAHIR

But... I want to go with you.

Esam fights to hold back tears.

ESAM

Zaahir. Listen carefully. I need
you to do something. It's very
important. I need you to watch
after your mother and sister. It's
your job now to keep them safe.

Zaahir shakes his head defiantly.

ESAM (CONT'D)

Zaahir...

The boy wipes tears from his eyes, nods, and hugs his father.

Esam lifts Lina into his arms and holds her close.

ESAM (CONT'D)

Oh, Lina. I love you so much. I'll
see you soon if God wills it.

He kisses her cheek. She holds up her rag-doll for a kiss.

LINA

Don't forget Lulu.

ESAM

Never.

Esam kisses the rag-doll and sets his daughter down.

NASIM

We have to go, Esam.

Esam nods. Nasim leads Shayma, Zaahir and Lina towards the shore. All three look back longingly.

Shayma has to grip her children tight so they don't go running back towards their father.

And when they disappear into the night's shadowy darkness, Esam gets back in the car, and sobs into his hands.

EXT. BEACH - NIGHT

A LARGE RUBBER RAFT has been pulled onto the shore.

A DOZEN SHADOWY FIGURES, young and old, wait alongside it.

Nasim leads Shayma and her children towards the water, but when he spots the raft... he stops.

SHAYMA

What's the matter?

NASIM

Wait here.

KARAM (40s), sleepless and exhausted, wears a bright orange life preserver. He steps forward to greet them.

Nasim intercepts Karam away from Shayma's earshot.

KARAM

You're late Nasim. We won't wait next time.

NASIM

What's this? What the hell is this Karam?

KARAM

What are you on about?

NASIM

What happened to the boat?

KARAM

It sank?

NASIM

Can this piece of shit even make it to Cyprus?

Karam looks over to Shayma and her two kids.

KARAM

It will whether they come or not.

INT. NASIM'S CAR - NIGHT

Esam wipes away the remaining tears from his eyes. He clears his throat and starts the car...

But when his hand grips the stick shift, he just can't muster up the will to put it into drive.

Esam turns off the car and opens the door.

EXT. BEACH - NIGHT

Nasim pulls out Esam's envelope and hands it to Karam.

NASIM

This deal is covered in black soot, Karam.

Karam counts out the money, separates a portion of it, and offers it to Nasim... but he refuses!

KARAM

Take the money. There's only three of them. You paid for four.

NASIM

This time I'm going with you.

KARAM

For you Nasim, you can come free.

Karam stuffs the money in Nasim's coat pocket.

Nasim hesitates... Then takes out the money.

NASIM

My friend. Someone else would come with us. He's back in the car.

KARAM

There's no time. The coast guard's tracking us.

Nasim pushes the money in Karam's hands. He doesn't take it.

NASIM

But he's just over there! Let me get him! Esam! Esam!

Karam looks back to the people by the raft.

KARAM

Push it in the water! We're going!
(to Shayma)
Come on.

Shayma drags her kids over to Nasim.

Shayma's eyes focus in on the wad of money in Nasim's hand.

SHAYMA

What's that Nasim? Why were you shouting for Esam?

NASIM

It's nothing. Just go.

SHAYMA

Tell me what's going on, Nasim! Why do you still have that money?

NASIM

It doesn't concern you.

SHAYMA

That's enough to pay for Esam!
Isn't it, Nasim? Isn't it!

The raft gets PUSHED into the violent tide.

Karam stops at the water's edge and looks back to Nasim.

KARAM
 NASIM! WE'RE LEAVING! I can't put
 these people at risk any longer.

NASIM
 We have to go.

Nasim takes Shayma by the arm and forces her onto the raft.
 Karam lifts Lina up into his arms and looks at her rag-doll.

KARAM
 What's your name, little one?

LINA
 Lina.

KARAM
 And who's that you got there?

LINA
 Lulu.

Karam smiles at her and sets her down into Shayma's arms.

KARAM
 I hope Lulu isn't thirsty.

EXT. RAFT, SHORELINE - LATER

Karam PULLS on the motor's starter with all his might...
 But still the engine does not start.

NASIM
 All the way to Cyprus Karam?

Karam spits in his hands and tries again.

With Lina and Zaahir huddled tight in her arms, Shayma looks
 back towards the shore... and that's when she sees him:

ESAM - running along the beach with his arms waving.

SHAYMA
 Esam!

ESAM
 Shayma!

VROOOOM! The motor on the raft whirs up into gear.

NASIM

Karam! That's him! We have to go
back! Karam!

Karam pays him no mind.

Esam throws his eyeglasses aside and DIVES into the water!

SHAYMA

Esam! Esam!

On the waters nearby: A BLINDING WHITE SPOTLIGHT TURNS ON!

It focuses in on Esam as he swims out towards the raft.

They all look to the light... towards...

A COAST GUARD SHIP that's on the approach.

NASIM

We have to go back!

Nasim grabs for the motor and Karam BACKHANDS Nasim away.

KARAM

Touch me again.

SHAYMA

Esam!

Esam watches helplessly as the raft fades into the night.

A WAVE CRASHES against him, FORCING HIM UNDERWATER! And when he resurfaces, the Coast Guard ship is almost upon him.

Esam swims to shore and picks up his discarded eyeglasses.

He looks out to sea. But the raft, and his family, are gone.

DISSOLVE TO:

EXT. RAFT, SEA - DAY

The motor has died, and with no land in sight the group of nearly twenty Refugees swelters under the hot mid-day sun.

Karam takes the precious last sips from his water bottle, then crushes the plastic as he gets every remaining drop.

Shayma and a half dozen others watch with envy and chapped lips as the last of their water vanishes down Karam's throat.

LINA

Mama. I'm still thirsty.

ZAAHIR

Me too.

SHAYMA

There, there young ones...

Shayma holds them tight.

SHAYMA (CONT'D)

We'll be in Cyprus soon, and you
can have all the water you want.

Zaahir reaches over the side of the raft and dips his hand
into the water... But when he lifts up a palm full...

Nasim slaps Zaahir's hand away from his mouth.

NASIM

You can't drink that.

ZAAHIR

But why?

NASIM

It's dirty. Salt water. It will
make you sick.

With a sigh, Zaahir leans back into his mother's embrace.

Nasim turns away... Taken with shame and guilt.

In secret, he pulls out a flask, and takes a long sip.

Licking water from his lips, he scans the empty horizon.

FADE TO:

EXT. PARKING LOT, BY THE DOCKS - DAY

THREE ISRAELI REPORTERS and their CAMERA CREWS wait on a PIER
beside a large ISRAELI COAST GUARD patrol boat.

SOFIA KARA (40s), a stern woman with an intense gaze looks
away from the Reporters and turns to face an arriving limo.

Out steps COLONEL ZINGEL (50s) a no-nonsense IDF senior
officer in full military uniform.

She moves to shake his hand, but he salutes her instead.

COLONEL ZINGEL

Minister Kara.

SOFIA
At ease Colonel.

Zingel lowers his hands, and places them behind his back.

COLONEL ZINGEL
I trust you appreciate the
responsibility that comes with this
appointment.

SOFIA
Yes. Of course. Now do you mind
telling me what this is all about?

Out from the limo steps OMRI BASHIVIS (50s), a cocky Mossad
agent with a pair of Ray-bans and a bright green windbreaker.

He comes to a stop beside Zingel and looks Sofia up and down.

COLONEL ZINGEL
Christmas has come early this year.
And you're Santa.

Zingel snaps his fingers and Omri hands Sofia a folder.

She opens it up and flips through its contents.

COLONEL ZINGEL (CONT'D)
Syrian refugees. Women and
children. Only one survivor.

Sofia examines a series of PHOTOGRAPHS, each aerial blow-ups
of Karam's rubber raft floating adrift in the sea.

COLONEL ZINGEL (CONT'D)
We've been monitoring it all night.

SOFIA
Why didn't you wake me sooner? Do
you have eyes on the last man?

COLONEL ZINGEL
He's fine. He kept himself hydrated
somehow. Must have hid some water
from the others.

She closes the envelope, and Zingel takes it from her.

SOFIA
You're right. This is perfect.

COLONEL ZINGEL
This is your moment to shine, madam
minister.

(MORE)

COLONEL ZINGEL (CONT'D)
This is what we've all been waiting
for. A real, tangible opportunity
to sell our agenda. We'll finally
have the support to build Armon
Haplitim.

Zingel hands her a baseball cap and smiles.

COLONEL ZINGEL (CONT'D)
No pressure.

Sofia smirks and studies Omri with an inquisitive look.

SOFIA
Who does he think he is? CIA?

COLONEL ZINGEL
This is Omri Bashivis.

OMRI
Madam minister.

SOFIA
Sofia.

COLONEL ZINGEL
He's an asset. He'll be your Mossad
liaison for the rest of your stay
in the ministry.

SOFIA
You act like I won't be sticking
around long.

COLONEL ZINGEL
That's not up to me.

He gestures to the press, salutes again, and enters the limo.

Sofia fastens the COAST GUARD BASEBALL CAP to her head, puts
on a broad smile, and makes her way towards the pier.

SOFIA
Does the Captain know the drill?

OMRI
They're all in the dark, ma'am. But
we'll intercept the raft in thirty
minutes nonetheless.

SOFIA
Well then. Best put our college
drama classes to some good use.

INT. BRIDGE, ISRAELI COAST GUARD BOAT - DAY

Sofia stares out the windows of the ship, her eyes scanning the horizon, as the BOAT CAPTAIN comes to a stop beside her.

BOAT CAPTAIN
Four point two miles.

SOFIA
Excuse me?

BOAT CAPTAIN
That's how far the horizon is. Yup.
If there's a pod out there, our man
on deck'll have no trouble in
spotting them.

Three NEWS REPORTERS and their associated CAMERAMEN carefully observe their conversation. One of the Reporters is:

MERRITT WEXLER (20's) a short-haired blonde BBC World News Correspondent fresh out of British Broadcasting school.

MERRITT
How often do you see the bottleneck
dolphins when you're out here?

BOAT CAPTAIN
Used to be they'd see us out and
hail our return to port every day.
But with the anglerfish and mullet
schools on the uptake ever since
last year, in came the trawl boats,
and now we see them once a week.

SOFIA
So there's no guarantee we'll even
see one?

The Captain flashes Sofia a hundred dollar smile.

BOAT CAPTAIN
Well ma'am. I happen to be feeling
a bit lucky today.

SOFIA
Would you like to buy a lottery
ticket with me later?

The reporters laugh. Sofia returns her eyes to the horizon.

BOAT CAPTAIN
Actually, me and the boys are in a
pool every week.

SOFIA

Really? Well this week count me in!

The reporters laugh again, all except Merritt, who's flipping through a tiny notebook in her hand.

She stops at the question: "*Minister Kara, do you have any comment on Minister Briskman's pay-for-play scandal?*"

Merritt looks up to her Cameraman who's been watching over her shoulders, almost as if she's looking for permission.

He slides his index finger across his throat, left to right.

Merritt's face falls.

MERRITT

Minister Kara. Have you ever swam with a dolphin before?

Sofia spots the raft in the distance. She points.

SOFIA

What's that over there! Captain?
Are those some dolphins there?

BOAT CAPTAIN

Looks more like a boat.

CREWMAN (O.S.)

There to our port! Captain! It's a raft. It's filled with people!

The Captain grabs a pair of binoculars and looks...

BOAT CAPTAIN

Dear God.

EXT. ISRAELI COAST GUARD BOAT, SEA - DAY

Sofia and her entourage of Press line the bow of the boat as it bears down on the rubber raft.

Omri lingers at Sofia's side.

SOFIA

Oh no. Oh please. God, no.

And when they come to a stop alongside the raft, it's clear to see that everyone inside, near twenty people, are dead.

All except Nasim... who catches a rope thrown by a Crewman, and gets helped out of the raft and into the boat.

Merrit hands Nasim her bottle of water and he drinks it all.

Sofia rushes forward to his aid, and in front of the watchful eyes of the press, helps him to a seat.

SOFIA (CONT'D)

What's your name? Can you speak Hebrew?

NASIM

Arabic. Speak Arabic.

SOFIA

(in Arabic, subtitled)
What's your name?

NASIM

(in Arabic, subtitled)
Nasim. My name's Nasim...

SOFIA

(in Arabic, subtitled)
What happened to the raft Nasim?

NASIM

(in Arabic, subtitled)
The motor broke.

SOFIA

(in Arabic, subtitled)
Nasim. Why were you on a raft?

NASIM

(in Arabic, subtitled)
It was my only chance to get out.

Sofia looks into the raft, where a Crewman is checking the dead for signs of life.

He turns over Shayma... Even in death she's still clutching the bodies of Lina and Zaahir in her arms.

Nasim watches the Crewman check their necks...

And when he moves on... Nasim bursts into tears.

Sofia follows his gaze and holds his hand tight.

SOFIA

(in Arabic, subtitled)
Did you know them Nasim? Were they your friends?

Nasim looks up into Sofia's eyes... Then looks to the cameras... and to the Reporters carefully watching him.

NASIM

(in Arabic, subtitled)
They were my family. My wife and children. We had to get away somehow, but we had nowhere to go.

SOFIA

(in Arabic, subtitled)
Why not just cross the border into another country? Didn't you try?

NASIM

(in Arabic, subtitled)
No one would take us. Nobody would take us.

Sofia turns to the cameras with tears in her eyes.

SOFIA

No one would take them.

Nasim gets lifted away by the Crew and into the cabin.

Sofia climbs over the rails, PUSHES ASIDE a Crewman trying to stop her, and GETS INTO THE RAFT.

She kneels down beside Shayma, and weeps over Lina's corpse.

Sofia spots Lina's rag-doll, still clutched in her tiny hand.

She picks it up, holds it close to her lips and kisses it, then turns to face the Reporters. Her eyes lock with Merritt.

SOFIA (CONT'D)

We need to fix this. As a country, we need to get together and figure out a way to give these refugees proper care and shelter in our community. All of us must call on Prime Minister Harel to take immediate action on this harrowing crisis... They deserve better.

Sofia holds the rag-doll up to Merritt.

And in front of the all the cameras and crew... She takes it.

Merritt stares into the tattered rag-doll's eyes.

SOFIA (CONT'D)

And so did she.

Merritt looks up... Sofia's intense gaze is still upon her.

MONTAGE - BBC NEWS CLIPPINGS OF MERRITT RISING IN STATURE

A) INT. ISRAELI PARLIAMENT - DAY

Israeli Prime Minister Harel gives a speech before Parliament and is met with a flurry of applause.

Merritt stands with other Press, speaking into her camera.

MERRITT

Prime Minister Harel was met today with near unanimous approval for his initiative to build a city to house all political refugees seeking asylum as the humanitarian crisis worsens across the middle east and parts of Europe.

B) EXT. SHIVTA NATIONAL PARK - DAY

Sofia uses a shovel to dig into a ceremonial box of dirt as Press crowds around taking pictures. A marching band plays.

MERRITT

Sofia Kara, the Minister of Public Security here in Israel, broke ground today on what will be the future site of Armon Haplitim, a place some are describing as the first of its kind. A permanent sanctuary capable of housing millions of refugees as they apply for immigration to other countries.

C) EXT. ISRAELI DESALINATION PLANT CONSTRUCTION SITE - DAY

Followed by her Cameraman, Merritt walks through the plant with the SITE SUPERVISOR.

MERRITT

How many people will this plant support once it's up and running?

SUPERVISOR

Well. At two billion cubic feet a year, I'd say at least a couple million. And that's without any reclamation.

MERRITT

But what if it breaks down? What if it needs maintenance and millions of people rely on that water?

SUPERVISOR

It don't work that way. Whole system's divided into eight zones. We'll chemically rinse the system in shifts. Pressure might change, but the flow never stops.

Merritt turns to face the camera.

MERRITT

You heard it straight from the horses's mouth. Miracle or not, this two billion dollar project will be the cornerstone upon which Minister Kara will build her city. Back to you Jim.

D) INT. NEWS DESK, BBC WORLD NEWS STUDIO - DAY

Merritt, now a news anchor, reports live from her desk.

MERRITT

Minister Kara shocked the world yet again today, when she announced a twenty billion dollar initiative to partner with China in the construction of Armon Haplitim. How are they going to build it? The answer is, they're not. They're going to print it.

IMAGE: Bricks, concrete, and other construction materials are fed by belt into a fifty foot wide machine.

TIMELAPSE: The machine rises up from the ground and PRINTS a fully formed THREE STORY APARTMENT BUILDING.

MERRITT (CONT'D)

As for how long it's going to take. Early estimates say that within six months the city will be capable of housing half a million people, and not a moment too soon.

VIDEO: War-footage from middle-eastern locations, followed by thousands of refugees gathered in crowds at a border fence.

MERRITT (CONT'D)

This year alone, almost double that number have fled to Jordan where poor conditions led to thousands of deaths, and an increasing sense of frustration at the UN's inability to navigate this growing problem.

E) POLITICAL TALK SHOW

Merritt shares the screen with the talking heads of (R) TOM HARRISON (50's) a senator from South Carolina, a RABBI JAKOB MORGENSTERN, and Israeli Security Advisor RAY SIEGEL.

RABBI

They move into Armon Haplitim. They come and they never leave! We won't have a country if this continues!

MERRITT

Minister Kara saw the forest for the trees, if you will, and she got ahead of what could have been a disaster. Without Refugee City they would have nowhere to go.

RABBI

It wasn't meant to be a permanent home! It was just supposed to be a stopping point while they went through the vetting process of being accepted for immigration someplace else! Israel wasn't meant to bear their burden forever.

MERRITT

But the facts remain that a million people sought asylum last year, and only three hundred thousand were accepted for placement in other countries.

RAY

It is our duty as a country to help these people, Rabbi.

TOM

We can't keep on putting the well being of these refugees ahead of our own citizenry! They do nothing to help the economy. I mean we're in the worst global recession in almost a century!

(MORE)

TOM (CONT'D)

We can't just throw money at the problem and hope it goes away.

RAY

Don't you have any heart senator?
Can't you feel their pain?

TOM

What pain I feel is the pain my constituents have been going through. Median incomes are plummeting and this month's jobs report makes me sick.

RABBI

And yet these refugees get free housing and shelter. They are more protected than our own people! In Israel and in America!

MERRITT

Now, now, Rabbi, I think that may be an exaggeration.

RAY

Sofia Kara's vision has brought billions into our economy. She's created thousands of jobs.

RABBI

Government jobs! Nothing in the private sector! The people are suffering. There comes a time when we need to help ourselves for once.

RAY

Show some humanity, Rabbi.

RABBI

Humanity? There is no way to know who's radicalized and who isn't at the rate Armon Haplitim is taking in people.

RAY

Safety is our utmost concern! That wall we've built protects them just as much as it does you, Rabbi.

TOM

We can't let ISIS forge a foothold in Israel. It's a threat to security! Can't you see?

(MORE)

TOM (CONT'D)

Wall or not, any one of those refugees could be an extremist.

