

FIRST WE TAKE THE COUNTRY

Written

by

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FADE IN:

WIDE SHOT -- DAY

Thunderous noise as a group of African tribesmen, women and children run and scream in panic. An English man, woman and boy run with them. The woman holds the child's hand. The man shouts directions to the group. The group reaches a point of safety, stops and turns.

CUT TO:

C.U. GROUP

The lips of the English man and woman move in prayer. Some of the tribespeople around them join in, others stare in fright. The child, hugged to his mother, turns his head to look.

CUT TO:

C.U. CHILD'S FACE

His eyes are an intense light blue.

CUT TO:

P.O.V. CHILD

A herd of wildebeest raise dust as they stampede through a village.

KASAMAIN (V.O.)

I watch the wildebeest tearing a path in the dry land, unstoppable.

CUT TO:

FULL SHOT CHILD AND MOTHER -- DAY

The child is older. He sits holding his mother's hand as she lies on a stretcher in the open air. A tribesman stands next to the boy.

Around them, like ghosts, people in contamination suits carry bodies on stretchers.

One of the suited people kneels next to the mother, checks her pulse and glances at the child.

The tribesman puts his hands around the boy's shoulders and gently raises him, as his mother's face is covered with a fold of the cloth she lies on.

CUT TO:

C.U. CHILD'S FACE

The boy looks up.

CUT TO:

P.O.V. CHILD

Like an arrow tearing the sky, a flock of swallows head south.

KASAMAIN (V.O.)
I watch the birds, flying in
formation, always heading in the
direction of plenty.

CUT TO:

WIDE SHOT SHIP -- DAY

The child is now a young man, about seventeen years old. He leans over the side of a ship, looking back to the dock.

CUT TO:

P.O.V. YOUNG MAN

Amongst the crowd on the dock an African man, woman and teenage boy stand and watch the ship leave.

WIDE SHOT SHIP -- CONTINUOUS

The young man looks out into the water.

CUT TO:

P.O.V. YOUNG MAN

A school of dolphin swim alongside the ship.

KASAMAIN (V.O.)
I watch the life of the sea,
fearless, elegant dancers, knowing
exactly where to go.

FADE TO BLACK

KASAMAIN (V.O.) (CONT'D)
And then I watch humans.

AERIAL SHOT LANDSCAPE -- DAY

The sun burns the dry earth.

Grass grows out of the scorched land in small bundles. Trees, bent and dry, exhausted by thirst, lean to the ground.

In the distance is a large refugee camp. A glimmer of white tents.

People lie on the ground around the tents. Some are covered with blankets. Some use cardboard boxes as protection from the sun.

EXT. REFUGEE CAMP -- CONTINUOUS

Red Cross workers collect the bodies of the dead and try to assist the dying.

Around them men, women and children, like fledglings, ask to be fed, hands reaching and mouths open in silent entreaty.

In the middle of the camp stands a man wearing a once white medical coat with Red Cross insignia.

CUT TO:

FULL SHOT MAN

The man leans on a polished black walking stick. He's around forty years old. His face is burned from the sun. He's unshaven. His eyes are still the same intense light blue. He watches the scene around him.

KASAMAIN (V.O.)

I watch these people, my people,
dying by the hundreds, no hope,
no salvation. I watch and I'm
helpless. For every soul I save,
thousands die.

KASAMAIN starts to walk amongst the people.

A woman reaches out to him. She grabs his leg. Using the stick for support KASAMAIN lowers himself and kneels next to her. She hands KASAMAIN a small bundle, her eyes pleading. He takes the bundle from her and unwraps it.

CUT TO:

P.O.V. KASAMAIN

Amongst the dirty rags lies an infant. KASAMAIN touches the child gently on the heart. The body is limp and bloated.

CUT TO:

C.U. KASAMAIN'S FACE

He cries.

KASAMAIN (V.O.)

When will humans take
responsibility for their race.
When will they open their eyes
and realize that so much can be
done with so little effort.

FADE TO BLACK

FADE IN:

MONTAGE OF TV NEWS CLIPS

NARRATOR (V.O.)

In the year 2001 the PRESIDENT of the United States declared his intention to build early launch protection sites in key locations to counteract the growing nuclear threat from smaller countries in the Asia Pacific region. World leaders, especially China and the Soviet Union, opposed this plan, claiming it denoted an end to the 1972 Antiballistic Missile Treaty, that this new national missile defense scheme was the beginning of a new Cold War and that the sole purpose of the proposal was to put the United States of America in the position of being the 21st Century global missile leader. One of the first intended locations exposed was Pine Gap, Australia.