MERRITT

Just to get the facts straight--

RABBI

I agree with the senator! A great majority of these refugees are Muslim and--

MERRITT

--Rabbi, please let me make--

RAY

We don't just let anyone in! We have a very strict vetting system! In addition to our security checks, the UN's presence at Armon Haplitim ensures that we don't have any extremists! There haven't been any major incidents so far, and the fact that you two think Refugee City poses a security threat makes me feel personally insulted.

MERRITT

I would just like to corroborate Mister Siegel's statement that there haven't been any instances of radicalized Muslims entering Israel through the revamped refugee vetting process.

TOM

This isn't going to get any better. It's just going to get worse. If these people aren't put somewhere, what you're going to end up with is another flood of Muslims making their way across Europe. They bring crime, they're violent, and they need to be contained. Just not in Israel. And not here in America.

MERRITT

Then where?

RAY

At least in Israel they'll be protected. At least in Armon Haplitim they'll be safe.

END MONTAGE

EXT. CHECKPOINT, ARMON HAPLITIM - DAY

A BLACK SUV pulls up to a lowered gate flanked by SOLDIERS. The passenger side window rolls down, to reveal: Sofia, who holds up her ID badge, and gets saluted.

SUPER: "THREE YEARS LATER."

GATE SOLDIER
Let the Minister through.

The gate raises, and she rolls up her window. Her SUV passes the checkpoint and approaches a tunnel.

EXT. ARMON HAPLITIM - DAY

A THIRTY FOOT WALL OF CONCRETE surrounds the expansive city. Endless rows of modular three story houses are flooded with the life and culture of over three million refugees.

SUPER: "ARMON HAPLITIM - POPULATION: 3.5 MILLION"

Vast MARKETPLACES clutter the city's center, all built around BABYLON TOWER: A twenty story office building with its upper floors still under construction. Affectionately named by the populace for being the center of all immigration services.

Three large WATER FOUNTAINS near the Tower's entrance serve as a city square where THOUSANDS OF REFUGEES ARE PROTESTING!

They CHANT to the beat of hundreds of make-shift drums, and hoist up signs in dozens of languages. All patched together from UN shipping crates and RED CROSS cardboard boxes.

SUPER: "WE ARE PEOPLE TOO!" "I DON'T WANT TO BE YOUR PRISONER!" "WE ALL WANT A CHANCE TO BE FREE" "SLAVE"

EXT. MARKETPLACE, ARMON HAPLITIM - DAY

Three young men: HAKIM, JAFFAR, and SHAKUR, kneel in the shade of a shop's tent as they conspire in secret.

BYSTANDERS provide them ample cover from the sights of SECURITY AGENTS patrolling the street with Assault Rifles.

Jaffar brandishes a long knife from underneath his sleeve.

JAFFAR
Do you have it?

Hakim pulls from a satchel a large CAMERA, and a PRESS PASS. Jaffar slings the camera over his neck and clips on the pass.

JAFFAR (CONT'D)

I am the one who slits her throat.

HAKIM

And me and Shakur your distraction.

SHAKUR

Your mother and sister are proud of you, Jaffar. And your father in heaven. You will be a holy martyr.

JAFFAR

Do you think I want to die? Allah has no more use for me than I have for him. But I am not an animal, and if I'm to be treated like one, then I will bite the hand.

SOFIA'S SUV arrives in the marketplace flanked by two Humvees. Jaffar takes notice and leads his men towards it.

The Bystanders part and go their separate ways, leaving only

Esam... A thick, unkempt beard now covers his weary face, and he wears a ragged, filthy long robe with a hood.

He adjusts his eyeglasses... and follows after Jaffar.

INT. SOFIA'S SUV - DAY

Sofia stares through the windows at the rows of Protestors as her motorcade approaches a prominent stage by a Fountain.

Omri fidgets with his tablet computer beside Sofia.

SOFIA

Is Caleb planning anything for tonight? You know I don't like surprises.

OMRI

He checked into a hotel.

SOFIA

A hotel? Really?

OMRI

But don't worry, he was with his friend Jebediah. They're probably just setting up something special.

EXT. CITY SQUARE, ARMON HAPLITIM - DAY

Sofia is met by AMY (20s), one of her many AIDES.

AMY
Minister Kara.

They shake hands while feigning smiles for a line of Press agents eager to capture Sofia's awaited arrival.

SOFIA
How long have they been here?

AMY
Most of them since dawn. Some even camped out overnight.

Amy pulls out a cue card and hands it to Sofia.

AMY (CONT'D)
Here's the comment for the Press before your speech.
(as Sofia reads)
I don't think anything you can say will appease them. They're really riled up right now.

Sofia gives the card back to Amy.

SOFIA
They'll see things differently once they're properly fed.

AMY
Doubt it. They'll never change.

Omri exits the SUV and accompanies Sofia and Amy to the line of Press. Jaffar is among them, angling to get closer.

SOFIA
As you all know I'm here to comment on Arman Haplitim's new food program. We've had problems with residents going hungry, but I promise you, that ends today. This food card program will ensure that each and every person will be equally and properly fed. No longer will the greed of some, create hunger for the many.

FWOOSH! A FLASH of FIRE captures everyone's attention!

One of Sofia's Humvees is COVERED IN FLAMES!

SHAKUR
WHORE!!!

Shakur throws a second molotov cocktail into the Humvee, then turns and disappears into the crowd as Security chases him.

Omri dashes towards Sofia as the crowd erupts into a frenzy.

And as Sofia turns her back to the Press...

Jaffar makes his move.

He pulls the knife from his belt and grabs Sofia from behind.

She turns to face the blade slashing towards her face. BANG!

A bullet clips Jaffar's shoulder and the knife's flung away!

It lands at Hakim's feet.

Omri takes aim at Jaffar, but doesn't have a shot. Jaffar pushes into the crowd, right past Esam, and vanishes.

OMRI
Ma'am. Come on. We've got to get
you out of here.

AMY
Sofia...

They turn to find Hakim: his arms gripped tight around Amy, and the knife held close to her throat.

HAKIM
I want the minister. Come here or I
slit her throat.

Omri takes aim with his pistol. Hakim's hand trembles. Blood kisses steel, but his grip on the knife remains firm.

SOFIA
I dare you!

Amy's eyes widen.

SOFIA (CONT'D)
(to Omri)
Do you have a shot?

OMRI
Barely. She's in the way.

SOFIA
I don't care.

HAKIM
I'll do it! I swear!

SOFIA
Take it.

BANG! Hakim drops dead, a bullet in his skull.
Omri smirks with satisfaction and holsters his gun.
Amy holds her hands to her face in silent shock.
Sofia grabs her by the arm and gets in her face.

SOFIA
(to Amy)
Clean up this mess.

Omri leads Sofia into the SUV and it speeds off.

INT. SOFIA'S SUV - DAY

Sofia tries to puff her e-cigarette, but it's out of power.
She snaps her fingers a few times and holds out her hand.
Omri produces a cigarette and lights it for her.
She takes a much needed drag and leans back in her seat.

SOFIA
Take me to the hotel.

INT. THE CURTIS HOTEL ROOM - DAY

TRACY and NEIL CURTIS (40s), a good looking couple, lie naked and exhausted in bed.

NEIL
I need to skip more meetings.

TRACY
I need more champagne.

A KNOCK at the door.

TRACY (CONT'D)
Great timing.

Tracy rises from bed and pulls off the sheet to use as cover.
She opens the door to a WAITER and his cart, then steps aside for him to wheel his way in... when Sofia walks by.

Tracy recognizes her, and when their eyes meet, Tracy waves.

Down falls her sheet, giving Sofia a full view of Tracy's naked body. Both women blush in a moment of pure awkwardness.

TRACY

Hi.

Sofia nods, and smiles, and continues down the hall.

CUT TO:

THE BEDROOM

Tracy, now in a robe, enters with two glasses of champagne. She tumbles into bed by Neil and hands him his glass.

TRACY

You're not gonna believe who I ran into out there. Sofia Kara.

NEIL

Wow, really? She saw you like that?

TRACY

Actually she saw the whole package.

NEIL

That's pretty hot.

INT. HALLWAY, HOTEL - DAY

Sofia takes a moment to fix her makeup as she lingers outside of the hotel room's door.

Beside her is Omri, who's holding a giant bouquet of flowers.

She's about to knock... when she hesitates with a thought.

SOFIA

You know what? Let's surprise him for a change. I'll take those.

She takes the flowers and gives him room to take out a master key card. He slips it into the lock and the door opens.

INT. THE KARA HOTEL ROOM - CONTINUOUS

Omri and Sofia enter to the carefully planned romantic scene.

A fire burns in the fireplace. The table has been set for two. Soft classical music plays over the stereo.

Sofia hands the flowers to Omri, but takes out a single rose.

SOFIA

I really needed this today.

Sofia takes a step back as she sniffs the rose, TRIPS over the sofa's ottoman, and falls to her ass on the floor!

OMRI

Are you okay?

Sofia awkwardly stands up and gestures for Omri not to worry. She looks down at the ottoman and tugs at it with her foot...

When she spots an opened bottle of champagne.

SOFIA

Started without me, huh.

She fills up a glass, takes a sip, and makes her way towards THE BEDROOM DOOR. But she stops outside, frozen... listening.

HEAVY GRUNTING howls from within. Rhythmic, and forced. Two distinct voices build with intensity and moan in unison.

And right at the moment of their climax, Sofia pushes into

THE BEDROOM

and discovers her husband CALEB KARA (40s) naked, with JEBEDIAH (40s) resting, bent over on Caleb's back.

Caleb and Jebediah look over to her, dazed and speechless.

Sofia is also speechless. Her lips tremble as she struggles to catch some much needed air.

Jebediah lies back, more annoyed than anything, while Caleb scrambles to put on his pants.

CALEB

Sofie--

SOFIA

Are you... Is this...?

CALEB

I can explain.

JEBEDIAH

This is a long time coming.

SOFIA

You shut up!

Caleb takes a deep breath and walks towards Sofia. She backs away on instinct, and puts herself up against the wall.

CALEB

I've been wanting to tell you...

Caleb tries to reach out and touch Sofia's cheek, but she smacks his hand out of the way, disgust turning to anger.

SOFIA

Don't touch me!

CALEB

Sofie. We can talk about this like adults or make this a whole scene.

SOFIA

Out of all the fucking days you decide to pull this... this... I... I don't even have the words.

CALEB

Oh no. It's our anniversary... Isn't it?

Sofia realizes the romantic scene wasn't even for her.

She throws her champagne glass at him.

SOFIA

Get out. Just get out and take your boyfriend with you.

CALEB

Sofia...

SOFIA

Fine, then I'll go.

Caleb steps between her and the door.

CALEB

We can talk this through.

Jebediah rolls his eyes and gets dressed in a huff.

Caleb approaches. She turns away, hands thrown up in disgust.

He gets close to her anyway... and she lets him.

CALEB (CONT'D)

It's just that I have needs too. I can't possibly expect you to understand, but without Jebediah I'll go crazy. I won't even know who I am anymore. I've been living this secret life for thirty years and I actually think it's a good thing that you know about this now. I mean think about it. Have I really been a terrible husband? I understand I fucked up today, but for the last fifteen years I've done everything for you. Remember Nepal? You said that was the best time you ever had in your life. We can go back to that. I promise.

Sofia ponders over Caleb's words and studies his eyes.

CALEB (CONT'D)

Sofie... I love you.

But as he says the words, Jebediah storms off into the hall, and Sofia watches as Caleb's eyes drift towards Jebediah.

Sofia instantly snaps to a different state of mind.

SOFIA

Are you trying to ruin my career?

CALEB

No. No. Of course not. I may not desire you sexually, but I still want to be with you.

Caleb opens his arms for a hug.

CALEB (CONT'D)

I am so sorry. You shouldn't have found out like this.

SOFIA

Those assholes at the camp should have just killed me. I am so done.

Sofia turns around to leave, but Caleb grabs her shoulder and tries to force her back.

SOFIA (CONT'D)

Get off!

Sofia wrestles against Caleb's strong grip.

CALEB
We can work things out, babe.

SOFIA
No we can't! It's over! It's over!

Sofia frees herself and storms away into

THE LIVING ROOM

Where Omri stands watch over Jebediah, who's sitting in a chair with the bottle of champagne up to his bruised face.

Caleb follows after her and spots Jebediah.

CALEB
Goddammit Sofie! Look what your goon did to him!

SOFIA
Come on Omri. We're leaving.

Caleb grabs Sofia's hand and jerks back on it. Sofia spins.

CALEB
Sofie!

Right behind Caleb sits the ottoman, and when Sofia spots it, she lets out a scream and PUSHES Caleb as hard as she can!

Caleb TRIPS right over it. CRACK! His head SMACKS against the hard stone corner of the fire place. Sofia freezes.

Blood spills out in sheets from the hole in the back of Caleb's skull.

JEBEDIAH
What did you do? Caleb!?

Jebediah rushes over to Caleb and hunches over his body.

JEBEDIAH (CONT'D)
We need to get him to a hospital!
What are you waiting for? Call!

Sofia doesn't move. She doesn't even breathe.

Omri goes quickly to Caleb's side, positions himself behind Jebediah, WRAPS his muscular arms around his neck...

and carefully chokes him into unconsciousness.

CUT TO:

Jebediah sits at the table, gagged and bound with cloth.

Sofia paces nervously. Omri uses a cloth to wipe fingerprints as he makes his way into

THE BEDROOM

He kneels and picks up Sofia's discarded champagne glass...

IN THE LIVING ROOM

Sofia pulls out a cigarette and moves to light it, but Omri slaps it out of her mouth and retrieves it from the floor.

SOFIA

What are you doing?

OMRI

Neither of them smoke. You were never here.

He tosses the champagne glass into the roaring fire.

SOFIA

This is fucked. I'm finished. We need... What am I going to do? We can't take him with us. We can't--

OMRI

Calm down. Breathe.

SOFIA

Don't tell me to breathe. Who puts a fucking fireplace in a hotel room anyway?

OMRI

I know what to do.

SOFIA

Do you now?

OMRI

Yes. But I need you to calm down first. Just breathe. Please.

Sofia takes some deep composing breaths.

They watch as Jebediah awakens and struggles in his bindings.

SOFIA

Okay... okay. So what do we do?

INT. THE CURTIS HOTEL ROOM - DAY

Neil rolls off Tracy and collapses into bed, both gasping to catch their breath after another round of sex.

NEIL

This is what the movie Seventeen
Again should have been.

TRACY

Zac Efron is hotter than you.

Neil's iPhone rings, and when he picks it up, she SNATCHES it out of his hands and hops to her feet, giggling.

Neil climbs out of bed and puts on his pants.

NEIL

Tracy! Stop. That could be work.

TRACY

Dance for me.

Tracy turns up the volume on the bedroom's stereo system.

NEIL

Ha ha what? Tracy! Come on.

TRACY

Dance for me!

Tracy uses Neil's iPhone to RECORD VIDEO, but it's too dark.

She PULLS OPEN curtains, and opens the door to the BALCONY.

INT. THE KARA HOTEL ROOM - DAY

Still gagged, Jebediah SLOWLY WRITES his suicide note.

I never meant for it to end like this...

But I just can't go on living without you.

Omri stands behind Jebediah with a GUN held up to his head.

Sofia bites her lip. Jebediah puts down the pen, mumbling.

Omri picks the note up with gloved hands and reads it over.

OMRI

Good. That's good.

SOFIA

I think he's trying to speak.

OMRI

He's already had his last words.

Jebediah moans through his gag and pleads with his eyes.

Omri picks up a steak knife from the dinner table.

OMRI (CONT'D)

Do you want to, or should I?

Sofia thinks.

INT. / EXT. THE CURTIS HOTEL ROOM BALCONY - DAY

Tracy holds up Neil's iPhone as she records a video.

THE IPHONE VIDEO: Neil does a sexy dance on the balcony to some obnoxious music playing in the background.

TRACY (O.S.)

Move those hips.

NEIL

(shaking his hips)

I'm Shakira motherfucker.

TRACY (O.S.)

What the hell is that?

NEIL

I'm sorry. I'm not very flexible.

TRACY

No. Not you.

The camera ZOOMS PAST Neil... and focuses in on the living room window of the adjoining hotel room. Where inside...

Jebediah is sitting at the table, GAGGED, as Sofia circles him, and gets in close behind him... Omri is not visible.

INT. THE KARA HOTEL ROOM - DAY

A few feet away, Omri has a gun aimed at Jebediah's face...

Jebediah's hand grips firmly around the knife, and with Sofia's delicate assistance, she helps him lift it...

and hold it up to his own throat.

Sofia whispers sweetly in his ear.

SOFIA

He was never yours. He was always mine. And you took him from me. You brought this on yourself.

THE IPHONE VIDEO

shows Sofia force Jebediah to SLIT HIS OWN THROAT.

Tracy SCREAMS and POINTS! Neil follows her finger and looks!

Sofia looks up and makes direct eye contact with the camera.

INT. THE KARA HOTEL ROOM - DAY

Sofia backs away from the window in a panic.

SOFIA

Oh no. No. No.

OMRI

(following Sofia's gaze)

Go down to the car. Use the stairs.
I'll be right behind you.

EXT. HOTEL PARKING LOT - DAY

JANOS (30s), piercings and a phoenix neck tattoo, and LAZAR (30s) clean shaven and dapper, stand beside Sofia's SUV.

At the same time, both raise their hands to their ears.

Lazar jumps into the SUV and starts it up, while Janos unholsters his gun and races into the Hotel's side entrance.

INT. THE CURTIS HOTEL ROOM - DAY

Neil and Tracy are in a full blown panic. Tracy races to get dressed while Neil stares at the iPhone video.

TRACY

We need to get the fuck out of here!

NEIL

I'm calling the police.

CUT TO:

Omri enters the front door walks towards THE BEDROOM.

TRACY (O.S.)
 She's the minister of fucking
 security Neil. She owns the police.

BACK TO:

Neil watches the iPhone video with fresh fear in his eyes.

NEIL
 So what do we do?

Tracy snatches the phone from Neil and picks up his keys.

TRACY
 What about Alan? He works for the
 DOJ and lives here in Israel.

OMRI
 Alan who?

They both freeze as Omri enters with his gun drawn.

OMRI (CONT'D)
 You're under arrest. Both of you.
 Now get on your knees.

Tracy kneels down, but Neil BULL RUSHES Omri and TACKLES him
 to the floor. Neil's iPhone goes tumbling to the ground.

NEIL
 Tracy! Run!

Tracy grabs a lamp and SHATTERS it against Omri's back, but
 to no avail... Omri puts Neil into a submission headlock...

And raises his gun up towards Tracy.

He doesn't shoot as she grabs the iPhone and runs away.

Neil falls unconscious, and Omri handcuffs him.

OMRI
 (into a mic)
 She has the phone.

INT. HOTEL ELEVATOR - DAY

Janos holds a hand to his ear... A gun in his other hand.

OMRI (V.O.)
 Don't let her get away.

JANOS
 Understood.

INT. HOTEL HALLWAY - DAY

Tracy races towards the elevator as it opens with a DING!

She comes face to face with... The Waiter! He smiles with a nod and wheels out a cart of food past her.

Tracy gets into the elevator and slaps the LOBBY button.

The doors close... as... DING! A second elevator opens.

Out steps Janos. His eyes scan the hallway.

INT. LOBBY, HOTEL - DAY

Tracy races across the lobby in a panic, iPhone in hand. She runs past the concerned looks of hotel GUESTS and STAFF

EXT. FRONT ENTRANCE, HOTEL - DAY

Tracy gets into a cab and slams the door shut. It speeds off.

INT. CAB - DAY

As the cab drives through the city, Tracy scrolls through the phone's list of contacts and stops on a name:

ALAN RIESE - DOJ

INT. BAGGAGE CLAIM, ISRAELI AIRPORT - DAY

JACK RIESE (12) long-haired and skinny, pulls a portable video game console out of his pocket, and turns it on.

Nearby is his mother, MICHELLE RIESE (early 40s), posh and healthy. Both her and Jack have the same striking blue eyes.

She argues fiercely with someone over her phone as she stuffs a handful of money into a BAGGAGE VALET's hand.

MICHELLE

(into her phone)

I don't know. Jesus! It might be the autism one or maybe it's African children.

Jack scoffs as the Valet loads the two bags onto his cart.

JACK

Mom, it's just the two bags. You didn't have to--

She holds up a finger to him and turns away.

MICHELLE

(into her phone)

How the hell am I supposed to know that? You figure it out. I'm the one stuck in this shitty country for three days. I'm the one who had to cancel their plans last minute. Where? Kellyanne's gala. The white tie event. Oh, I bought the most exquisite Versace for it.

Jack gets the Valet's attention and waves him to follow.

JACK

Come on. This way.

INT. ARRIVAL GATE - ISRAELI AIRPORT - DAY

Jack approaches OLIVER (50s) balding, who's holding up a sign marked "JACK RIESE - BIRTHRIGHT PROGRAM".

Jack's eyes fixate on Oliver's name tag.

JACK

Hi Oliver.

OLIVER

You must be Jack! Welcome!

CUT TO:

ALAN RIESE (40s), tall and well-groomed, watches from a short distance away as Jack, Michelle, and Oliver talk.

BACK TO:

Michelle kisses Jack on the cheek and gives him a hug.

MICHELLE

I'll be at the hotel. Call me if you need anything.

The Valet sets Jack's luggage down and Oliver takes it.

JACK

Okay.

CUT TO:

Alan watches as Michelle walks away. He straightens his tie.

CUT TO:

Oliver leads Jack through the terminal, who's paying more attention to his video game than where he's going.

And when Jack BUMPS into someone... His character dies!

JACK
Shit!

ALAN (O.S.)
Don't you have a continue?

Jack looks up and finds:

JACK
Dad!

Alan and Jack embrace in a hug, his video game forgotten.

Oliver watches the father-son reunion with impatience.

ALAN
Want to check out my new apartment?

JACK
I have to do the whole birthright orientation thing right now.

ALAN
He can do that tomorrow. Can't he?

OLIVER
I suppose.

RING! His cell-phone chirps, and he looks to the screen.

INCOMING CALL: NEIL CURTIS

JACK
(disappointed)
Are you busy?

Alan rejects the call and mutes his phone.

ALAN
Not when you're around.

INT. ALAN'S HIGH-RISE APARTMENT - DAY

Jack and Alan lounge on the sofa watching TV. A half-eaten pizza and popcorn sits between them. Jack holds the remote.

ON TV: A *MAGICIAN* performs a trick with a pen.

ALAN
That's awesome! How does he do it?

JACK
Hold on. Let me show you. Do you
have a pen?

Alan produces one from his jacket and hands it to Jack.

ALAN
You're either the best or the worst
person to watch magic with.

JACK
You have to hold it just right.

Jack holds the pen with a special grip and shows his Dad.

JACK (CONT'D)
Then you shove it up while sliding
it down your finger.

Alan watches in awe as the pen disappears up Jack's nose.

JACK (CONT'D)
Then you slide it back down your
arm as you pull it out the ear.

Jack finishes the trick so it looks like the pen reappears
out his ear... Then repeats the whole thing a faster speed.

JACK (CONT'D)
Cool right!

ALAN
You've got some crazy dexterity. No
wonder why you always beat me at
those video games.

FEMALE NEWS REPORTER (ON TV)
We interrupt this regularly
scheduled program to bring you this
special report. Jason?

Alan's gaze shifts to the TV.

NEWS CORRESPONDENT (ON TV)
Thanks Karen. I'm here on the steps
of city hall, where Minister Sofia
Kara has just met with the Chief of
Police. She's about to give a live
statement to the press.

He grabs the remote from Jack's hands and raises the volume.

ON TV: *Sofia wipes tears from her eyes by a bouquet of mics.*

SOFIA
I'm sorry. I can't.

She rushes off screen.

JACK
What's going on?

ALAN
I'm not sure.

INT. LUXURIOUS SPA - NIGHT

Michelle lounges back as the finishing touches are applied to her face mask of mud. Cucumbers get placed over her eyes.

An ATTENDANT files her toenails as she receives a pedicure.

Her phone RINGS...

Blind, she holds out her hands and snaps her fingers. The Attendant answers the phone and puts it in Michelle's hands.

MICHELLE
Hello?

OLIVER (V.O.)
Hi, Miss Riese? This is Oliver from the Birthright program. We met earlier today.

MICHELLE
Yes, what is it? I apologize for my son. He can be a handful.

OLIVER (V.O.)
No. I just wanted you to let him know that since he missed orientation today, we want him to come in at eight AM sharp tomorrow.

Michelle sits up, pissed. Her cucumbers fall away.

MICHELLE
What do you mean he missed his orientation?

INT. DRESSING ROOM, SPA - LATER

Michelle hastily pulls on a shirt and picks up her phone.

MICHELLE
 (muttering)
 Can't even go six fucking hours
 without one of these two pulling
 some shit on me.

INT. ALAN'S HIGH-RISE APARTMENT - NIGHT

Alan and Jack play video games on TV with the SOUND BLASTING.

Jack's phone lights up with a call from MOM, but it goes unnoticed, drowned out by the game and their excitement.

EXT. FRONT ENTRANCE, FANCY HOTEL - NIGHT

Michelle exits the hotel, cellphone to her ear. The DOORMAN opens the back door to a black sedan for her.

MICHELLE
 (into her phone)
 What the hell is wrong with you?
 You can't pull a stunt like this
 and expect to get away with it.

She gets into

THE CAR

and slams the door shut behind her.

MICHELLE
 (into her phone)
 Enjoy your last few minutes with
 him. I'm on my way. Call me back.

INT. ALAN'S HIGH-RISE APARTMENT - NIGHT

Alan sets his controller down with a sigh.

Jack celebrates his victory over Alan's corpse in the game.

JACK
 That's eleven in a row Dad!

ALAN
 I need a break.

Alan switches inputs on the TV back to THE NEWS...

And he's taken aback by the HEADLINE. His eyes tear.

THE HEADLINE READS: "AMERICAN AMBASSADOR'S LIASON NEIL CURTIS AND HIS WIFE TRACY HAVE BOTH BEEN KILLED IN A CAR CRASH."

Jack takes notice of his father wiping tears on his sleeve.

JACK

Dad?

Alan's face suddenly pales with a thought.

ALAN

Can you get me some water, Jack?

JACK

Uh. Yeah... okay.

Alan takes out his phone, and discovers a series of missed calls from ICE QUEEN. He has TWO NEW VOICE MAILS.

One is from Neil Curtis... He presses play and listens.

TRACY (V.O.)

(in a nervous panic)

Alan. Alan. Alan. Where are you? I have to talk to you. Please pick up. Something happened. I just. Listen. You're the only person I trust. I'm sorry. I had no one else. Check your e-mail.

Jack offers Alan the glass of water, but he just takes it mindlessly and sets it back down on the table.

JACK

Mom texted and said she's coming over. She seems really pissed.

Alan holds up his finger, just like Jack's mom did to him.

TRACY (V.O.)

Oh shit. They're calling again. They have Neil and they want me to trade the phone for him.

ALAN

Jack. Sit down and wait for your mother. I have to check something.

He lowers his phone and walks towards his bedroom.

JACK

But dad!

ALAN

Wait there!

CUT TO:

Alan opens the laptop at his bedside, navigates to his e-mail inbox, and discovers an e-mail from NEIL CURTIS.

He clicks it open: It's empty except for an ATTACHED VIDEO.

He downloads it... and clicks play.

ON SCREEN: *Neil dances for Tracy on the balcony.*

BACK TO:

Jack's watching a LOUD ACTION MOVIE on TV, but when he MUTES the sound, he hears BANGING at the door.

He opens it up and finds Michelle. She pushes in past him.

MICHELLE

I don't believe you two. Where's your father?

JACK

He's busy with work.

MICHELLE

Oh really? He seemed to have enough time to bring you back here.

Alan enters the living room, white as a ghost.

MICHELLE (CONT'D)

I didn't come here to deal with your bullshit!

ALAN

Michelle? What are you... Now is not a good time. Like at all.

MICHELLE

Well too bad. Because I've had enough. You can't just show up and take him like that.

ALAN

I haven't seen him in almost a year!

MICHELLE

For a reason, Alan! You don't have custody and you don't make time for visitation!

ALAN

I live in fucking Israel!

MICHELLE

Well if you wanted to spend more time with him you should have rethought that decision.

ALAN

I can't believe this. I don't have time right now. I have to think. There are more important things I have to worry about.

Jack SLAPS his game onto the table to get their attention. He gets none.

MICHELLE

There are always *more important* things happening with you.

ALAN

Some things are bigger than you!

MICHELLE

Alan! When I was trying to put together the biggest charity event in New York, you were doing *bigger things*.

Jack stomps into the bathroom and SLAMS the door behind him.

MICHELLE (CONT'D)

When Jack and I planned an entire eight week world trip, you canceled your sabbatical because you were doing more important things. Hell, when I was going into fucking labor you were late because you were doing more important fucking things!

THE POWER CUTS OUT sending the apartment to silent darkness.

MICHELLE (CONT'D)

What the hell was that?

ALAN

Oh, fuck.

The lights FLICKER BACK ON and the TV BLASTS the movie!

Alan doesn't even flinch. Michelle picks up the remote and shuts the television off.

MICHELLE

What's going on, Alan?

Alan takes out his cellphone and looks at the screen.

It's blinking NO SERVICE.

ALAN

We gotta go.

BUZZ BUZZ! The front door's buzzer buzzes. Alan presses it.

LOBBY ATTENDANT (V.O.)

Mister Riese. It's the police.

They're on their way up to you now.

Alan takes Michelle by the hand and PULLS her towards the bathroom. His urgency keeps her from resisting.

MICHELLE

Alan. Tell me what's happening. Why are the police here?

Jack flushes the toilet as Alan pushes Michelle inside.

JACK

The police? Are you serious?

ALAN

Stay here and be quiet.

SERIES OF SHOTS

A) Alan grabs Jack's portable video game from the table.

B) Alan plugs the game into his computer, transfers the video file onto its hard drive, and uses a program to encrypt it.

C) Alan opens the bathroom door and gives the game to Jack.

MICHELLE

Alan?

ALAN

No matter what happens...
Do not come out.

D) Alan races through the apartment gathering into his arms framed photographs of Jack.

E) Alan throws them into the trash.

F) Alan hastily gathers the pizza leftovers and trashes them on top of the photos. THE DOORBELL RINGS!

END SERIES

Alan removes his shirt, kicks off his shoes, messes up his hair, and walks over to the front door.

He opens it to find Omri flashing a badge.

OMRI

Alan Riese?

Alan wipes at his eyes and feigns a yawn.

ALAN

Yes?

Omri pushes his way in, followed closely by Janos.

Alan balks at his neck tattoo and backs into the living room.

OMRI

You know why we're here.

ALAN

Uhhh... no, actually. I don't, and I didn't say you could come in.

Janos gets up close to Alan's face... and stares in his eyes.

JANOS

Is there anyone else here?

ALAN

No. No, I'm alone.

Janos pats Alan's cheek, then enters the bedroom to look around. Alan watches as he peeks into its adjoining rooms.

OMRI

I have some questions to ask you. Cooperate or you're under arrest.

ALAN

I have diplomatic immunity, bitch. You have any questions, you can take them to my embassy.

Janos exits the bedroom and stalks around the kitchen. He glances in the trash at the half-eaten pizza in the box.

JANOS

Pizza looks fresh. I thought you just woke up.

ALAN

I took a fucking nap.

Alan watches as Janos reaches in the trash, fumbles around... and pulls out a slice of the pizza. He takes a bite.

JANOS
Tastes good. Why'd you trash it?

Janos eats as he explores the other half of the apartment...

OMRI
Answer the man.

Janos approaches the bathroom Michelle and Jack are in...

CUT TO:

THE BATHROOM

Michelle holds Jack close. They watch the doorknob TURN.

BACK TO:

Alan glares at Janos.

ALAN
Because your mother was too busy
eating my dick.

Janos drops his pizza, pulls out a gun, and aims it at Alan's head as he takes five deliberate steps forward.

JANOS
Say that again.

ALAN
Are you deaf or are you just
stupid? Because your mother was too
busy eating my dick.

OMRI
(fed up)
Okay. That's enough.

Omri gets between them and puts his arm around Alan.

OMRI (CONT'D)
Look. We just have a few question--

Omri gently cradles the back of Alan's head as he TRIPS HIM FORWARD, and guides his skull directly into the tile floor.

With firm pressure, Omri SNAPS Alan's neck as he hits the ground, killing him instantly.

Omri looks up at Janos, and tosses him an empty duffel bag.

OMRI (CONT'D)
Don't forget your pizza.

Janos enters the bedroom, while Omri grabs the discarded bottle of soda from the trash.

He pours it onto the floor near Alan's feet, then GENTLY PRESSES Alan's fingers onto the bottle, and drops it.

CUT TO:

THE BATHROOM

Where Michelle holds her ear up to the door...

She turns the knob, pushes it open, and peers out...

But Jason and Omri are in the bedroom...

Michelle gestures for Jack to stay quiet, as she leads him

INTO THE LIVING ROOM

where they creep towards Alan's hand lying by the sofa...

MICHELLE
(whispering)
Alan?

And when they discover him motionless on the floor, a wave of fear and panic overcomes them both.

Michelle feels for a pulse, then pulls Jack violently away from Alan and out the door into

THE HALLWAY

where they rush to the elevator. She bashes at the buttons.

INT. ALAN'S BEDROOM - NIGHT

Omri and Janos fill the duffel bag with all electronics in sight. Computers, discs, flashdrives, power cords, a router.

OMRI
Make sure you search everything. I gotta call HQ.

JANOS
Sure thing boss.

Janos shines a flashlight underneath the bed as Omri leaves.

INT. ELEVATOR - NIGHT

The doors open and Michelle and Jack push in. She presses the LOBBY button and repeatedly clicks the CLOSE DOOR button.

And just as they're almost completely closed...

The DUFFEL BAG slips between the doors. They open back up to reveal Omri, who flashes a smile and enters the elevator.

Omri reaches for LOBBY and sees the button's already lit.

Jack and Michelle struggle to keep their composure as the doors shut and the elevator starts its descent.

Jack can't help but stare at the gun holstered on Omri's hip.

He taps his mother, who also looks to the gun.

Omri glances over at Michelle and smiles.

MICHELLE

Hello...

OMRI

Oh. American?

Michelle nods silently with a polite smile of her own.

THE LIGHTS GO OUT! And the elevator comes to an abrupt halt.

Michelle screams! Jack rushes into her arms.

A dim RED LIGHT shines from an emergency lamp overhead.

Omri watches them shake with fear, and he chuckles.

OMRI

It's just the backup generators cutting off for the main power.

MICHELLE

How long will it take?

OMRI

Relax. Most elevators are safe.

Michelle smiles awkwardly but Omri keeps his eyes on her.

OMRI (CONT'D)

Have you ever seen Big Trouble in Little China?

She tries to stifle her fear... and clears her throat.

MICHELLE

Excuse me?

OMRI

You know. The movie. The American movie.

MICHELLE

Oh, right. Sure. With Kurt Russel. It's been a while.

OMRI

In it there's this elevator. And when they're going down into LoPan's dungeon, it starts filling with water from the floor up. Soon the air is almost gone. They take a breath, pry the doors open, and swim into a room of floating corpses... all anchored by chain.

Omri looks down at Jack and smiles.

OMRI (CONT'D)

The hell of the upside down sinners. Now that was an elevator.

INT. ALAN'S HIGH-RISE APARTMENT - NIGHT

Janos picks his pizza off the ground and takes a few bites as he continues his search in the living room.

His eyes focus in on TWO VIDEO GAME CONTROLLERS making their way to the TV stand. The system is still turned on...

Janos switches TV inputs to the video game's TWO-PLAYER victory screen, where Jack had beaten Alan earlier.

With a crunch of the pizza crust, he comes to a realization.

CUT TO:

Janos pulls the pizza box out of the trash, and finds the discarded pile of photographs.

He pulls out a framed picture of Jack.

INT. ELEVATOR - NIGHT

Omri holds his hand up to his ear to a blast of static.

JANOS

(static)

There's -- find -- else -- photo.

OMRI
 (into his mic)
 I can't hear you. You're breaking
 up. Give it a minute.
 (to Michelle)
 Police business.

MICHELLE
 Anything I should be worried about?

The POWER RESTARTS. The lights come on. The elevator moves.

OMRI
 No. Nothing at all.

DING! The doors open up and Omri makes room for them to pass.

OMRI (CONT'D)
 Be safe now. Good night.

MICHELLE
 Good night.

Michelle leads Jack outside and away.

EXT. APARTMENT BUILDING PARKING LOT - NIGHT

Lazar waits impatiently by the SUV when he spots Omri approaching with a duffel bag. He runs over to greet him.

OMRI
 What's the matter?

LAZAR
 Janos said his kid was there.
 Tonight.

Omri drops the duffel bag, unholsters his gun, and BOOKS IT across the parking lot... But Jack and Michelle are too far.

He watches as they enter a black sedan and drive away.

INT. MICHELLE'S CAR - NIGHT

Michelle raises the partition separating her from the driver, and huddles close to Jack, who's crying inconsolably.

JACK
 We have to go back for Dad! Or call
 an ambulance.

MICHELLE
 We can't! He's... he's. Jack...
 Dad's dead.

JACK

He might not be! How do you know?

MICHELLE

Those were professional agents. Something's happening. We have to go. We'll worry about this later. I need you to focus right now, honey. Okay? Do you have your passport?

Jack nods frantically.

MICHELLE (CONT'D)

You and me. We're taking the first flight back. Just try and stay calm until then, okay? We'll be okay.

She hugs him close and cradles his head.

MICHELLE (CONT'D)

Everything's gonna be okay.

INT. SOFIA'S OFFICE, ARMON HAPLITIM COMMAND HQ - NIGHT

Sofia watches expectantly as her espresso machine STEAMS and fills a cup. Some milk. Some sugar. She sips it with a sigh.