INT. TENT -- AFTERNOON

Red Cross tent used as an operating room. Small number of beds, cabinets for medicine. A small table with a bowl and a jug of water. Some chairs.

KASAMAIN stands next to the table and washes his bloody hands. His medical coat is stained with blood. The stick leans on a chair.

A man in his early thirties enters. He wears a robe and his head is covered.

KASAMAIN

They are here Rahim?

RAHIM

Yes.

KASAMAIN

How many?

RAHIM

Four. Expensive car.

KASAMAIN

Show them in.

RAHIM

Kasamain. Are you sure?

KASAMAIN

No, I'm not sure, but I have no other option. Show them in.

RAHIM walks out of the tent. He returns a moment later followed by four men. MAN RUSSIA, MAN CHINA, MAN INDONESIA, MAN CUBA.

MAN RUSSIA

Kasamain, it is a privilege to finally meet you.

He offers his hand. KASAMAIN hesitates before he responds. After they shake hands MAN RUSSIA takes out a handkerchief. He wipes his hand as he continues to talk.

MAN RUSSIA (CONT'D)

These are my associates. You must forgive us, but considering the nature of this meeting, its best for us to remain anonymous.

The four men sit on the chairs around the table. RAHIM takes away the dirty basin and jug. KASAMAIN remains standing. He leans on his walking stick.

KASAMAIN

Forgive me, all I can offer you is water.

MAN INDONESIA shakes his head.

MAN INDONESIA

That's quite all right.

KASAMAIN

So, what is the verdict?

MAN INDONESIA

We have each submitted your proposal, and it is acceptable.

MAN CHINA

On the basis that you take full responsibility and no finger will be pointed towards us.

KASAMAIN

Of course.

(a beat)

When do we start?

MAN RUSSIA

Immediately. We will brief you with the particulars later this week. We will contact you.

KASAMAIN

Who will head the operation?

MAN RUSSIA

A man named Colonel Drake. Do you know him?

KASAMAIN

(a beat)

His reputation precedes him. I don't want him in charge.

MAN CUBA

You come to us with a proposal to help your people. We agree to it. Please do not dictate to us.

KASAMAIN

He's a criminal.

MAN RUSSIA

He's the perfect choice. If you want this operation to succeed, Colonel Drake is the man for the job.

MAN RUSSIA nods to the other three men. They all leave the tent.

RAHIM

I don't like them.

KASAMAIN

I know.

EXT. STREET ST PETERSBURG RUSSIA -- EVENING

DRAKE, tall, wearing a long thick coat and fur hat, walks down the busy street towards a restaurant. He enters the restaurant. He nods to the maitre d'hotel.

INT. BUSY RESTAURANT -- CONTINUOUS

DRAKE walks to a table next to the window. He stands and watches a huge fat man bury his face in a dish of pasta.

DRAKE

Drago.

DRAGO lifts his head. He looks at DRAKE. His face is stained with the red sauce.

DRAKE (CONT'D)

Once a pig always a pig.

DRAGO wipes his face with a napkin. He looks at two thugs sitting at a table close by. They stand and start advancing towards DRAKE.

DRAKE (CONT'D)

Hey, hey.

DRAGO

Maybe a more polite approach would
get you further.

The two thugs grab DRAKE under the arms.

DRAKE

Do you want the money?

DRAGO lifts his hand. The men let DRAKE go. DRAKE
straightens his coat. DRAGO waits.

DRAKE (CONT'D)

First the disc.

DRAGO reaches into his pocket and puts a computer disc on
the table. DRAKE reaches out to take the disc but DRAGO
slaps his hand down on it.

DRAGO

Money first.

DRAKE

O.k.

DRAKE hands DRAGO an envelope. DRAGO takes it. DRAKE
slams his fist down on DRAGO's hand covering the disc.
DRAGO lifts his hand in pain. DRAKE takes the disc. He
waves it at DRAGO.

DRAKE (CONT'D)

Location Location Location.

The thugs move forward. DRAKE pockets the disc, pulls
out a gun and points it at DRAGO.