Cup and saucer in hand, she walks to a balcony and overlooks

HUNDREDS OF MANNED COMPUTER STATIONS

lined in rows across the security floor. Each individual console overlooking a different part of Refugee City.

Amy knocks on the door and enters the office.

SOFIA

Amy? You shouldn't be here. You should be at home. Resting. I need you fresh tomorrow.

AMY

I quit.

SOFIA

Fuck you, Amy. Seriously?

AMY

I almost died today!

SOFIA

And my husband was murdered.

AMY

What does that have to do with me?
I can't take this anymore. You put
me through the ringer time and time
again. I can't handle it! Have
somebody come to my place so I can
sign all the papers or whatever.

SOFIA

Fine. Just let me know when you
change your mind.

AMY

I won't be changing my mind. And I
expect those papers tomorrow.

Amy leaves, bumping right into Colonel Zingel on the way out.

COLONEL ZINGEL

Should I be expecting your
resignation papers as well?

SOFIA

I have things under control.
This'll all be over by morning.

Sofia sits at her desk and calmly enjoys her espresso.

COLONEL ZINGEL

Don't think for a second you can't
be replaced, Sofia. Your little
indiscretion has people more
important than me worried, and when
you go down, no one's letting you
take the rest of us down with you.

SOFIA

I said it's under control. Every
person who saw the video is gone,
and your operatives have isolated
the unique I.P. of the device
containing the only copy left. As
soon as it's turned on, not only
will we have their location, but
control of the device itself.

COLONEL ZINGEL

Really? Why wasn't I notified?

SOFIA

It wasn't necessary. You're to be
commended Colonel. Your men are
very well trained.

COLONEL ZINGEL
Did his wife and kid see it too?

SOFIA
I'll see you in the morning.

EXT. INTERNATIONAL DEPARTURES, ISRAELI AIRPORT - NIGHT

The gate is packed. Hundreds of people linger in the area, eating at kiosks, sitting on benches, and waiting in line.

Michelle holds Jack's hand as she leads him towards a LINE where people queue to have their IDs checked before entering.

Jack watches hungrily as they pass a series of fast food kiosks. He tugs on his mom's hand but she doesn't let him go.

She pulls him into the line of twenty waiting people.

CUT TO:

Only a few people are ahead of them to greet a SECURITY GUARD with an assault rifle who's checking passports one by one.

They reach the head of line. The Guard holds out his hand.

SECURITY GUARD
Passports please.

But as the Guard looks down at Jack, he BURSTS INTO TEARS.

MICHELLE
Sorry. We'll be right back.

Michelle takes Jack and pulls him out of line.

MICHELLE (CONT'D)
You need to calm down.

JACK
I can't!

MICHELLE
Do you want something to eat?

Jack thinks, nods his head, and they walk to a KNISH STAND.

MICHELLE (CONT'D)
Do you have any cash on you, Jack?

Jack rustles through his pockets... Nothing. He takes off his backpack and starts unzipping.

MICHELLE (CONT'D)
 Forget it. Here.

She hands the KNISH GUY her credit card.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - NIGHT

Sofia stands amidst a sea of manned computer terminals, all coordinated through a GIANT MONITOR and its primary console.

She puffs a cigarette as she speaks into a bluetooth headset.

SOFIA
 How long until we get clearance for
 telecom to ping their phones? ...
 Well that's not good enough...
 No... No, I don't care what he
 says! Just make it happen.

The primary console OPERATOR (30s), a chubby guy with a nerd shirt under his suit jacket, waves her over.

THE OPERATOR
 Ma'am. I've got something!

Sofia steps beside him and looks to the giant monitor.

THE OPERATOR (CONT'D)
 Her Bank of America card just
 flagged use at a food stand.

SOFIA
 Where?

THE OPERATOR
 The airport. International
 departure gate.

SOFIA
 Have her taken in by security.

THE OPERATOR
 I've already alerted them.

Sofia stomps out her cigarette and dials on her cell phone.

INT. ISRAELI AIRPORT - NIGHT

Janos stands outside a WOMEN'S BATHROOM as he surveys the crowd. A WOMAN tries to get past him but he stops her.

Lazar exits the bathroom and shakes his head... when

Both of their hands raise to their ears. They exchange looks.

EXT. INTERNATIONAL DEPARTURES, ISRAELI AIRPORT - NIGHT

Michelle and Jack are on line, about to reach the Guard...

When she spots a group of FIVE AIRPORT POLICE approaching the Knish Stand. Two of them have their hands on their holsters.

SECURITY GUARD
Passports please?

He takes the passports of the couple in front of them.

Michelle's heart drops as the Police interrogate Knish Guy.

Knish Guy POINTS and all the Police look to:

THE CHECK-IN LINE... but Michelle and Jack aren't there.

FROM BEHIND SOME COVER Michelle and Jack watch the Police split up to search the area.

JACK
Are they after us? Mom? Why are
they following us? Did we do
something wrong? Is this about Dad?

MICHELLE
Just stay close to me.

She takes Jack by the hand, and with her eyes on the Police:

They stalk from kiosk to kiosk, doing their best to stay out of view as they make their way to the row of taxis.

Michelle stops behind a shuttered magazine stand. They watch one of the Police cross between them and the street.

MICHELLE (CONT'D)
We need to get to a cab. Okay.
Jack. I need you to focus now. Are
you ready to run?

Jack nods.

Michelle waits until the Officer passes. She's about to run when she spots Lazar and Janos jogging in their direction.

Their eyes meet, and Lazar pulls out his gun.

MICHELLE (CONT'D)
Run! Now!

Michelle races towards a taxi and opens the back door.

MICHELLE (CONT'D)

Jack! Get in!

BANG! BANG! Jack leaps into the back seat as TWO BULLETS impact the front of the taxi and KILL THE CAB DRIVER!

Michelle opens the door and pulls his body into the street.

A FEW MORE BULLETS shatter the side mirror and windows as she gets in and SPEEDS OFF down the road. Their doors slam shut.

Lazar stops and trains his gun for another shot...

But Janos grabs his arm, lowers it down, and motions towards the Taxi Driver lying dead in the street.

JANOS

You're a fucking idiot.

INT. TAXI CAB - NIGHT

Michelle grips the steering wheel tight. Her blouse is stained with fresh, sticky blood.

MICHELLE

Jack! Jack are you alright!?

She glances into the backseat as she RUNS a red light.

JACK

Holy shit! Mom! Mom they just fucking killed that guy!

MICHELLE

I know, sweetie. We just... we just have to be calm. Remember?

JACK

Mom... Are they trying to kill us?

Michelle scrambles through her purse and pulls out her phone.

MICHELLE

Siri.

SIRI (V.O.)

Yes, Michelle?

MICHELLE

Take me to the US embassy.

EXT. / INT. TAXI CAB, THE STREETS OF ISRAEL - NIGHT

Michelle pulls the cab over and shuts off the headlights.

Far, far ahead of her... sits the gates to the US embassy...
She pulls out her phone, switches to video, and ZOOMS IN...

ON THE CELLPHONE: *Omri chats with Israeli police by the gate.*

Michelle lowers the phone and cries silently into her hands.

JACK

Mom... Are you... Are you...?

She snuffles... wipes her nose on her sleeve... and only manages to smear the driver's blood all across her face.

JACK (CONT'D)

What's wrong? Why'd you pull over?

MICHELLE

There's someone at the gate.

JACK

Who?

MICHELLE

An agent. I don't know.

JACK

What are we gonna do?

MICHELLE

(snappy)

I don't know! Okay! Why'd you go with Alan in the first place anyway? We wouldn't have been in this situation if you had just listened to what I told you.

Jack is taken aback. He cowers in his seat. Michelle breathes deeply. Wiping more tears.

MICHELLE (CONT'D)

I'm sorry.

JACK

No. You're right. I was stupid. And now dad's dead.

Michelle puts the car into reverse, and backs down a side-street before turning the lights on and making a u-turn.

JACK (CONT'D)

Where are we going now?

MICHELLE

I know someone. Just hang tight. I promise we'll get through this.

INT. BROWNSTONE BEDROOM, MANHATTAN - DAY

ISAAC HIRST (60s) healthy, long white hair, pulls three suits off the rack and tosses them into his open suitcase.

ISAAC

Where are you right now?

MICHELLE (V.O.)

I'm just driving. I don't know. I--

ISAAC

Okay. Okay. Michelle. I want you to take a deep breath, and listen very carefully to what I have to say.

MICHELLE (V.O.)

I'm listening.

ISAAC

I have a friend there. Her name's Bridget. I'm gonna give you her number. You have a pen? I want you to write it on your arm, and on Jack's arm too.

INT. TAXI CAB, THE STREETS OF ISRAEL - NIGHT

Michelle writes a number on her arm as she drives.

ISAAC (V.O.)

Use a pay phone to call her. After we're done with this conversation I want you take both of your phones, remove the batteries, then take out the sim cards. You know how?

MICHELLE

Yeah. Then what?

ISAAC (V.O.)

Then smash it all, and toss the pieces in the gutter.

MICHELLE

What about you?

INT. BROWNSTONE BEDROOM, MANHATTAN - DAY

Isaac pulls his suitcase out of the room past his WIFE.

ISAAC
I'm already on my way.

EXT. TAXI CAB, THE STREETS OF ISRAEL - NIGHT

Michelle takes a moment to stare at the two tiny microchips in her hand, before dropping them onto the floor.

She crushes them beneath the heel of her shoe.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - NIGHT

Sofia paces the aisle when The Operator raises his hand.

THE OPERATOR
Ma'am! Telecom just released the
lockout. We're in.

Sofia claps her hands together and returns to the console.

SOFIA
Bring the locators online.

The Operator types at the keys... and sighs in frustration.

THE OPERATOR
I can't... Signal's dead... But I
can show you everywhere they've
been in the past day.

A MAP shows the paths the phones took... tracing from the apartment... to the airport... to the US embassy.

SOFIA
Incompetent idiots.

EXT. US EMBASSY GATES - NIGHT

Omri approaches a parked SUV and opens the passenger door.

OMRI
(into his mic)
I understand.

In the drivers seat is Colonel Zingel.

COLONEL ZINGEL
Do we know where she is?

OMRI
She was here. And we missed her.

COLONEL ZINGEL
I told you she'd come here.

OMRI

Don't worry. She'll turn up. Lets
go back to HQ, sir.

Omri gets in the car and Zingel starts the engine.

COLONEL ZINGEL

How many times have you had to
clean up her mess? You know what.
Don't answer that. Whatever it is.
It's one time too many.

EXT. TAXI CAB, THE STREETS OF ISRAEL - NIGHT

She walks up to a payphone, drops in a few coins, and dials
the number written in ink on her arm.

Ring... Ring... Ring...

BRIDGET (V.O.)

Hello?

MICHELLE

Bridget?

CUT TO:

INT. TAXI CAB, THE STREETS OF ISRAEL - NIGHT

Michelle spots an approaching car in her rear-view.

The car stops beside them. It rolls down the window to reveal

BRIDGET (40s) thick glasses, and long curly hair.

BRIDGET

Get in.

INT. BRIDGET'S CAR, A DESERT ROAD - NIGHT

Michelle sits in the back with Jack, who's fallen asleep.

She spots Bridget catching a glimpse of her in the rear view.

MICHELLE

Are you a mother?

BRIDGET

No. It's not worth the
responsibility.

MICHELLE

It can seem like that sometimes.

Michelle glances at Jack.

MICHELLE (CONT'D)
It takes a lot out of you.

BRIDGET
Is the payoff worth it?

MICHELLE
You just want to do what's best for them. Keep them safe.

Bridget stares at Michelle through the mirror, then turns the car off the road, pulls it over, and stops the engine.

MICHELLE (CONT'D)
What's wrong? Why'd you stop?

BRIDGET
We're almost there. You need to get ready.

MICHELLE
Ready for what?

EXT. BRIDGET'S CAR, DESERT - NIGHT

Jack fusses while Bridget applies make-up to darken his face.

BRIDGET
Sit still or it'll take longer.

CUT TO:

Michelle leans forward and pours a bottle of water over her head, flushing black dye onto the desert floor.

Her make-up has toned down her American beauty queen look.

INT. BRIDGET'S CAR, DESERT - NIGHT

Michelle climbs into the driver's seat, and reaches over the center console to grab a towel and a black hijab.

As she grabs them, she pauses for a moment and stares at the closed glove compartment... She reaches out... opens it...

And inside she finds a small, holstered revolver.

Michelle cautiously picks it up and holds it in her hands.

EXT. BRIDGET'S CAR, DESERT - NIGHT

Michelle slips the revolver into a small cloth bag, adjusts the hijab around her face, and approaches Bridget and Jack.

MICHELLE

Are you sure we'll be safe?

BRIDGET

Trust me. If someone's after you out here, there's no way they'll ever get to you in there. Besides. It's just for the night. In the morning I'll meet with Isaac and you'll have your own detail to escort you out of the country.

MICHELLE

Are you putting us in there with... with them?

Bridget outright laughs, finishes with Jack, and stands.

BRIDGET

No. Don't be absurd. I'm taking you to my office. You can wait there.

MICHELLE

Then why the disguise?

BRIDGET

Just in case the facial recognition programming picks you up.

MICHELLE

Facial recognition?

Bridget pulls out two pairs of contact lenses.

BRIDGET

I don't know how serious your situation is, ma'am. I was kept in the dark. Besides it's like I said.

She hands Michelle a pair of the brown contacts.

BRIDGE (CONT'D)

Just in case.

INT. BRIDGET'S CAR, SECURITY GATE - NIGHT

With her dark brown eyes, Michelle stares out through the window at the row of IDF SOLDIERS standing by the gate.

Bridget stops, rolls down the window, and holds out her ID.
The GATE SOLDIER who checks the ID promptly salutes.

GATE SOLDIER
Good morning Lieutenant. OPEN IT UP!

Bridget takes her ID back and drives past the gate.

EXT. BRIDGET'S CAR, ARMON HAPLITIM - NIGHT

Bridget's car approaches the massive CONCRETE WALL at the edge of Refugee City... and enters the tunnel.

INT. UNDERGROUND PARKING LOT, ARMON HAPLITIM COMMAND - NIGHT

Bridget, Michelle, and Jack walk across a relatively empty parking lot towards two armed SOLDIERS.

They stand guard outside a security door where prominent VIDEO CAMERAS record everyone passing through them.

One of the Soldiers makes direct eye contact with Jack, who immediately puts his head down and averts his gaze.

Bridget hands them her ID and it gets scanned.

Michelle smiles awkwardly as the Second Soldier eyeballs her, but Bridget gets her ID back, the doors open, and they enter.

INT. HALLWAY, ARMON HAPLITIM COMMAND - NIGHT

The halls are white, sterile, and brightly lit by rows of almost overpowering LEDs.

Michelle hides her eyes from the glare as she keeps pace behind Bridget and Jack.

INT. BRIDGET'S OFFICE, ARMON HAPLITIM COMMAND - NIGHT

Bridget ushers Michelle and Jack inside, shuts the door, and pulls out a UNIFORM from the closet.

BRIDGET
There's food in the cabinet there.
If you're thirsty there's a vending
machine right around the corner.

Bridget places some cash on the desk and turns to walk out.

MICHELLE
Wait. Where are you going?

BRIDGET

To work.

MICHELLE

What about us?

BRIDGET

You'll be fine. Just lock the door
and hope they don't have blasters.

Jack laughs.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - LATER

Omri stands with his arms crossed and FISTS CLENCHED as he stares at the empty seat by the primary computer console.

The Operator saunters over with a smile and a whistle.

OMRI

Where you been?

THE OPERATOR

Nowhere.

Omri grabs at The Operator's pockets and pulls out a candy bar. He holds it up and shakes it like he's scolding a kid.

OMRI

I don't believe this. I simply
cannot believe this! We're supposed
to be tracking two of the most
wanted criminals in the country and
where are you? You're breaking your
atkins diet. Plus you're late.

THE OPERATOR

God. It's fine. I created an
algorithm that--

PING! A alert chimes from the computer console.

THE OPERATOR (CONT'D)

There, you see! I'm right on time.

Omri pockets the candy bar, utterly disappointed.

THE OPERATOR (CONT'D)

Now if you'll excuse me, some of us
have work to do.

OMRI

This isn't over.

THE OPERATOR

Oh, shit. I've got something. I think I've located our perps.

OMRI

What do you mean? How?

THE OPERATOR

Short and tall. I figured they might go brown-face and try to fool our systems so I set up a search function that scanned the network for something they couldn't change.

OMRI

Short and tall. So where are they?

THE OPERATOR

Lets see... Looks like they're... Right here!

OMRI

In command?

THE OPERATOR

The cameras scanned them at the entrance and traced them to... the third floor, office three fifteen.

OMRI

Who let them in?

THE OPERATOR

Lieutenant Bridget Stein. IDF. Two hours ago. It's her office.

OMRI

Have security grab her. Quietly. Our lieutenant here is either under arrest or due for a promotion.

THE OPERATOR

What about the wife and kid?

Omri looks to the window of Sofia's raised office, and sees Colonel Zingel arguing angrily with a calm and poised Sofia.

OMRI

I'll take care of them myself.

INT. BRIDGET'S OFFICE, ARMON HAPLITIM COMMAND - NIGHT

Michelle watches Jack as he peacefully sleeps beside her on the sofa. She looks up to the desk where the money sits...

INT. HALLWAY, ARMON HAPLITIM COMMAND - NIGHT

Michelle turns a corner and spots a row of vending machines across from a SECRETARY who's typing away at her desk.

Michelle smiles at her, but she never bothers to look up as Michelle reaches the machines and inserts some money.

She makes her choice. The drink drops. An elevator DINGS.

And Michelle turns to find Omri walking right past her!

She presses her back against the wall and holds her breath, but Omri takes no notice and approaches the Secretary.

Michelle slips away and races down the hall, drink forgotten.

INT. BRIDGET'S OFFICE, ARMON HAPLITIM COMMAND - NIGHT

Michelle charges in and jolts Jack awake. He rubs his eyes.

MICHELLE

Get up. Now. We have to go.

She grabs his arm and pulls him out of the office.

INT. HALLWAY, ARMON HAPLITIM COMMAND - NIGHT

Omri stops and faces door 315. He pulls out his gun.

INT. BRIDGET'S OFFICE, ARMON HAPLITIM COMMAND - NIGHT

Omri bursts into the empty office.

He holsters his gun and pulls out a radio.

OMRI

Command?

THE OPERATOR (V.O.)

Omri?

OMRI

We have a problem.

INT. HALLWAY, ARMON HAPLITIM COMMAND - NIGHT

Michelle leads Jack in a panic down to the end of the hall.

OMRI (V.O.)

Can you get eyes on her? Is she still on the floor?

Faced with an urgent choice of left or right, she goes left.

THE OPERATOR (V.O.)
They're heading to the elevators.
South side.

OMRI (V.O.)
Cut the power.

Michelle runs towards a line of elevators and mashes buttons.

None of them light up. WHIZZ!

Her eyes fixate on a security camera turning as she moves.

Then she spots the stairwell.

THE OPERATOR (V.O.)
Going for the stairs.