DRAKE (CONT'D)

Tell your dogs to back off or I
shoot. And with pleasure.

DRAGO wipes his face again. He raises a hand. The thugs
stop.

DRAGO

You're playing a dangerous game.

DRAKE

Its my middle name.

DRAKE backs away. He turns and slips through the door.

DRAGO nods to one of the thugs. The man follows DRAKE.

EXT. RESTAURANT -- MOMENTS LATER

DRAKE exits the restaurant. He walks fast down the street. A small car drives past. A hand appears holding a small handgun. BOOM BOOM. Two shots. DRAKE hits the snowcovered sidewalk. Passers-by push away from him.

DRAGO's thug approaches. He kneels next to DRAKE's body. As he searches for life signs he removes the disc from DRAKE's pocket. He turns and calls out for help in Russian.

An ambulance appears down the street, sirens screaming. It stops next to DRAKE. The THUG disappears into the crowd.

Two medics jump out of the ambulance carrying a stretcher. They lift DRAKE onto the stretcher and carry him into the ambulance. Blood stains the snow.

The ambulance disappears. Police sirens are heard in the background.

CUT TO:

SNATCHES OF FILM FOOTAGE

BEACH IN NORTHERN MALAYSIA: Women and children are dumped off boats. As they struggle to the shore they're met by armed Malay locals who chop them down in the water.

LANDSCAPE SOMEWHERE IN RUSSIA: A small number of refugees wait in snow with their few belongings. They're picked up by army trucks from where they've been dumped.

SOMEWHERE IN THE PACIFIC OCEAN: Overcrowded refugee boats are boarded by armed military. Adults and children jump overboard trying to escape.

REFUGEE CAMP IN NORTH WESTERN AUSTRALIA: Behind a wire fence Middle Eastern youths throw stones and rubble at armed guards who respond with tear gas and water cannons.

INT. CNN CHIEF REPORTER'S OFFICE NEW YORK -- AFTERNOON

CARA MARTIN, olive skin, dark hair, turns off the TV set. She turns around. She looks at SCOTT. A large, bald man with a round face.

SCOTT drinks coffee from a huge mug. He signals CARA to sit.

SCOTT
Are you all right?

CARA
Tired.

She rubs her eyes, smearing the makeup. SCOTT raises a hand to point it out, then stops.

CARA (CONT'D)

Lots of night work.

SCOTT

You need a break, this is too much for one person to handle.

CARA

I'm doing fine. I've got a good list of refugee smugglers now.

SCOTT

Now what?

CARA

I'll expose them.

SCOTT

(a beat)

I want you to do something for me.

CARA

What?

SCOTT

You need a rest. I have another story for you.

CARA

No you don't, I've been working on this for too long to give it away. This is my story.

SCOTT

And it will remain so. Just look at this one. Its in Australia. Report on the bushfires around Sydney. Its a great place for a holiday, you can see David, you can stay in nice hotels, wear nice clothes.

CARA

No.

SCOTT

(a beat)

Go there and give me a report on the fires. And go to the refugee detention centers.

INT. AMBULANCE -- EVENING

Still unconscious, DRAKE is strapped in the stretcher. PARAMEDIC#1 pulls open DRAKE's clothes. He checks DRAKE's bulletproof vest before breaking a capsule under his nose. There's a shallow wound bleeding on DRAKE's shoulder.

DRAKE wakes. He coughs. PARAMEDIC#2 speaks in English.

PARAMEDIC#2
Colonel Drake.

DRAKE
(a beat)
Is that a question?

PARAMEDIC#2
Colonel Drake?

DRAKE
Yes?

PARAMEDIC#1 injects DRAKE with a tranquilizer.

INT. CIA CHIEF OF OPERATIONS OFFICE -- DAY

MICHAEL Norton sits behind his desk in a humble office. The intercom beeps.

VOICE (O.S.)
Sir, Agent Perkinson is here to see you.

MICHAEL
Send him in.

The door opens. A tall, skinny man enters. He holds a file.

MICHAEL (CONT'D)
Sit down.

Perkinson sits. He hands the file to MICHAEL.

PERKINSON
I thought you'd find this interesting.

MICHAEL opens the file. He reads. He whistles.

MICHAEL
Is he dead?

PERKINSON
The photos show clearly that he was shot. And passers-by confirm the hit.

(MORE)

PERKINSON (CONT'D)

But I asked our contacts there to find out whether he's wounded or dead.

(a beat)

No sign of him. They don't know.

MICHAEL

What do you mean?

PERKINSON

He's vanished.

MICHAEL

You think a Mafia hit?

PERKINSON

I doubt it. Drake is a clever man. He knows how to protect his back.

MICHAEL

Who took the photos?

PERKINSON

A civilian.

MICHAEL

Coincidence.

(a beat)

This stinks. Stay on it and keep me posted. Frankly, I hope he is dead.

PERKINSON nods. He leaves the room.

INT. ROOM -- DAY

An expensive hotel suite. DRAKE sits in an armchair. He looks through papers. The four men from KAZAMAIN's tent watch him. DRAKE tosses the papers onto a side table.

DRAKE

What do you people smoke?

(a beat)

Its not possible.

MAN RUSSIA

In 1989 you crossed over into Pakistan and freed thirty of your men from a prisoner of war camp when a rescue attempt was expected. That wasn't possible.

(a beat)

I know of at least a dozen more operations that you planned and executed successfully, all with

(MORE)

MAN RUSSIA (CONT'D)
 the same premise, impossible.
 This is actually an easy task for
 you to perform.

MAN CHINA
 If you read through the information
 properly you'll find that this is
 logistically feasible.

DRAKE
 How many men?

MAN INDONESIA
 One fifty.

DRAKE
 (laughs)
 Odds...
 (a beat)
 One to eight thousand? Crazy
 talk.

MAN RUSSIA
 Those aren't the odds. The
 military is fond of phantom
 numbers.

DRAKE
 And if I say no?

The four men look at each other. DRAKE suddenly shoots
 out of his armchair towards MAN RUSSIA. The armchair
 crashes backwards under the two men and as they come up
 DRAKE has MAN RUSSIA in a neck-breaking headlock.

DRAKE (CONT'D)
 I still have options.

Men in suits burst into the room and point guns at DRAKE.
 MAN RUSSIA raises his hands. The men stand down. MAN
 RUSSIA speaks with difficulty.

MAN RUSSIA
 This is why we took you.
 (a beat)
 There is a large bonus if you
 succeed.

DRAKE
 Not much use if I'm dead.

MAN INDONESIA
 This project will succeed. We've
 made sure it will.

DRAKE lets go of MAN RUSSIA and moves back.

DRAKE

How much time?

MAN INDONESIA

The men are on standby. Four weeks to prepare.

DRAKE walks over to the bar and picks up the best bottle of whiskey. He looks at the label.

DRAKE

I guess I can afford this.

He sits.

DRAKE (CONT'D)

Let's talk.

INT. TENT -- AFTERNOON

KASAMAIN sits next to the table. He holds his head in his hands. His hair is cut short. He wears ordinary clothing. Jeans, t shirt.

He straightens and rubs his eyes. He stands up, washes his face and soaps it with shaving cream. RAHIM enters the tent.

RAHIM

I'm ready.

KASAMAIN

Me too.

KASAMAIN wipes his face.

RAHIM

(a beat)

I beg you to reconsider. There's still time.

KASAMAIN

I consider these people my children. I need to save them. As your parents saved me.

RAHIM

(a beat)

They named you Gift from God. If they were here, this would break their hearts.

RAHIM leaves.

INT. TAXI LA GUARDIA AIRPORT NEW YORK -- AFTERNOON

The taxi slows as it hits the traffic at the airport entrance. The driver curses. He turns around.

DRIVER

Sorry ma'am.

CARA nods and smiles. The DRIVER turns back.

DRIVER (CONT'D)

Holiday?

CARA

Yes you could say that.

DRIVER

Where to?

CARA

Australia.

DRIVER

Wow, hot.

CARA

Mmmm.

DRIVER

Visiting friends?

CARA

Yes.

CARA takes out her diary and looks through it. She takes out her phone.

CARA (CONT'D)

Can I speak with David Morgan please?

She smiles at the DRIVER in the rear view mirror as she waits.

CARA (CONT'D)

David?

(a beat)

Hi it's Cara. Cara Martin.

INT. HANGAR INDONESIA -- DAY

The hangar is full of weaponry and military vehicles. At one end of the hangar, DRAKE stands on a small stage next to a flip board. MAN CHINA is next to him. Seven men in uniform stand at attention in front of them.

DRAKE addresses the seven men.