INT. STAIRWELL, ARMON HAPLITIM - NIGHT

Michelle leads Jack down the stairs in a rush.

OMRI (V.O.)
Alert security at all exits. I'm on
my way to you.

They reach FLOOR 1 where a door reads: FRONT ENTRANCE.

But a second door reads: LOADING BAY...

INT. LOADING BAY, ARMON HAPLITIM - NIGHT

Dozens of WORKERS toil away as they fill a line of open trucks with boxes of food supplies.

When one of the Workers shuts a truck and walks away, Michelle and Jack sneak out from behind a shipping crate.

INT. FOOD TRUCK - NIGHT

Jack huddles beside the boxes as Michelle shuts the door.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - NIGHT

Omri rushes to The Operator's side and catches his breath.

OMRI
Do we have them?

THE OPERATOR
You're not gonna believe this.

EXT. LOADING BAY, ARMON HAPLITIM - NIGHT

The trucks drive out in single file, and turn down the street that leads to the glowing lights of Refugee City.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - NIGHT

Omri clenches his hands into fists.

THE OPERATOR

What are you gonna tell her?

He looks to Sofia's window... But no one is visible.

OMRI

Don't worry about it.

EXT. FOOD TENT, ARMON HAPLITIM - NIGHT

A Worker opens the truck and unloads a stack of boxes.

And when he turns his back, Michelle and Jack jump out and race away, out of the tent, and into the city.

EXT. APARTMENT BUILDING ENTRANCE, ARMON HAPLITIM - NIGHT

Esam plays with a faded old Rubik's cube as he leans against a brick wall... right beside an apartment's open window.

A WOMAN in a BURKA approaches the door, and enters

THE BUILDING

where she walks right past

Jaffar and Shakur sharing a bottle of wine at a table. Jaffar's shoulder is bandaged, and he has his arm in a sling.

JAFFAR

I'm getting that son of a bitch agent as well. Shot me in the fucking shoulder.

SHAKUR

Don't be hasty now. We aren't martyrs. Like you said. There's no need for this to get out of hand.

JAFFAR

What does it matter anyway? We're going to be stuck in this shithole until we rot.

SHAKUR

Not if this works.

ESAM (O.S.)

Not if what works?

They turn to find Esam in the doorway. He walks in, sets his solved Rubik's cube on the table, and sits down beside them.

SHAKUR

We have a plan.

JAFFAR

And you should be a part of it
Esam. We could use someone smart
like you. You could help us.

ESAM

Help you? And why should I do that?
What you're doing isn't helping
anyone Jaffar. You realize we have
a working city here? All you do is
complain and scheme and never
actually try and better yourself.

JAFFAR

A working city? Are you blind?

ESAM

I understand you're riled up over
Hakim, but as Shakur said you can't
be hasty. You both need to
reevaluate your role here.

JAFFAR

What gives you the right to tell us
what to do with our lives?

ESAM

Look at you! You're mob bosses.
Stealing and fighting just so you
can get by. But we're already
struggling here! And we don't need
people like you taking what little
we have left. That's all you two
have ever done. You're parasites!

JAFFAR

(to Shakur)

Do you believe this guy?

SHAKUR

So what would you have us do?

ESAM

Go down to Babylon Tower in the morning and apply for jobs.

Jaffar breaks out in laughter and pours himself more wine.

JAFFAR

We didn't flee our homes under smoke and flame to be slaves.

ESAM

It's a process. None of us are leaving here any time soon. But the way you two are going you'll NEVER leave. You think there's a country out there that wants another asshole criminal? If you ever want to get out of here, you're gonna have to look good on paper.

JAFFAR

So you're saying we aren't good enough?

Jaffar BREAKS his jug of wine over Esam's head, kicks his chair, and knocks him to the floor.

JAFFAR (CONT'D)

Huh!? Just another asshole criminal!? Who the fuck do you think you are?

Esam struggles to get up, but Jaffar kicks him back down.

Jaffar waits for Esam to try to stand... but he stays down.

JAFFAR (CONT'D)

You know what your problem is Esam?
You have no courage!

Esam slinks away, opens the door, and stumbles outside.

EXT. THE STREETS OF ARMON HAPLITIM - NIGHT

Michelle shivers in the cold. Her breath frosts as she leads Jack by the arm down the deserted street.

JACK

Where are we going to sleep?

MICHELLE

I'm looking sweetie.

JACK
It's cold.

MICHELLE
I know.

They walk up the steps to a building's entrance and open the door, but are immediately met by TWO BURLY MEN.

BURLY MAN
Well hello there.

MICHELLE
Hi. Can you let us in please? We're exhausted and cold and need a place to rest.

BURLY MAN 2
Entrance comes at a price.

JACK
We have money. Right mom?

The Burly Men eye Michelle up and down.

BURLY MAN
We weren't talking about money.

Michelle grunts, infuriated, and pulls Jack away.

CUT TO:

They approach another apartment building, but are intercepted by an OLD MAN with a heavy pipe who bars their entrance.

THE OLD MAN
We're full.

MICHELLE
But we've--

THE OLD MAN
I told you. We're at capacity.

MICHELLE
Come on Jack. Let's try the next--

She turns away with Jack... but the Old Man follows!

They rush off into the street and run away, not once looking back as he steps out into the street and watches them flee.

INT. SOFIA'S OFFICE, ARMON HAPLITIM COMMAND HQ - NIGHT

Colonel Zingel stands in the corner talking into his phone, while Sofia stares at Omri with a Medusa-like glare.

SOFIA

You incompetent shit! You've been after them for eight hours! What is this now? The third time you've let them get away? We aren't dealing with Jason Bourne here!

OMRI

I understand ma'am.

SOFIA

Do you really?

OMRI

There's a million cameras in the city, ma'am. And a thirty foot wall they can't cross. I'll find them.

SOFIA

No. I want you with me. Order your men in to take them into custody.

OMRI

No. No. Ma'am. Please. I can handle it. You can trust me.

SOFIA

This isn't about trust! Send in your men, then prepare Bridget for questioning. I want her handcuffed. ... Do it! That's an order.

Omri leaves. Zingel hangs up his phone and approaches Sofia.

COLONEL ZINGEL

I just got off the phone with the Prime Minister.

SOFIA

So late?

COLONEL ZINGEL

He informed me that unless we quell these protests, the UN is going to have no choice but to suspend all incoming migrants until the situation's resolved.

SOFIA

That's not going to look good for our bottom line. The Chinese won't let us continue expansion unless we're rising in population.

COLONEL ZINGEL

I know. That's why I convinced him to give us two days.

SOFIA

Good. That's more than enough--

Zingel turns to leave and lingers in the door way.

COLONEL ZINGEL

No. You only have twenty four hours. Fix it by then, or I'm mobilizing my regiment.

SOFIA

If you do that I'm finished. You can't declare martial law!

COLONEL ZINGEL

That's where you're wrong. I can and I will. Twenty four hours. Fix it Sofia, or I'm taking command of Armon Haplitim without you.

EXT. APARTMENT BUILDING ENTRANCE, ARMON HAPLITIM - NIGHT

Michelle leads Jack towards yet another front door.

JACK

I'm tired. Can't we just sleep on the ground.

Michelle pulls Jack up to the front door... and knocks.

JAFFAR (O.S.)

That damn Esam. Thinking he's high and mighty. Always sticking his nose into our business.

Jaffar opens the door and comes face to face with Michelle.

JAFFAR (CONT'D)

Well this is a pleasant surprise.

MICHELLE

Hi. Can you let us in please? We're exhausted and cold and need a place to rest.

Jaffar opens the door, steps outside, and beckons her in.

JAFFAR

Why of course. We would never turn
down someone like you.

(spotting Jack)

Especially with a little one
freezing out there in the cold.
Come in. Come in.

ESAM (O.S.)

I wouldn't if I were you.

They turn to find Esam lurking in the alley nearby.

JAFFAR

You can go to hell, Esam. What are
you still doing here anyway?

But when Jaffar takes a step forward, Shakur stops him.

SHAKUR

Look. It's fucking Abene!

He points to ABENE (30s), malnourished and dressed in torn
clothing, walking down the street with a wheelbarrow.

JAFFAR

Hey! Abene! We haven't seen you in
weeks! Where you been?

ABENE

Nowhere. I've just been--

JAFFAR

Abene... Have you been avoiding me?

ABENE

Please. I have nothing. I just
started working but they don't pay
until tomorrow.

Abene lets go of his wheelbarrow.

ABENE (CONT'D)

Here. You can take everything
that's in here. Just don't hurt me.

Jaffar gets in his face, while Shakur grabs the wheelbarrow.

SHAKUR

This isn't even worth half of what
you owe us.

JAFFAR

Give me your food card.

Jaffar moves for Abene's pockets, and gets SHOVED back.

ABENE

I don't even have one. I traded it.

Michelle takes a step towards them, like she's going to try and interject, but Esam stops her. They share a moment.

MICHELLE

What's a food card? We're new.

ESAM

It's what we use to eat so we can get two meals a day. Before everybody was only getting one and people like Jaffar and Shakur kept on mugging people for food.

JAFFAR

Hand it over or I swear we'll beat the ever living shit out of you.

Jaffar rifles through Abene's pockets and finds a food card.

ABENE

No. Please. Don't do this. I have family to feed.

Only MONDAY and TUESDAY have been hole punched.

JAFFAR

You sleazy sack of shit. You think you can just lie to me and--

Abene pulls out a knife and SLASHES across Jaffar's chest! He even draws blood! But when he attacks again Jaffar's ready.

He GRABS Abene's wrist, twists the knife out of his hands, then STABS Abene in his gut! Over and over and over again.

Abene drops to the ground and bleeds to death. Michelle gasps. Shakur runs off with the wheelbarrow down the road.

Jaffar turns to face Esam, gesturing with the bloody knife.

JAFFAR

Get out of here.

Jaffar chases after Shakur and they disappear down an alley.

Michelle and Jack are too stunned to react. She approaches Abene and kneels beside him. He looks up at her... dying.

MICHELLE

We have to help him.

Abene loses consciousness...

ESAM

There's nothing we can do.

SHOUTS echo in the distance.

ESAM (CONT'D)

We should go.

Michelle nods, grabs Jack, and follows him.

EXT. ALLEYWAY, STREETS OF ARMON HAPLITIM - NIGHT

Esam leads them through a make-shift shantytown of wood, aluminum sheeting, and canvas.

People HUDDLE around fires burning in oil drums.

Esam stops, and they warm their hands by one of the fires.

MICHELLE

Thank you. I thought I could trust them.

ESAM

Where are you from that you ended up here? Your accent...

MICHELLE

From... From Libya. We had to leave because... because of some trouble Jack's father got us into.

ESAM

Where is he now?

MICHELLE

He's dead.

Esam studies Michelle's sad eyes as he glances over at Jack.

ESAM

I'm sorry I don't have any food to give you... But you can rest here. Tomorrow you'll get your cards.

(MORE)

ESAM (CONT'D)

After breakfast I'll show you the office where you can find shelter, and a job for you and your son.

MICHELLE

Why are you being so nice?

Esam lays a sheet of cardboard flat for them to sit on.

ESAM

Tomorrow. We'll talk tomorrow.

Michelle sits down with Jack and they embrace in the cold.

JACK

Can I play my games? I'm not tired.

Her eyes linger on Esam, warming himself by the fire.

MICHELLE

Go to sleep. You can play tomorrow.

Michelle lies Jack down, cuddles up beside him, and clutches her cloth bag close to her chest as she shuts her eyes...

INT. INTERROGATION ROOM, ARMON HAPLITIM COMMAND - NIGHT

Bridget sits handcuffed to a table in an empty room.

When the door opens and Sofia enters, Bridget straightens.

SOFIA

I am exhausted so please make this easy on me. That way I can go home and you can go home and this shitty day will finally be over.

BRIDGET

Well, ma'am. Maybe we could start with you telling me why I'm here? I haven't been charged with anything.

SOFIA

Lieutenant. Who were the two guests that were waiting in your office?

BRIDGET

Friends of the Under-secretary. I was told to admit them.

SOFIA

Under what authority? Whose orders?

BRIDGET

No one's orders ma'am. It was a personal request. A favor.

SOFIA

This is Israeli soil you're standing on Lieutenant. And if our armed services keep doing favors for the UN, it isn't going to stay that way for long.

BRIDGET

Ma'am?

SOFIA

Lieutenant Stein... Bridget.

Sofia pulls out the metal chair across from her and sits.

SOFIA (CONT'D)

Bridget. Are you aware that your two guests have warrants out for their arrest? Are you aware that by performing this little favor of yours, you've committed a felony?

Bridget doesn't like the sound of that one bit.

BRIDGET

I'm innocent ma'am. I didn't know. Please don't bring MAG into this.

SOFIA

Bridget. Let's not get ahead of ourselves. I haven't even alerted your unit of this infraction. We can all make this go away.

BRIDGET

But... What do you want from me?

SOFIA

I want names.

INT. FOOD TENT, ARMON HAPLITIM - DAY

Esam holds a food tray as he makes his way through the CROWD.

JACK

Esam! Esam! Over here!

Jack catches Esam's attention. He walks towards Jack's table and sits beside him and Michelle.

Esam puts his tray of hot food down, slaps his small bag of daily rationed uncooked rice beside it, and starts eating.

Jack's plate is empty, but Michelle's only taken a couple of bites of hers and doesn't seem keen on eating anymore.

ESAM

Do you not like the food?

MICHELLE

No appetite.

ESAM

It could be your only meal of the day. I would make the most of it.

MICHELLE

I need to make a phone call.

ESAM

There's a phone in the office. You can make your call there.

An Israeli Security Guard struts past their table, and Esam watches as Michelle quickly turns and averts her gaze.

Esam stands.

ESAM (CONT'D)

Let's go. I wasn't hungry anyway.

EXT. SECURITY GATE, ARMON HAPLITIM - DAY

The Gate Soldier steps forward to greet an approaching car.

Down rolls the window, revealing Isaac. He hands over his ID.

GATE SOLDIER

Mister Special Advisor.

He hands back the ID, and waves for the gate to open.

GATE SOLDIER (CONT'D)

Welcome to Armon Haplitim.

INT. HALLWAY, ARMON HAPLITIM COMMAND - DAY

Isaac turns the corner and is intercepted by Sofia.

SOFIA

Mister Hirst.

He's startled but she smiles and offers her hand. They shake.

ISAAC

Oh. Minister Kara. You startled me.

SOFIA

Then perhaps you'd best sit down.

INT. SOFIA'S OFFICE, ARMON HAPLITIM COMMAND HQ - DAY

Isaac sits at Sofia's desk as she prepares him some coffee.

ISAAC

Lost in general population? Good Heavens. Oh, thank you.

She hands him a cup and saucer, then sits across from him.

SOFIA

I apologize for this situation. You must be beside yourself.

ISAAC

How could this have happened?

SOFIA

We'll bring them in safely. You have my word. They won't have a scratch on them.

ISAAC

How can you be so sure? I've heard stories. And with the protests...

SOFIA

This place isn't as dangerous as some try to make it seem. This isn't a prison. We don't have guards here. It's a city, and the police will find your friend.

Omri enters with a bright smile and holds up an envelope.

OMRI

Ma'am. Those files you asked for.

Sofia rises and motions for Omri to meet Isaac.

SOFIA

Oh, Omri. I'm glad you're here. I want you to meet Isaac Hirst. He's here with the UN and wants to meet with our two lost guests once they're found. Isaac, this is Omri Bashevis head of internal security.

OMRI
Mister Hirst.

SOFIA
Omri. Whatever you had planned for today, cancel it. Our two lost visitors are Isaac's friends. I want you to give him your complete attention.

EXT. BABYLON TOWER, ARMON HAPLITIM - DAY

Esam leads Jack and Michelle through the central square towards the Tower. Police barricades line the street.

PROTESTORS still crowd around the Fountains, some chanting with raised signs, but most DANCING in their drum circles.

Jack's eyes dart from person to person as they walk, finally fixing in on the LARGE GUNS held by the stationed POLICE.

He tugs at his mom's arm and stops.

JACK
I don't want to go inside.

MICHELLE
You have to come with me Jack.

ESAM
It's fine. I'll watch him. You go. We'll meet you in the market over there, by the corn stand. See it?

MICHELLE
Yeah. Okay.

She hugs Jack goodbye and kneels to his eye level.

MICHELLE (CONT'D)
I won't be long.

ESAM
C'mon. I'll buy you something.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

The Operator works dilligently at his console. His suit jacket lies crumpled on the floor. His shirt sweat stained.

Isaac pulls Omri gently aside.

ISAAC
Shouldn't he be wearing a suit?

OMRI
Don't worry. He's the best.

ISAAC
How long does this usually take?

OMRI
Just give him some time.

THE OPERATOR
Gentlemen. I have her.

They eagerly look to the primary monitor.

OMRI
Is she with the boy?

THE OPERATOR
No. She's alone.

INT. LOBBY, BABYLON TOWER - DAY

As the central bureaucratic hub of all of Refugee City, the Lobby of Babylon Tower is a swarm of activity...

HUNDREDS of Refugees wait in lines, at benches, against the walls and in standing groups, all listening for their number.

Michelle makes her way through the crowd and approaches a series of PAY PHONES in the corner...

And when she reaches for one of the phones...

It starts ringing.

She picks up the receiver and holds it to her ear.

MICHELLE
Hello?

ISAAC (V.O.)
Hello Michelle.

INTERCUT BETWEEN MICHELLE IN THE LOBBY AND:

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Isaac leans over the primary console's microphone.

Michelle holds the phone with her back to the wall.

ISAAC
Where's Jack?

MICHELLE

He's fine. Isaac. What's going on?
How did you find me? Are you... Are
you with them?

Omri stares into Isaac's eyes as he speaks.

ISAAC

No, Michelle. There is no them. You
two had warrants out for your
arrest. The police wanted to bring
you in for questioning.

MICHELLE

Then why did they shoot at us?

ISAAC

You were running. They probably
just got a bit overzealous.

MICHELLE

Overzealous?

ISAAC

It's fine. I sorted everything out.
It's not even under local
jurisdiction anymore. It's a UN
matter now. You're safe.

Omri gives Isaac a curt nod of approval.

ISAAC (CONT'D)

Turn yourself and Jack over to the
front desk there, and the city
police will bring you to me. We'll
leave and go to the embassy, and
then both of you can go home.

Michelle's eyes look to the front desk... where Police wait.

MICHELLE

I don't want to. Can't you come
meet me here?

Isaac pauses... silently waiting for Omri's nod. He gives it.

ISAAC

Whatever makes you feel safe. Just
stay there. I'll see you soon.

Michelle hangs up and pushes back into the crowd.

Isaac steps away from the console.

OMRI
Come on. I'll drive us over.

Isaac adjusts his jacket and leaves.

OMRI (CONT'D)
(to the Operator)
Keep eyes on her.

THE OPERATOR
Should we bring her into custody?

OMRI
Just do what you're told. We have
to find that kid.

Omri chases after Isaac.

The Operator unwraps a candy bar, takes a loud, crunching bite, and fastens on a pair of over-sized headphones.

He leans into the console, presses a few buttons, and brings up a VIDEO of Michelle as she waits by the pay phones.

EXT. MARKETPLACE, ARMON HAPLITIM - DAY

Jack and Esam sit on a bench as they eat corn on a stick.

ESAM
Want to see something cool?

JACK
Okay.

EXT. THE HANGING MAZE, MARKETPLACE - DAY

Esam leads Jack up to a great wall of colorful curtains all hanging from a horizontal rope that crosses the market.

JACK
What is this place?

Esam lifts one of the tapestries and beckons him in.

ESAM
Mind your head.

Jack ducks under the curtain.

INT. HALLWAY, THE HANGING MAZE - DAY

Ropes crisscross the ceiling in a checker pattern, and the hanging curtains create a dizzily colorful MAZE OF HALLS.

People of all sorts crowd the halls, and every other curtain opens up to a common room where people congregate.

Jack peers into the passing rooms as he keeps up with Esam...

CUT TO:

Esam turns and Jack isn't there! He doubles back in panic

And discovers him PEEKING through a half-closed tapestry. Inside a MAN is entertained by a bare-chested DANCING GIRL.

ESAM

How old are you, again?

JACK

Twelve.

Esam closes the curtain.

ESAM

Try to keep up.

INT. ESAM'S ROOM, THE HANGING MAZE - DAY

ESAM (O.S.)

It's right through here.

The curtain lifts, and Jack enters with wide, impressed eyes.

Esam quickly closes and fastens the curtain behind him, then turns to face what Jack's facing. He crosses his arms. Smug.

ESAM (CONT'D)

Well? What do you think?

JACK

You're right! It's so cool!

Esam kneels beside Jack and marvels at... HIS BICYCLE!

But it's not just any bike. This one's chained, and welded, and zip-tied together from a motley of metal and plastic parts. Steam punk and artistic... Different... Magical...

Jack runs his hand along the bike, and sits it up.

JACK (CONT'D)

Did you build this all by yourself?
Is it finished?

ESAM

I don't know.

JACK

Have you ever ridden it before?

Esam shakes his head with a sigh and sits on a pillow.

ESAM

No. We aren't allowed to ride bikes in the city.

JACK

Why not?

ESAM

I don't know. I guess they're afraid of people being able to move around too fast. In fact, if they caught me showing this to you they'd probably arrest us both.

JACK

But if you can't ride it, and you can't even show it to anyone... then why did you build it?

Esam motions towards the console in Jack's pocket.

ESAM

Is that a Playstation?

JACK

Yeah.

ESAM

I wanted to get one of those for my son on his birthday.

JACK

Why didn't you?

ESAM

Can I play? What games do you have?

Jack tries to power up the console... but it won't turn on.

JACK

A whole bunch, I'll show you. Aww the batteries dead.

ESAM

Do you have the charger?

JACK

Yeah but I haven't even seen an outlet in like forever!

ESAM

There's one right there.

He points to a portable power supply with a standard outlet.

Jack plugs the console in and it blinks to 0% Charging.

JACK

It'll take a few minutes... Hey is that a VCR? Wow. Retro.

Jack spots the VCR, pushes in its tape, and presses play.

ESAM

No. Don't.

A mini-TV plugged into the power supply switches on.

ON TV: *Sofia holds up Lina's doll... and hands it to Merritt.*

Esam quickly shuts off the TV, snuffles, and wipes some tears away that had gathered in his eyes.

ESAM (CONT'D)

That's private.

INT. / EXT. OMRI'S SUV, BABYLON TOWER - DAY

Isaac stares through the window at the massive line of Protestors that leads up to the central office building.

A PIECE OF SHIT smashes into the glass, and Isaac flinches.

It slithers down the window as Omri pulls up to the entrance.

ISAAC

I'll meet you inside.

INT. LOBBY, BABYLON TOWER - DAY

Michelle impatiently taps her foot as she waits in a corner of the busy floor. She keeps a steady watch on the main door.

When she finally spots Isaac, she gets his attention with a wave, and cautiously waits for him to come to her.

ISAAC

Michelle. Oh thank God you're okay.

MICHELLE

Can we talk someplace in private?

ISAAC

Sure... Follow me.

INT. SIDE OFFICE, BABYLON TOWER - DAY

Isaac sits on a chair as he watches Michelle pace.

ISAAC

You need to calm down. You're not
in any trouble.

MICHELLE

I know who did it Isaac. I saw him.

ISAAC

You saw who killed Alan?

Michelle takes off her hijab and holds it in her hands with
the cloth bag.

MICHELLE

It's the same person who's been
chasing me and Jack. He's with the
people that were shooting at us. I
don't know what to do or where they
are. What if they're here?

ISAAC

Michelle, I told you. The police--

MICHELLE

This guy isn't with the cops,
Isaac. A cop wouldn't have followed
me here. Every time I look over my
shoulder there's a camera pointing
at me.

ISAAC

Look at yourself Michelle.

She takes a moment to look down at her hijab.

ISAAC (CONT'D)

You're acting like a fugitive. But
you didn't do anything.

MICHELLE

It's not what I did, it's what I
know. I'm a witness and they want
me dead.

ISAAC

Michelle. Nobody wants you dead.

The door opens and Omri walks in.

INT. ESAM'S ROOM, THE HANGING MAZE - DAY

Esam uses a ratchet to tighten the bolts on his bicycle, while Jack watches him with an uncomfortable stare.

ESAM

Why don't you try it now?

Jack presses the power on his game... and it TURNS ON!

He watches intently as the loading screen flashes...

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

The Operator leans against his console, dozing off.

PING! He startles awake to the alert sound, reaches out for his mouse, and makes a few clicks. Suddenly he sits up.

The Operator grabs his microphone and pulls it in close.

THE OPERATOR

Ma'am. You'd better get down here right away. The kid's device just turned on.

INT. SIDE OFFICE, BABYLON TOWER - DAY

Michelle backs away from Omri as he pauses in the doorway.

MICHELLE

You... You brought him here.

Isaac stands up and positions himself between them.

ISAAC

It's okay. He's with us.

Omri gives a humble smile.

MICHELLE

No. He's... He's the one who's been chasing me.

OMRI

I apologize for what happened at the airport. We put out a BOLO and the police got carried away.

ISAAC

Michelle. This is Omri Bashevis. He's the head of security here at Armon Haplitim.

MICHELLE

But he... he was at Alan's...

OMRI

I know this all must be a bit confusing. You got caught up in the middle of our investigation.

ISAAC

Michelle was just saying she saw who did it.

Omri looks to Michelle and studies her brown eyes.

OMRI

Is that true Michelle? Did you see who killed your ex husband?

MICHELLE

I... Can I get some water?

OMRI

Sure... Isaac?

Isaac nods and moves towards the door.

ISAAC

I'll be right back.

Michelle feigns a smile and turns away from Omri to take a seat in the chair... And as she sits down...

She slips her hand into the bag, holds it tight around the revolver's handle, and covers her hands with the hijab.

Michelle carefully aims the hidden gun at Omri...

INT. ESAM'S ROOM, THE HANGING MAZE - DAY

Esam finishes with his bike and moves to sit beside Jack, who's fully invested in his hand held video game console.

ESAM

Do you have any good platformers?

But Jack seems frustrated... He's still on the main menu.

JACK

All my games are on the cloud and there isn't any wifi.

ESAM

Here, let me see.

Esam takes the game and looks at the screen.

ESAM (CONT'D)
No, it's right here see... Public access, five bars.

JACK
It wasn't there before.

ESAM
Well it works now. What do you want to play first?

Esam hands the console back over to Jack.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia crowds The Operator at his computer console.

THE OPERATOR
Alright. I'm in.

SOFIA
Scan for the video.

THE OPERATOR
Yep. It's on here. Unopened.

SOFIA
So nobody's seen it?

THE OPERATOR
Correctamundo.

Sofia breathes a sigh of relief and gives him space.

SOFIA
Delete everything on the device and make sure it can't be recovered. You can do that. Can't you?

THE OPERATOR
Yes, ma'am. No problem.

INT. SIDE OFFICE, BABYLON TOWER - DAY

Omri sits across from Michelle, his eyes still studying her. Her eyes are on him... Hand still gripping the revolver.

OMRI
What were you doing there in the first place?

MICHELLE
I was picking up my son.

OMRI
So who did you see?

MICHELLE
Let's just wait for Isaac.

INT. ESAM'S ROOM, THE HANGING MAZE - DAY

Jack and Esam watch as the video game CUTS TO BLACK.

JACK
What the hell! Did you unplug it?

ESAM
No.

JACK
Then why'd it shut off?

Esam takes the game and performs a reboot...

The screen loads a DOS MENU with ONE FILE: 4713854.M4a

JACK (CONT'D)
What happened? What'd you do?

ESAM
Looks like a video file...

He clicks play...

ON THE GAME SCREEN: *Neil dances for Tracy on the balcony.*

JACK
What is this? Who is that?

ESAM
Quiet.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia celebrates with a smoke, but The Operator is panicked.

THE OPERATOR
(softly)
Ma'am.

SOFIA
What now?

THE OPERATOR

The video's got an encrypted lock. I won't be able to delete it from here. I need the device itself.

SOFIA

Do we have their location?

THE OPERATOR

There's another problem, ma'am. The video... it's just been opened.

SOFIA

This device. Does it have a camera?

THE OPERATOR

Yes. Front and rear facing.

SOFIA

Put me through to whoever's watching that video. I want to talk to them. Face to face.

INT. SIDE OFFICE, BABYLON TOWER - DAY

Michelle holds a glass of water in her hand... It's shaking.

Isaac steadies her arm and takes the glass.

ISAAC

Why don't you start from the beginning.

Michelle lowers her hand and places it over the hijab, where underneath her hand that's gripping the revolver also shakes.

MICHELLE

Jack... I went to pick up Jack.

OMRI

And Alan was still alive?

MICHELLE

Yes... Yes we argued. He doesn't have custody, and he shouldn't have seen him. I took Jack and we left.

ISAAC

Then what happened?

MICHELLE

Jack... He'd forgotten something.

She looks up at Isaac... and shifts her gaze to Omri.

MICHELLE (CONT'D)
So we went back.

OMRI
What did he forget?

MICHELLE
Umm. His game. He forgot his game.

INT. ESAM'S ROOM, THE HANGING MAZE - DAY

Esam stares in shock at the screen. It's paused on an image of Sofia slitting Jebediah's throat.

JACK
Oh my God! Did she just--

A LIVE VIDEO FEED OF SOFIA APPEARS ON THE GAME SCREEN.

SOFIA (ON SCREEN)
Who are you?

ESAM
Minister... Minister Kara?

SOFIA (ON SCREEN)
Switch off the device now and turn it over to security, or else there will be serious consequences.

ESAM
We saw the video.

JACK
(to Esam)
She killed that man.

SOFIA (ON SCREEN)
I'm sorry it had to end like this for you two.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia disables the video feed and turns to The Operator.

SOFIA
Alert all police in the area. I want them taken in. Unharmed. Make the device their top priority.

THE OPERATOR
Already on it.

She leans in close and speaks into his ear.

SOFIA

There's something else. I can't have them uploading that video.

THE OPERATOR

What do you want me to do?

SOFIA

Turn off the wifi in his location.

THE OPERATOR

It doesn't work that way ma'am. There's overlap. Over nine towers.

SOFIA

Then shut them all down.

THE OPERATOR

That'll affect the whole city --

SOFIA

SHUT! THEM! DOWN!

INT. SIDE OFFICE, BABYLON TOWER - DAY

Michelle steadies her composure, her gun still aimed at Omri.

MICHELLE

And when we went back in... that's when we saw him. He was on the floor in the middle of the room... just lying there... I didn't know what to do so we just... We ran to the elevator...

OMRI

And that's when you met me.

ISAAC

You met each other? You saw him?

MICHELLE

He was there. In the elevator. It shut down for a few minutes.

OMRI

So you never saw anyone else?

MICHELLE

No... Just you.

ISAAC

No wonder you were so scared! So you thought he was the one who killed Alan this whole time?

OMRI

Don't worry Miss Riese. Now that this matter's been sorted, I can assure you that I will find out who killed your husband.

MICHELLE

So... We're not in any trouble?

OMRI

(cracking a smile)
We'll let this whole matter of you two breaking into the city slide.

INT. ESAM'S ROOM, THE HANGING MAZE - DAY

Esam has become unhinged. He looks around in a startled panic, pockets the game, and pushes Jack to the side.

JACK

What did she mean? What's gonna end? What are you doing?

Esam piles some things on top of one another to create a step stool, STANDS UP, and pulls his ceiling tapestry to the side.

He pokes his head out ABOVE THE MAZE and looks to the entrance, where he spots a GROUP OF POLICE.

They immediately catch his gaze. He ducks back down.

ESAM

Time for us to go.

Esam grabs Jack and pulls him into the maze.

INT. SIDE OFFICE, BABYLON TOWER - DAY

Michelle releases the revolver into the bag, and stands.

MICHELLE

Thanks... Thank you. Both of you.

ISAAC

Why don't you get your son, and I'll take you two to the embassy.

Michelle hugs Isaac... and makes a quick exit.

Omri raises his hand to his ear as he receives a message.

ISAAC (CONT'D)

There, you see. I told you it was
all just a misunderstanding.

Omri nods and smiles... and pats Isaac's back.

OMRI

Well done. I always knew that--

Omri puts Isaac into a choke hold and stifles his sudden
cries for help. With him restrained, Omri pulls out a SHIV,
and stabs Isaac in the throat.

Omri releases him and watches the blood drain as he dies.

OMRI (CONT'D)

(into his mic)

Security to office three.

He tosses the shiv aside before a SECURITY GUARD bursts in.

OMRI (CONT'D)

She killed him and escaped. Find
her and bring her in.

SECURITY GUARD

Yes sir.

INT. HALLWAY, THE HANGING MAZE - DAY

Esam leads Jack by the arm as he pushes his way through a
crowd of people milling about the halls.

But when he turns the corner and spots TWO COPS, he doubles
back past his room and turns a different corner...

Only to spot more Police.

Esam lifts a curtain and pulls Jack into

AN EMPTY KITCHEN ROOM

where discarded cooking supplies surround a small camp stove.

Esam peeks out into the hall at the Police.

ESAM

When they turn the corner, we run.

But when they reach the intersection - they don't turn.
Instead they check their phones... AND POINT TOWARDS ESAM!

ESAM (CONT'D)

Shit!

He grabs Jack's hand and pulls him under a curtain into

ANOTHER ROOM

where two WOMEN sit grinding rice into flour.

POLICE OFFICER (O.S.)

That way! They're on the move!

The women shout and curse and hide their faces, as Esam and Jack race through, knocking over jars and bowls. They rush

INTO THE HALL

and bulldoze past a group of AFRICAN MEN who shout and shake their fists as Esam pushes them out of the way.

AFRICAN MAN

(subtitled)

Watch where you're going, asshole!

The two Cops turn a corner ahead of them, and for a brief moment, Esam and Jack are surrounded.

Police on one side, and the group of Men staring dumbfounded at the confrontation. Another COP pushes past the Men.

He raises his rifle at Esam... but doesn't immediately fire.

THE COP

Get on the ground!

Esam pulls Jack away through the nearest curtain.

INT. LOBBY, BABYLON TOWER - DAY

Michelle pushes through the crowds and makes her way towards a group of POLICE standing guard at the exit.

But as she approaches them, they receive alerts over their radios, look up in her direction, and start to give chase.

Michelle turns and runs back into the crowd.

INT. QUIET BEDROOM, THE HANGING MAZE - DAY

where four MEN lie asleep on cots.

Not bothering to stop, Esam and Jack LIFT the next curtain...

And RUN from **ROOM TO ROOM**, rushing past a variety of scenes as people of different ethnicities enjoy their day.

But the Police are following close behind them...

INT. GAMBLING ROOM, THE HANGING MAZE - DAY

Nasim takes a casual sip of wine from his goblet, and tries his best to remain calm as he stares at a PAIR OF ACES.

He slides his cards face down in front of him, and takes a good long look at the FIVE GRIZZLED GAMBLERS at the table.

NASIM

I check.

The MAN TO HIS LEFT stares at the upturned cards by the deck:

JACK. QUEEN. KING. KING. ACE.

He pushes a stack of chips forward, and the three other Men fold their cards to the bet. All eyes turn to Nasim.

Nasim takes another sip of wine and tries not to smile.

MAN ON THE LEFT

Well, Nasim? You've already lost two hundred today. I would get out of here while you still can.

Nasim reaches for his chips... when

Esam and Jack burst into the room!

Everyone's surprised, but none more so than Nasim and Esam, who take a long, silent moment to stare at one another.

NASIM

Esam?

MAN ON THE LEFT

You know this man? Tell him to get his kid out of here. No children.

Esam looks back the way he'd come in a panic, and hears the FOOTSTEPS of the Police getting closer.

He pushes Jack into an obscured corner of the room, and pulls a piece of furniture to block him from sight.

NASIM

When did you get here?

ESAM

You have to help us. The police are all over the place.

Esam looks to the Men, fear showing strong on his face.

ESAM (CONT'D)

Please.

He ducks down with Jack and hides as THREE POLICE lift the curtain and enter, rifles raised.

ANGRY OFFICER

Did a man or a kid come by here?

The Gamblers look to the Officer... then all turn to Nasim.

The Officer approaches Nasim, gun barrel trained on him.

ANGRY OFFICER (CONT'D)

Do you know where they went?

Nasim stares down the barrel... then looks to the Gamblers...

ANGRY OFFICER (CONT'D)

Answer me!

Nasim watches out of the corner of his eye as one of the Police curiously approaches the corner Esam's hiding in.

INT. HALLWAY, BABYLON TOWER - DAY

Michelle slaps the elevator buttons as she runs past and races into the Stairwell.

CUT TO:

Police turn the corner and see elevators opening and closing.

They split up between the stairs, the hall and the elevators.

INT. GAMBLING ROOM, THE HANGING MAZE - DAY

Gun at his head, Nasim pushes his stack of chips forward.

NASIM

I call.

The Man on the Left flips over his cards first: 10 and 10.

ANGRY OFFICER

Enough of your game! Did any of you see something or not?

MAN ON THE LEFT
I saw something.

Nasim looks to The Man, begging him with his eyes... worried.

ANGRY OFFICER
What did you see? Tell me!

The Man reaches his hand towards the corner...

MAN ON THE LEFT
I saw...

and flips over Nasim's PAIR OF ACES!

MAN ON THE LEFT (CONT'D)
I knew it! I saw you cheat Nasim!
You god damned cheat!

Nasim leans in close, stares in his eyes, and smirks.

NASIM
Uhh, yeah! Yeah! Maybe I was
cheating, so what! What are YOU
gonna do about it?

The Man gives a knowing smile and PUSHES Nasim!

Nasim FLIPS THE TABLE! Cards and wine go everywhere, and they start BRAWLING! The Police struggle to break them up.

In the midst of the fight, Nasim looks to the corner...

Esam and Jack are gone.

INT. STAIRWELL, BABYLON TOWER - DAY

Michelle races up the steps past FLOOR 2, when up above her doors open and POLICE enter the stairwell.