DRAKE

At ease.

(MORE)

DRAKE (CONT'D)

(a beat)

Gentlemen, at any time during this briefing, if any of you decide not to take part in this operation, please do not hesitate to stand up and announce that. As we cannot take the risk of any detail of this mission being leaked, you will be taken back to the location of your choice after the mission is complete, which would be in approximately five weeks time.

DRAKE waits. The men remain silent. DRAKE lifts one of the pages on the flip board. He uncovers a large map.

DRAKE (CONT'D)

Australia.

(a beat)

Some call it a continent, others an island. The main thing is, this country is huge.

(a beat)

We've been hired to hold this country hostage.

He faces the seven men. They look back at him blankly.

DRAKE (CONT'D)

Any comments?

One of the men raises his hand. He's in his early thirties, tall, pale skin, dark hair.

DRAKE (CONT'D)

Sergeant Amir Berkovitch.

AMIR

Are you crazy?

DRAKE

No. Next.

Another SOLDIER, short and stocky, with massive shoulders, raises his hand.

DRAKE (CONT'D)

Captain Pierre Boucette.

PIERRE

Why?

DRAKE

Money.

PIERRE

How much?

MAN CHINA steps forward.

MAN CHINA

If Colonel Drake will allow me.
Each one of you will get 500,000
American dollars paid into your
nominated bank account. 250,000
before the operation commences
and 250,000 if the operation is a
success. That's the base payment.
There is also a bonus.

DRAKE

Any more questions?
(a beat)
O.k. then.

He turns back to the map.

DRAKE (CONT'D)

We need to attack these seven
points.

INT. UNITED AIRLINES PLANE -- AFTERNOON

CARA sits in a first class seat and drinks a glass of
champagne. She closes her eyes and leans back. The blonde
stewardess stops next to her.

AIR STEWARDESS

Would you like anything else ma'am?

CARA smiles and shakes her head. The air stewardess smiles
back and moves away. CARA puts on her headphones and
plays with the channels on her armrest. She stops,
listens. She turns on the small screen in front of her
and watches intently.

CUT TO:

P.O.V. CARA

News. Aerial footage of Sydney, the famous Harbor Bridge
and Opera House. The greater suburban area of the city
is surrounded by huge bush fires. Footage of firemen and
volunteer workers fighting fires, faces black and
glistening with sweat. People shout directions. Planes
and choppers dump streams of water on the burning land.

INT. UNITED AIRLINES PLANE -- CONTINUOUS

CARA takes off her headphones. She looks at the grey-
headed man next to her, also watching the news. He looks
back.

CARA

Amazing.

MAN

Normal occurrence in this country.
Every year. We call it bush fire
season. Although this looks worse
than usual.

CARA

How long does it last?

MAN

The summer.

CARA puts on her headphones. She continues to look at
the screen.

INT. HANGAR -- DAY

DRAKE finishes his briefing.

DRAKE

Right now we have an away team
preparing the ground. We have
one hundred and fifty men split
into eight teams. Only the teams
taking over the command center in
Sydney will fly in. The rest of
the teams will be smuggled in
close to each of their targets.
Any questions?

(a beat)

You can go to your teams now and
brief them. Give them the same
option I gave you.

(a beat)

You've met Berkovitch and Boucette.

DRAKE points as he names the men.

DRAKE (CONT'D)

Dieter Gratz, Hans Getruder, Allen
Dimmock, Leo Seares, Clive
Forrester. Spend some time with
each other. Even though you'll
command your own team individually,
in some stages of the operation
you may be working together.

He speaks to Allen Dimmock.

DRAKE (CONT'D)

You stay with me. I have further
instructions for you.

EXT. OLD BUILDING NARROW STREET ST PETERSBURG -- EVENING

KASAMAIN limps down the dark street. The place looks
deserted. He stops next to a green door and knocks twice.
He waits. A few seconds pass and a small hatch opens.

A big, unshaven face appears.

MAN

Yes?

KASAMAIN

Kasamain.

The man looks at him. He closes the hatch. KASAMAIN waits. The door opens and KASAMAIN walks in.

INT. OLD BUILDING -- CONTINUOUS

The doorman leads KASAMAIN through a corridor. They pass a half open door. Voices come from inside the room. KASAMAIN stops and pushes the door open further.