They look down over the balcony at her. Michelle turns and opens the door to FLOOR 2 to find TWO COPS down the hall.

They take notice. She backs away, runs down the steps, and gets CAUGHT between Police above and below her.

And when they get near she pulls out her revolver.

MICHELLE
Back off. I have a gun.

A CAUTIOUS COP lowers his rifle and raises his palm.

CAUTIOUS COP
Easy now. Just put it down. We
don't want anyone to get hurt.

MICHELLE
Stay back! I'm warning you!

The Cop keeps closing in... Michelle lowers the revolver...

CAUTIOUS COP
That's it...

then JUMPS over the balcony and FALLS down the Stairwell!
Her legs SMACK into the ground as she TUMBLES to the floor.
The revolver goes flying away into the corner...
She gets to her feet and CRINGES from her BROKEN ANKLE.
She grunts in pain as she limps out into

THE LOBBY

Michelle stumbles into the bustling crowd...

MICHELLE
Help... Someone help...

People step away and give her room to pass, but she TRIPS.
A hand reaches down... She grabs hold... gets stood up...
And comes face to face with Omri.

OMRI
Game over.

EXT. THE HANGING MAZE, MARKETPLACE - DAY

Esam raises a PAIR OF STEAM-PUNK HOMEMADE BINOCULARS...

THROUGH THE BINOCULARS: *Almost a dozen POLICE linger outside
Babylon Tower's front entrance, where the barricaded street
holds back the thousands of Protestors.*

Esam lowers the binoculars and lets out a sigh.

ESAM
There's too many.

JACK
But my mom! We can't just leave her
there! We have to find her.

ESAM
I'm sorry, kid. We'd never make it.

JACK
Your bike! We can use your bike!

ESAM
You want to go back for it?
(Jack nods)
You know what... Let's do it.

INT. EMPTY KITCHEN ROOM, THE HANGING MAZE - DAY

Esam peeks out through the curtain and down the hall at his nearby room, where a group of POLICE are waiting outside.

Jack kneels over a broken cooking stove, pulls out some ashy tinfoil, and WRAPS it around his game console.

JACK
I think they were tracking my Playstation. I'm going to wrap it. Hopefully it blocks the signal.

ESAM
Good idea.

Esam rummages through the supplies in the room...

He pulls out a BUCKET... a big jug of BLEACH... a PLASTIC BAG ... SARAN WRAP... A jug of AMMONIA... A MOP.

JACK
Esam... What are you doing?

ESAM
Basic chemistry. First we isolate the components we need...

Esam FILLS the bucket with the bleach, EMPTIES forks and spoons onto the floor, and FILLS the bag with Ammonia.

ESAM (CONT'D)
The bleach is going to decompose to form hydrochloric acid.

He Saran Wraps the Ammonia Bag to the mop, and STANDS the mop up so the Bag's hanging right over the bucket.

Esam grabs Jack and pulls him under the curtain into

A NEARBY ROOM

where Esam unscrews a LENS off of his binocuars.

ESAM

I'll use this lens as a catalyst.

He climbs up onto a stool and holds out the lens to catch the sun. A few rooms away THE BAG ON TOP OF THE MOP sticks out.

ESAM (CONT'D)

Light refracts and concentrates the heat so I can aim it...

The light catches the bag. IT MELTS! And the Ammonia spills.

ESAM (CONT'D)

In goes the ammonia, and it reacts with the acid to make chlorine gas.

JACK

What's that do?

Esam drops down beside Jack and gives him a rag.

ESAM

Hold your breath, close your eyes, stay down, and wait for me.

JACK

Wait! Where are you going?

ESAM

To get the bike.

INT. HALLWAY, THE HANGING MAZE - DAY

The Police start COUGHING and RUB AT THEIR EYES as the noxious fumes spill into the hallway. People scatter in panic, everyone rushing to get away from the toxic vapors.

Esam creeps out... His face is COVERED IN SARAN WRAP!

He pushes through the crowd and ducks past the Police into

HIS ROOM

where he grabs his bicycle and stands it up.

From within his saran wrap face mask... he smiles.

INT. LOBBY, BABYLON TOWER - DAY

Omri cuffs Michelle's arms behind her back, hands her off to a pair of Police, and pulls out his radio.

OMRI
 Ma'am. We have her in custody. And
 Ma'am, you should know... She
 murdered Isaac Hirst.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia nervously smokes a cigarette beside The Operator.

SOFIA
 Stay there. I'm sending your men
 out to you.

Sofia looks to Janos and Lazar. They turn and leave.

OMRI (V.O.)
 What about the kid?

SOFIA
 Stand by.
 (to The Operator)
 Well? Do we have them?

THE OPERATOR
 The signal's gone dead again, but
 I've got all eyes...

The Operator scans through camera footage of the streets...

And comes across a video feed of Esam and Jack!

THE OPERATOR (CONT'D)
 Got 'em! All units be advised,
 suspects have been spotted north of
 the commons. Converge and capture.

SOFIA
 What are they doing? What is that?

The Operator has the video screen ZOOM IN on Jack and Esam...

THE OPERATOR
 It looks like...

EXT. THE HANGING MAZE, MARKETPLACE - DAY

A nearby LITTLE GIRL grabs her MOTHER and points!

LITTLE GIRL
 Mama, look! A bicycle!

Esam steadies himself on the bike seat, as Jack climbs on behind him and wraps his arms around Esam's waist.

ESAM

Ready?

Jack straps on a STEAM-PUNK HOMEMADE bicycle helmet.

JACK

Ready!

Esam grabs the handlebars, lifts up the kick stand...

AND STARTS PEDALING!

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia and The Operator watch a video feed of Esam and Jack.

SOFIA

Where are they going? They can't expect to get away!?

THE OPERATOR

It looks like... Ha ha. Ma'am. They're riding to the tower!

SOFIA

Tell the police not to shoot. I don't need a riot.
(into the mic)

Omri. They're on their way to you.

INT. LOBBY, BABYLON TOWER - DAY

Omri points towards the side office, and the police LIFT Michelle and drag her into the room.

SOFIA (V.O.)

Give them a wide birth.

OMRI

Everybody! Your attention! Your attention please!

But the hustle and bustle of the Lobby drowns out his shouts.

Nearby Jaffar and Shakur sit a desk across from VANNA (30's), a shy looking Israeli woman.

VANNA

You two have been here for three years and never applied for a job.

JAFFAR

Exactly! We've been here three damn years! And nobody has helped us!

VANNA
You can't just turn up and expect
us give you one right away.

SHAKUR
We need to live too!

VANNA
I'm sorry. But you'll just have to
wait like everybody else.

Omri grabs a MEGAPHONE from a nearby Cop, and presses the
SIREN button! A LOUD SCREECH MAKES EVERYONE LOOK...

OMRI
(through the megaphone)
Get away from the doors! Now!

EXT. STREET TO THE TOWER, ARMON HAPLITIM - DAY

The hot noon sun BEATS DOWN on the city and its Protestors.

Behind the barricades that line the street to the Tower, they
wait. All refusing to leave, but all too hot to even chant.

The drum circles are silent. Tired, sweaty faces show the
frustration and exhaustion of a worn-out people.

IMAGE: A NO WIFI symbol flashes on a cell phone screen.

A LITTLE BOY stares at his phone's blank browser page...
utterly bored... when a SHADOW zips past him on the road.

He looks up... then smiles, jumps, and points!

Others look too... All eyes turning to the street...

And soon a CHEER ERUPTS through the crowd! They HOOT and
HOLLAR and CLAP and LAUGH in astonished celebration! AS:

JACK AND ESAM RIDE DOWN THE STREET ON THE BICYCLE!

Esam steals a glance back at the Police chasing after them...

Then looks out to the eyes and faces of the eager crowd...

Esam STANDS UP on his pedals and raises his hands to the air!

ESAM
Wooooooooooooo!!!!!!!!!!

JACK
Yeaahhhh!!!!

The Protesters GO WILD! Children RUSH the barricade and chase after the bicycle SCREAMING, right alongside the Police!

EXT. BABYLON TOWER, ARMON HAPLITIM - DAY

Esam swerves past Police that try to block his way, and SPEEDS towards the Tower's open front door.

ESAM

Hold on!

INT. LOBBY, BABYLON TOWER - DAY

Esam and Jack barrel inside on their bicycle, but Omri is ready, and he TACKLES Jack right off the bike.

Esam goes rolling past the crowds and comes CRASHING to the ground beside Shakur and Jaffar. They look to him, shocked.

As the Police chasing after Esam reach the building, a horde of Protestors rush the barricades towards the door.

The Police slam the doors shut behind them, and lock them to a chorus of BANGING and SHOUTS from the outside.

Esam rises to his feet and shares a look with Jaffar, then spots Jack being dragged away kicking and screaming by Omri.

When A COP pushes through the crowd towards Esam, Jaffar watches in astonishment as Esam BULL RUSHES the Cop to the ground, BASHES him unconscious, and STEALS his rifle!

When two more Police rush into view of Esam and ready their rifles to fire, Jaffar and Shakur do not hesitate.

They leap into the fray and attack the Police from the side!

Other REFUGEES in the Lobby follow suit, and soon a small group of them have successfully taken the building hostage.

But as the Armed Refugees push the remaining Police to the corner, Omri emerges with Jack in his arms, gun at his head.

Esam points his stolen rifle at Omri and marches forward.

ESAM

Let him go.

OMRI

Open the door or the boy's dead.

Jaffar lowers his gun and approaches, laughing.

JAFFAR
Still thinking about killing a
little kid?

Shakur sneaks behind Omri and BASHES his head with the butt
of his rifle. Omri DROPS. Esam pulls Jack away.

Jaffar holds the gun up to Omri's head.

ESAM
Don't. It's not worth it.

JAFFAR
Back off Esam! This motherfucker's
the one who shot me.
(to Omri)
Payback's a bitch, isn't it.

ESAM
You can't do this. We need him
alive. Like all the hostages.

JAFFAR
(to Omri)
I've got my eyes on you.

Esam turns to face the Armed Refugees.

ESAM
Lock them up in that office there.

They grab the Police and drag them towards an empty office.

Esam faces the CROWD.

ESAM (CONT'D)
EVERYBODY OUT! NOW!

They hesitate. Esam FIRES a spread of bullets at the ceiling.

ESAM (CONT'D)
I SAID NOW!

The crowd panics and flees. Jaffar and Shakur LIFT a dazed
and bloodied Omri and handcuff him to a nearby desk.

ESAM (CONT'D)
Put him with the others.

JAFFAR
Not him. I'm keeping him where I
can see him.

When the crowd has all left, Esam LOCKS the doors shut.

SHAKUR

I told you he didn't really want us to get jobs! He just wanted us in the office today.

JAFFAR

So this is what you were planning all along, huh Esam? I guess you're not a coward after all.

SHAKUR

We're doing a great thing here.

JAFFAR

What exactly are we doing? What's your plan now? Hold the hostages and force the camp to let us leave?

Esam kneels beside Jack and looks at him eye level.

ESAM

Are you okay?

JACK

Yes... Yeah.

Esam takes Jack's game, and looks to the Armed Refugees.

ESAM

Has anyone seen his mom?

AFRICAN REFUGEE

There's a woman locked in there.

ESAM

Take this boy to her.

Jack goes with the African. Esam turns on the game console.

ESAM (CONT'D)

Jaffar. Shakur. There's something you must see.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia stares over The Operator's shoulder at the console.

THE OPERATOR

Reports coming in ma'am. Refugees have taken the first floor of the office. They have hostages.

SOFIA
 Have remaining security in the
 building gather on the second
 floor. They'll move in together.

EXT. BABYLON TOWER, ARMON HAPLITIM - DAY

Janos and Lazar exit their SUV and overlook the LEGION OF
 PROTESTORS that have completely surrounded Babylon Tower.

JANOS
 We're in position ma'am. This place
 is a madhouse.

SOFIA (V.O.)
 Rendezvous with security on the
 second floor and take that lobby! I
 want Omri's mess cleaned up! No
 matter the cost! Understood?

JANOS
 Understood.

Janos clicks off his radio and looks to Lazar.

JANOS (CONT'D)
 Come on.

They make their way through the crowd towards the Tower.

INT. SIDE OFFICE, BABYLON TOWER - DAY

Jack stares down at Isaac's dead body as the African Refugee
 uncuffs Michelle. She limps into his arms.

MICHELLE
 Thank God you're okay.

JACK
 Mom. I know why they're after us.

INT. LOBBY, BABYLON TOWER - DAY

Shakur stares at the game in disbelief. Jaffar cheers.

JAFFAR
 Just imagine if the others see
 this. It'd be a revolution.

ESAM
 The minister said she'll kill
 anyone who sees it.

JAFFAR
Then we could blackmail her!

SHAKUR
That's a good idea.

OMRI
You'll all be dead before then.

Esam peeks out the window at the gathering crowds...

JAFFAR
Shut up bitch! Esam. We should
upload it. The press would be all
over it in no time.

SHAKUR
But there's no internet.

Esam goes to a COMPUTER that's connected to a box labeled:
SATELLITE UPLINK. He adjusts the monitor and starts typing.

JAFFAR
What are you doing?

Esam pounds the keys in frustration.

ESAM
Damn it! I can't connect to any
satellites without their codes.

JAFFAR
How are we gonna get the video out?

Esam looks around at the various supplies in the Lobby.

ESAM
I'm going to build a radio.

SERIES OF SHOTS

A) Esam RIPS ethernet cabling out of the wall, while Michelle and Jack take shelter in the corner.

B) On the fire-escape: Janos and Lazar climb onto the roof.

C) Jaffar, Shakur, and other Armed Refugees use desks, chairs, computers, and everything they can find to barricade the windows, elevators, and stairwell doors.

D) Esam shows a Refugee how to cut open the ethernet cable to pull out and separate the wires inside.

E) On the second floor: Janos and Lazar meet up with a dozen Police, draw their guns, and lead them into the stairwell.

F) Esam rifles through desk drawers and cabinets gathering tape, screwdrivers, lighters, and other tools.

G) Esam takes Omri's hand-held radio from his belt.

H) In the stairwell: A Cop tries to open the lobby door, but it won't budge. He looks up to Janos and shakes his head.

I) Jaffar watches as Esam takes apart the radio when the PHONE RINGS! Jaffar shoots it to pieces with his rifle.

J) Esam TIGHTLY COILS wire around a stapler, and leaves a good hundred feet of loose extra wire.

K) In an elevator: Lazar waits with three Cops, guns at the ready. THE DOORS OPEN... But it's blocked by desks.

L) DING! Everyone points their guns to the elevator, but behind the barricade there's no sign of movement.

M) Lazar WEDGES the elevator door open with a KNIFE.

N) Esam wraps the other end of the wire around the leg of a desk, then connects it directly to the radio.

END SERIES

INT. LOBBY, BABYLON TOWER - DAY

Jaffar and Shakur marvel over the radio and its wire.

JAFFAR

Is it done?

ESAM

We need a way to run the antenna.

THE NEGOTIATOR (O.S.)

(over a megaphone)

Open up and let me in! I want to talk! I am unarmed!

Jaffar peeks through the window at the Police outside.

JAFFAR

What do you think?

ESAM

Shakur, get a few of the hostages and bring them up front.

INT. HOSTAGE OFFICE, BABYLON TOWER - DAY

Five Police are cuffed to the radiator. Another dozen HOSTGES, men and women, move to the corner out of fear... as

Shakur and a group of Armed Refugees walk in. Shakur points out three of the Hostages, and his men grab them.

VANNA

They were right. All you people are the scum of the Earth. You're all criminals at heart. You made this city a living hell.

Shakur grabs Vanna by the arm and pulls her to the door.

SHAKUR

Shut your fucking mouth. You don't know anything about me!

VANNA

I know we all would have been a lot better off if they left you in whatever third world ditch they found you in.

Shakur slaps her mouth shut and pushes her into the hall.

SHAKUR

Bitch ass motherfucker.

INT. LOBBY, BABYLON TOWER - DAY

The three Hostages kneel before the front door, with the Armed Refugees standing guard behind them.

Shakur unbolts the door and opens it wide. Protestors have gathered so close that they almost fall inside when it opens.

The crowds part and THE NEGOTIATOR (40's), long-haired and chubby steps into the doorway with his arms raised.

Jaffar aims a rifle right at his face.

JAFFAR

Come in and make yourself at home why don't you.

With the doors open, Esam glances down at a KID peeking into the room, and tosses the wire-wrapped stapler into his hands.

A NOTE on the stapler reads: TAKE THIS OUT AS FAR AS IT GOES.

The Kid races off, running the wire out of the building until it STOPS and gets pulled taut against a coil round a chair.

Esam's about to shut the door, when Nasim PUSHES in! Their eyes meet. Esam lets him pass and locks the door behind him.

THE NEGOTIATOR

Who's in charge here?

ESAM

I am.

THE NEGOTIATOR

You must all be hungry. If you release some of your hostages we'll send in some food and water.

Jaffar BASHES the back of the Negotiator's head in with the butt of his rifle, then handcuffs him behind his back.

JAFFAR

No negotiations.

NASIM

Esam! Tell me. What's going on? Why are the police after you?

ESAM

No time to explain.

Esam grabs the radio, plugs it into the wall socket, attaches the end of the wire, and turns it on.

Jack points out Nasim and leads Michelle over.

JACK

Mom. That's the guy who helped us get away.

NASIM

Esam. What's happened to you?

ESAM

I saw the news report Nasim. When you were rescued. I saw what you said. I know what you told them.

NASIM

I'm--

ESAM

They were my family Nasim! My family, not yours!

NASIM

What was I supposed to say?

ESAM

Why did you lie? You lied to the entire world. That was my wife. My son. My daughter.

NASIM

I didn't know--

ESAM

You didn't know what?

NASIM

I didn't think you would make it. I was just trying to survive. I had to say it.

ESAM

You're the reason we're in this shithole. This place wouldn't have been built if it wasn't for that fucking raft. This is your fault! You killed my son! You killed my family Nasim, and you left us all here to rot!

Michelle and Jack are left speechless at Esam's outburst. He catches their disappointed faces and looks away.

JAFFAR

The radio Esam. We don't have much time. You have to call someone.

INT. NEWS DESK, BBC WORLD NEWS STUDIO - DAY

Merritt shuffles some pages and smiles for the camera.

MERRITT

Tire Girl, the yet-to-be-identified Cuban child who was stranded on a tire in the Gulf of Mexico since Hurricane Cynthia, has finally touched US Soil.

A sudden commotion breaks out amongst the PRODUCERS. One of them flags Merritt that they're cutting to commercial.

MERRITT (CONT'D)

The US Attorney General has declined comment on whether the child will be nationalized, or if INS will give in to Cuba's demands. We'll be right back.

Merritt waits for the camera's red light to go off, then stands as a Producer rushes over to her side.

MERRITT (CONT'D)

What is it? What's going on?

THE PRODUCER

Our affiliate in Israel picked up a radio transmission coming from Armon Haplitim. There's some kind of hostage situation, and the hostage taker wants to talk to you.

The Producer hands her a cell phone.

THE PRODUCER (CONT'D)

This phone's patched through to the radio. We'll get it all on tape.

MERRITT

Me? Why me?

THE PRODUCER

He asked for you by name.

INT. STAIRWELL, BABYLON TOWER - DAY

Janos and three Cops wait by the barricaded door. He holds his hand up to his ear as Sofia squawks over the comms.

SOFIA (V.O.)

Go in now.

JANOS

It's too risky ma'am. Can't go in blind. There's too many hostages, and we don't know where they are.

SOFIA (V.O.)

Now. There's no time.

JANOS

But Omri's in there.

SOFIA (V.O.)

I said now goddammit! If my career-

Janos slips his ear-piece out of his ear and sighs.

A COP
What did she say?

JANOS
We hold here.

INT. LOBBY, BABYLON TOWER - DAY

Jaffar, Shakur, and other Refugees patrol the walls, nervous.

ESAM
If I send you the video, you'll
help us?

MERRITT
(over the radio)
Yes. Of course. We can't report
without sufficient evidence. But I
mean. If what you say is true...

ESAM
It's true. I'll prove it.

MERRITT
(over the radio)
Audio won't be enough. We need to
actually see it.

Esam glances over at a WEB CAM beside a nearby computer.

ESAM
Your network has a satellite over
Israel right? Give me the codes.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia lights a cigarette with her still smoking cigarette.

SOFIA
What's happening? Why aren't we
getting any reports?

THE OPERATOR
It looks like they never moved in.

SOFIA
Impertinent--

THE OPERATOR
Ma'am. Colonel Zingel on line one.

The Operator pushes a button and Sofia clears her throat.

SOFIA
Colonel--

COLONEL ZINGEL
It's over Sofia. You're done.

SOFIA
I assure you that--

EXT. / INT. MILITARY TRUCK, ARMON HAPLITIM - DAY

A group of Military Vehicles parade down the street towards Babylon Tower. The Crowds give them plenty of space to pass.

Colonel Zingel drives with the CB Radio mic in his hand.

COLONEL ZINGEL
I'm moving my troops in. Something
I should have done from the start.

SOFIA (V.O.)
But why? You promised that--

COLONEL ZINGEL
You want to know why!? Have control
scan AM for outgoing transmissions.

Zingel hangs up the mic and shuts off the radio.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

The Operator types away while Sofia watches like a hawk.

SOFIA
Well?

THE OPERATOR
He's right ma'am. There's a
transmission. Here's the feed.

ESAM (V.O.)
Just give me a second here, the
satellite modem's connecting.

SOFIA
Shut down that transmission! Now!

THE OPERATOR
I can't! We don't even know its
source.

SOFIA
The office's power. Cut it off.

THE OPERATOR
It's hard wired. The whole city--

SOFIA
CUT IT ALL THEN!

The Operator takes a deep breath, and shakes his head.

THE OPERATOR
Okay...

INT. LOBBY, BABYLON TOWER - DAY

Esam's using the computer when -- THE POWER GOES OUT! The lights all flash off throwing everyone into a panic...

But the light on the computer monitor still glows...

SHAKUR
The computer's still running...?

Esam motions towards a series of BATTERIES connected through make-shift cords and power supplies into the computer.

ESAM
I knew they would try something like this...
(into his radio)
Hello? Merritt? Hello?

Esam tosses the radio aside in frustration.

JAFFAR
Wow. You're a genius Esam. All these years I underestimated you.

ESAM
Radio's dead though.

JAFFAR
This satellite thing better work.

ESAM
It will. Just give me a minute.

JAFFAR
We don't have a minute. We--

ESAM
Alright, I'm in.

Esam looks around and in the darkness sees the glow of the game console as Shakur stares at its screen. Jaffar laughs.

ESAM (CONT'D)

Shakur! Bring that game over here.

Shakur takes notice and starts walking over, but his eyes are on the game, and he does not see Omri...

Though Omri's right hand is handcuffed to the desk, when Shakur passes he REACHES OUT and trips him to the floor.

In seconds Omri has the game console in his free hand, and he SMASHES it into the ground! SHATTERING it to pieces...

OMRI

Whatcha gonna do now tough guys?

Jaffar bashes in Omri's laughing face with his rifle, then points the barrel down at him, disengaging the safety.

JAFFAR

Blow your fucking head off. That's what I'll do.

ESAM

Wait! No!

JAFFAR

What is it now Esam! We should have killed him and now he's fucked us.

Esam rushes to Jaffar's side, but does not touch him.

ESAM

Maybe. But we have to be better than them. Otherwise we lose.

Jaffar shrugs.

JAFFAR

(to Omri)

You hear that, huh? We're better than you. And don't you forget it.

Jaffar grins and gives Esam a friendly nudge.

JAFFAR (CONT'D)

So what's next? Go down in a blaze of glory?

ESAM

I... I don't...

Nasim steps forward and grabs hold of Esam's arm.

NASIM

Esam. I know that you've suffered.
So many of us have. I'm so sorry
and I'll never forgive myself for
what I did. But killing anyone
else... Making others suffer Esam?
It's not right. This isn't who I
thought you were.

ESAM

What do you want to do? Nothing?
The video's gone Nasim! I can't fix
it! We have to fight. We can't just
sit here and wait to die.

NASIM

That's not what I'm saying.

ESAM

Then what are you saying?

NASIM

What I'm saying Esam is that maybe
there's another way. One that isn't
about revenge or justice.

EXT. BABYLON TOWER, ARMON HAPLITIM - DAY

Colonel Zingel watches as nearly a THOUSAND TROOPS set up a
defensive perimeter a hundred feet away and around the Tower.

Crowds of Protestors CHANT and DANCE in drum circles all
refusing to leave, and all getting barricaded in.

An inner perimeter of a DOZEN HUMVEES creates a military
command post about twenty feet from the Tower's entrance...

where just outside the doors nearly a hundred Protestors
gather with signs held high for Zingel to see.

Zingel reaches in his Humvee window and grabs the CB radio.

COLONEL ZINGEL

Janos, do you copy?

JANOS (V.O.)

Yes, Colonel.

INT. STAIRWELL, BABYLON TOWER - DAY

Janos stands by the Lobby door with a half dozen Police.

COLONEL ZINGEL (V.O.)
 Ready your men and wait for my
 signal. When the perimeter's
 finished we're moving in hot.

JANOS
 Yes sir.

Janos pulls out his gun and does the sign of the cross.

INT. LOBBY, BABYLON TOWER - DAY

Jaffar throws open the front doors. He looks out at Colonel Zingel, waves, and turns to the nearby stunned Protestors.

JAFFAR
 Some of you get in here. Women and
 children. We need you.

EXT. BABYLON TOWER, ARMON HAPLITIM - DAY

Zingel and his Men watch as a group of Refugees spill into the building and the doors get shut behind them.

COLONEL ZINGEL
 Typical terrorist behavior.

NEARBY SOLDIER
 Sir?

COLONEL ZINGEL
 Trying to give themselves cover of
 women and children. It makes no
 difference. How long until the
 perimeter's complete?

NEARBY SOLDIER
 Twenty minutes.

INT. BBC WORLD NEWS STUDIO - DAY

Merritt and a group of ten others all watch a blank MONITOR with nervous anticipation.

MERRITT
 C'mon. C'mon. C'mon.

THE PRODUCER (O.S.)
 They went live! We're patching it
 through now!

The Monitor switches to a LIGHT BLUE screen... and then

ON THE MONITOR: *Esam and Nasim appear against a dark backdrop. Esam fiddles with some controls out of sight.*

NASIM (ON SCREEN)

Is it on? Is it working?

MERRITT

Oh my God... That's Nasim al Tariq!

ESAM (ON SCREEN)

Yes. Quiet. Hello. My name is Esam al Rahman. I am a Syrian Refugee, and I am the man responsible for taking hostages in Babylon Tower.

A hustle and bustle breaks out in the news room. Merritt grabs a passing WOMAN by the arm.

MERRITT

Get me everything you can on Esam al Rahman right now.

ESAM (ON SCREEN)

I had a family once. A wife. A daughter. A son. I owned a bicycle shop. I had a life... But then came the war... My family is gone now. My life... And I'm here now, in Armon Haplitim, trapped... Abandoned... Left behind.

THE PRODUCER

Merritt! Get ready! I'm putting you on in five!

Merritt takes a deep breath and watches Esam speak.

ESAM (ON SCREEN)

I'm not proud of what I'm doing. But I cannot call myself a man if I'm to remain silent any longer. I must speak. I'm sorry. But I must give us a voice.

INT. LOBBY, BABYLON TOWER - DAY

Esam and Nasim stand in front of the web cam with Michelle and Jack watching closely off camera.

ESAM

Please. I beg of you. Listen to them. Listen to their stories.

Vanna and the other hostages are lined up against the wall.

She stares at the Refugees, at the women and children, all lining up beside Esam and Nasim at the computer.

ESAM (CONT'D)

They are the lost. They are the forgotten. Listen with your hearts, with an open mind, and ask yourself: what if it were you? Your life. Your home. Your family.

Jaffar, Shakur, and the Armed Refugees pace the room like caged tigers, all waiting for the hammer to drop.

Esam motions towards KALIFA (30s) a frail and scared Somalian woman. She holds her five year old DAUGHTER by the hand.

INT. NEWS DESK, BBC WORLD NEWS STUDIO - DAY

Merritt sits at her desk, mid-broadcast, watching a monitor.

IMAGE: *Kalifa stands in front of a black backdrop, when she pulls her Daughter into view. Her face is covered in burns.*

KALIFA

My name is Kalifa Dalmar, and I am a refugee from Somalia. This is my daughter Yasmiin, and we've been in Armon Haplitim for six hundred and twenty nine days.

The image dissolves to a view of Merritt at her desk.

MERRITT

(into the camera)

This is the scene today in Armon Haplitim, commonly referred to as Refugee City, where a man named--

SERIES OF SHOTS

A) ITALIAN NEWS DESK

ITALIAN NEWS ANCHOR

Esam al Rahman.

B) RUSSIAN NEWS DESK

RUSSIAN NEWS ANCHOR

Esam al Rahman.

C) INDIAN NEWS DESK

INDIAN NEWS ANCHOR
Esam al Rahman has stunned the
world when he--

D) JAPANESE NEWS DESK

JAPANESE NEWS ANCHOR
cast himself into global--

E) SYRIAN NEWS DESK

SYRIAN NEWS ANCHOR
spotlight. All in an effort

F) CNN NEWS DESK

CNN NEWS ANCHOR
to tell the story of the Refugees

G) FRENCH NEWS DESK

FRENCH NEWS ANCHOR
and cast much needed attention on
the plight of

H) BRAZILIAN NEWS DESK

BRAZILIAN NEWS ANCHOR
these forgotten people. A people
who in an effort to save them--

I) ISRAELI NEWS DESK

ISRAELI NEWS ANCHOR
the world put in a box, and left on
a shelf. Only to turn a blind eye.

J) BBC NEWS DESK

MERRITT
Well the eyes of the world are
watching now Esam. And while I
cannot speak for the world, I can
speak for myself. Reporting from
the BBC Studio in London, my name
is Merritt Wexler, and I am
listening Esam. I'm listening. With
an open mind, and an open heart.

END SERIES

EXT. SKIES ABOVE ARMON HAPLITIM - DAY

NEWS HELICOPTERS circle around the city, none crossing directly into its airspace... None except...

THREE IDF MILITARY HELICOPTERS swooping towards the Tower.

EXT. ROOFTOP, BABYLON TOWER, ARMON HAPLITIM - DAY

The helicopters land as dozens of heavily armed and armored SOLDIERS jump out and head into the stairwell.

INT. STAIRWELL, BABYLON TOWER - DAY

Janos and his Cops watch as the SOLDIERS prepare charges on the barricade. Everyone backs away from the door.

DEMOLITIONS SOLDIER
Fire in the hole!

INT. LOBBY, BABYLON TOWER - DAY

BOOM! BOOM! KABOOM! Three sections of the barricades get BLOWN IN by three separate explosions.

CRACKLE! FLASH! Flash bangs detonate everywhere sending the dark room into a lightning storm of strobing lights in smoke.

GUNFIRE sparkles across the Lobby as groups of Soldiers enter wearing night-vision goggles and kill the Armed Refugees.

In the commotion Omri frees himself from the desk, grabs the rifle of a fallen Refugee, and raises it at Jaffar.

Jaffar stares down his death... But it's Omri that gets shot to hell. He collapses... dead... Jaffar turns to find

Esam. Rifle in his hand. Fear on his face. He drops it.

JAFFAR
Esam!?

ESAM
You deserved better than to die at his hands. Go. Spend your last moments fighting for your lives... The way you've always wanted to.

Jaffar looks to Shakur. They share a weary look, and raise their rifles at the Soldiers approaching behind thick smoke.

A war-crying Jaffar and Shakur race into the mists, guns blazing in fury as they disappear from sight.

Nasim ushers the unarmed Refugees into a safe corner, stands beside Esam, and tosses his rifle down to the floor as well.

NASIM

So this is it. We all suffer the same fate in the end anyway. Some of us just earlier than--

Bullets STRAFE OUT from the smoke and kill Nasim instantly.

Esam takes a bullet into the chest and falls to the floor, blood pooling out of his stomach.

He grabs at the wound, and stares down at the blood.

JACK

Esam!!!

Jack tries to rush to his aid, but Michelle holds him back.

Esam stumbles to his knees and crawls towards Jack...

ESAM

It's okay, Jack.

But he collapses back down... exhausted... draining away...

JACK

You can't die too!

With his strength fading, Esam takes off his silver eyeglasses, folds them, and holds them out to Jack.

ESAM

I'll never forget you.

JACK

(softly)

Please don't die.

But Esam's hand goes limp. The lights in his eyes fade, and the eyeglasses drop to the floor.

Jack picks them up and stares at his reflection in the glass.

MICHELLE

It's okay, Jack. We're still okay.

Michelle pulls Jack close. He cries into her arms.

CUT TO:

The smoke has cleared and the turbulent action finished.

A SOLDIER leans down and helps Vanna up to her feet.

THE SOLDIER
Are you okay?

VANNA
What the hell?

She looks around at the dead bodies scattering the Lobby...

THE SOLDIER
Ma'am? Are you injured?

To Esam... To Nasim... And to Kalifa... who lies motionless, bleeding out into the arms of her frightened young Daughter.

VANNA
They didn't deserve this. Not this.

THE SOLDIER
Ma'am?

The Soldier tries to help her out, but she pushes him away from her, and storms out of the Lobby on her own.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia smokes a cigarette as she stands beside The Operator.

SOFIA
Do we have it? The device? I want confirmation damn it!

THE OPERATOR
They have it. It's been destroyed, and all the terrorists are dead.

SOFIA
The wife and kid? What about them?

THE OPERATOR
(into the mic)
What about the girl and her son?

INT. LOBBY, BABYLON TOWER - DAY

Janos watches as Michelle and Jack are escorted from the building by Soldiers. Lazar stands beside him, bleeding.

JANOS
They're in our custody.

Janos looks to Lazar... whose eyes are on Omri's corpse.

INT. COMPUTER FLOOR, ARMON HAPLITIM COMMAND HQ - DAY

Sofia leans back into a chair, exhausted and relieved.

THE OPERATOR
And Omri? Is he okay?

JANOS (V.O.)
Omri's dead.

THE OPERATOR
Ma'am. I'm sorry to report... Omri
didn't survive the assault.

SOFIA
Make sure the pieces of the device
are recovered.

THE OPERATOR
Ma'am? Did you hear what I said?

SOFIA
Have the girl brought here. I want
to meet with her before it's done.

THE OPERATOR
Ma'am... Omri...

SOFIA
I have other shit to deal with
right now.

Sofia turns away from him and lights another cigarette.

The Operator pauses in thought... and turns to his computer.

ON SCREEN: *He drags his cursor over a back-up file of the video... and clicks play. He watches Sofia kill Jebediah.*

SOFIA
Fucking Zingel. I'm going to tear
him to pieces over this stunt.

The Operator takes a deep breath, and types on his keyboard.

ON SCREEN: *The cursor hovers over SEND... .. and CLICKS.*

SOFIA
I'll go all the way to the prime
minister to make sure, if it's the
last thing I do, that he's out.
I've had enough of his shit for the
last three years.

Without warning -- EVERY SCREEN IN THE COMPUTER FLOOR switches to a repeating video of Sofia committing murder.

Even the giant computer screen overshadowing the room...

A hush falls as everyone watches the video...

Sofia turns to the screen... and sees her own demise.

Then come the murmurs, the looks, and the stares...

All eyes turning to Sofia, eyes filled with accusation.

SOFIA

You... You did this...

THE OPERATOR

I'm sorry ma'am. I'm sorry.

Sofia straightens her back, adjusts her hair, turns away, and takes a final proud walk towards her office...

MONTAGE - BBC NEWS CLIPPINGS OF MERRITT

A) INT. NEWS DESK, BBC WORLD NEWS STUDIO - DAY

Merritt sits at her desk as she delivers the news.

MERRITT

The heartbreaking events of Armon Haplitim and the death of Esam Al Rahman, who some are calling a hero, have been followed by an unprecented scandal. A video clearly showing Minister Sofia Kara slitting the throat of who we now know was her late husband's gay partner. We expect further developments, and more likely than not a swift trial.

VIDEO: *Sofia gets dragged away in handcuffs.*

B) INT. CONFERENCE HALL, UNITED NATIONS - DAY

The UN SECRETARY GENERAL delivers a speech to the assembly.

UN SECRETARY GENERAL

This accord, though made of only ink and paper, has within it something else. Something precious. Something that must not be ignored. Providence.

(MORE)

UN SECRETARY GENERAL (CONT'D)

A destiny above and beyond any of
our own lives, or our own journeys,
but a path that leads all of us,
all the world, together, into a
better, and brighter future.

His words are met with THUNDEROUS APPLAUSE from the assembly.

C) EXT. THE GATES OF ARMON HAPLITIM - DAY

Refugees... Men, women, and children... Families...

All leave Armon Haplitim by the thousands.

And on all their faces... hope.

END MONTAGE**INT. MERRITT'S BEDROOM - NIGHT**

Merritt sits under the covers as she watches the television.

ON TV: *Merritt delivers a news report.*

MERRITT (ON TV)

The three point five million
refugees from Armon Haplitim have
moved all around the world. From
Australia, to South Africa, to
Sweden, England and the United
States, all striving for a better
life. All hoping to finally feel
free. Hoping to finally be part of
this world, and to help make it a
better place for all of us. We owe
it to them to not judge, but to
tolerate and give them a chance.
But above all else... We owe it to
ourselves. I am Merritt Wexler from
BBC World News. Have a great night,
and I will see you tomorrow.

Merritt uses a remote to shut off the TV, then sets it down
on the night stand beside her bed... Right next to...

Lina's rag-doll Lulu.

Merritt stares at Lulu's button eyes... And they stare back.

Merritt takes Lulu, cuddles her close, and shuts the light.

FADE OUT:

T H E E N D