CUT TO:

P.O.V. KASAMAIN

Three Russian families sit on the floor eating from an army ration box. They lift their heads and look at him. All of them are well dressed.

INT. OLD BUILDING -- CONTINUOUS

KASAMAIN makes a movement to walk into the room. The doorman stops him with a hand on his shoulder.

MAN

Follow me.

KASAMAIN

Who are they?

MAN

Clients.

He continues walking and KASAMAIN follows.

INT. ROOM -- CONTINUOUS

DRAGO and MAN RUSSIA sit in a dim and sparsely furnished room. Big table, a few chairs. A large map of Russia on the wall. A high tech computer on a desk looks out of place with the rest of the furnishings.

There's a knock on the door.

DRAGO

Enter.

The doorman enters the room followed by KASAMAIN.

DRAGO (CONT'D)

Come in, come in.

DRAGO stands and gestures to KASAMAIN to sit.

DRAGO (CONT'D)

I'm happy to meet you at last.

He extends his hand and KASAMAIN shakes it. DRAGO gestures to MAN RUSSIA.

DRAGO (CONT'D)

You know...

MAN RUSSIA

Yes he does.

DRAGO

Good, good. Will you drink something?

KASAMAIN

No, thank you.

DRAGO

So how can I help you?

KASAMAIN looks at MAN RUSSIA.

MAN RUSSIA

We purchased three cargo ships in Piraeus. They're on their way now.

(a beat)

I hope this will be successful. They cost us a small fortune.

KASAMAIN

Who will crew the boats?

DRAGO

Me and my men.

KASAMAIN

You have experience in this?

MAN RUSSIA

Drago is fully qualified.

INT. UNITED AIRLINES PLANE -- EVENING

CARA sleeps. The cabin lights come on.

CAPTAIN (V.O.)

Ladies and gentleman we have just started our descent to Sydney. Please remain seated with your seat belts fastened.

(a beat)

And I suggest that you look out of your windows.

CARA lifts her window shade to look out. She holds her breath.

CUT TO:

FULL SHOT PLANE OVER SYDNEY

Under the plane the city sky is colored with a hellish red haze. Bush fires are visible burning all around greater Sydney. Smoke covers the city.

INT. HOTEL LOBBY ST PETERSBURG -- MORNING

KASAMAIN sits next to a table in the lobby of a shabby but clean hotel. His eyes are closed.

RAHIM walks into the lobby and approaches KASAMAIN. He touches him gently on the shoulder.

KASAMAIN opens his eyes. He stands up. He looks older. He's unshaven and his eyes are red.

RAHIM

How are you brother?

KASAMAIN nods. He signals RAHIM to lead the way. They walk out of the hotel.

EXT. HOTEL -- MOMENTS LATER

A limo is parked outside. They walk to it and RAHIM opens the door for KASAMAIN. They enter the car. The car speeds off.

INT. LIMOUSINE -- MOMENTS LATER

Opposite RAHIM and KASAMAIN sit DRAKE, MAN RUSSIA and another man. He's totally bald. A scarred and expressionless face. His huge body almost bursts out of an old cheap suit.

KASAMAIN nods to MAN RUSSIA who nods back. KASAMAIN offers his hand to DRAKE. DRAKE takes it and they shake.

KASAMAIN

You must be Colonel Drake.

DRAKE

Please, call me Drake.

KASAMAIN

It's a privilege to meet you, Drake.

DRAKE

I bet that was hard for you to say.

KASAMAIN

You have good in you. I've learned to appreciate the good in people, not focus on the bad.

(a beat)

This is my brother and my assistant, Rahim.

RAHIM and DRAKE shake hands.

DRAKE

And this is my assistant, Sergei.

Sergei looks at DRAKE. He shakes the hands of KASAMAIN and RAHIM.

MAN RUSSIA

Now that we are through with the formalities...

DRAKE

Kasamain, may I ask - why?

KASAMAIN

(a beat)

Every year thousands of people die from hunger and disease on a planet that can supply the necessary food and medicine. We need to show the world what is really happening.

DRAKE

And make a lot of money in the process, huh?

KASAMAIN

Unfortunately, money is what makes the wheels move in this dark world. Money will mean salvation.

DRAKE

Terrorism to save life. It's a completely new concept.

(a beat)

Why a country? Why not a small building, or a plane, maybe a bus full of children.

KASAMAIN

The problem we are facing is huge, so the impact has to be huge. Its imperative that America will become involved.

DRAKE

You know they will be?

KASAMAIN

We have a contingency plan. Pine Gap.

DRAKE opens his mouth. MAN RUSSIA interrupts.

MAN RUSSIA

Colonel Drake has been briefed.

They stop talking. DRAKE makes a sign to SERGEI, SERGEI opens the door next to him. He grabs MAN RUSSIA and throws him out of the car in one swift move. He closes the door.

The DRIVER of the limo slams on the brakes.

SERGEI pulls his gun out of his jacket and presses it into the DRIVER's head.

SERGEI

Drive.

The DRIVER accelerates.

KASAMAIN

A good man to have around.

DRAKE

Yes.

KASAMAIN

He will be very angry with you, Drake.

DRAKE

He needs me.

(a beat)

So, how did you come up with the money for this?

KASAMAIN

Its not important.

(a beat)

I need this operation to go as smoothly, as bloodlessly as possible.

DRAKE

I can't guarantee that. We're dealing with soldiers and guns. There will be casualties.

KASAMAIN looks through the side window of the car.

KASAMAIN

Every day I wake up and walk out to the children lying in the dirt, their eyes round and big in their

(MORE)

KASAMAIN (CONT'D)

thin faces. Eyes without hope.
I look at them and I think, which
one am I going to save today, and
which one is going to die. Its
as cold as that.

(a beat)

I am the savior and the
executioner. And there are people
like me, all over the world, who
live the same life and make the
same choices. But for every one
who cares, there are millions who
close their eyes. There has to
be a solution, Drake.

He looks back at DRAKE. DRAKE is watching him.

DRAKE looks behind.

DRAKE

Here they come.

Kazamain turns his head.

CUT TO:

P.O.V. DRAKE AND KASAMAIN

Three black cars take over the limousine and force it to
stop.

INT. LIMOUSINE -- CONTINUOUS

KASAMAIN

These men are dangerous, Drake.

DRAKE

I know.

DRAKE opens the door and walks out followed by SERGEI,
KASAMAIN and RAHIM.

Immediately they are surrounded by men holding guns.
DRAKE walks towards MAN RUSSIA.

DRAKE (CONT'D)

Hey man, no hard feelings.

MAN RUSSIA's face is twisted with anger. His clothes are
torn and dusty and he has a big bruise on his forehead.
He has a gun in his hand, which he points at DRAKE.

SERGEI moves forward. One of the men hits SERGEI over
the head with his gun and SERGEI falls to his knees. MAN
RUSSIA still has his gun aimed at DRAKE.

KASAMAIN lifts his hand.

KASAMAIN

No, we need him. Without him the operation will fail.

He walks towards MAN RUSSIA with his hand extended.

KASAMAIN (CONT'D)

An eye for an eye.

He stops and indicates SERGEI, who kneels, holding his bleeding head.

KASAMAIN (CONT'D)

See, an eye for an eye.

(a beat)

We need them both.

MAN RUSSIA lowers his gun. KASAMAIN releases his breath.

MAN RUSSIA walks towards SERGEI and RAHIM.

As he passes SERGEI, he smacks him sideways in the face with the gun, brings his arm back and shoots RAHIM through the head.

The bullet enters RAHIM's forehead in a small and tidy puncture hole and exits spraying blood and brains.

KASAMAIN (CONT'D)

No!

RAHIM falls to his knees, eyes open. KASAMAIN lurches forward. He grabs RAHIM and falls next to him.

He hugs RAHIM's head to his chest. He cries as RAHIM's blood soaks into his shirt. He looks up at MAN RUSSIA.

KASAMAIN (CONT'D)

Why?

MAN RUSSIA looks at DRAKE and SERGEI.

MAN RUSSIA

He was dispensable.

DRAKE

You're a dead man.

MAN RUSSIA signals to his men. They grab KASAMAIN and push him into the limousine. MAN RUSSIA points at another car and orders DRAKE and SERGEI to enter.

The cars drive off, two men dumping RAHIM's body into the boot of the last car.

EXT. SYDNEY INTERNATIONAL AIRPORT -- EVENING

CARA exits through the airport doors, carrying her bags. She looks around for a taxi. She starts towards the queue at the taxi stand.

A black Mercedes convertible pulls up next to her.

DAVID

Cara!

CARA stops and looks.

CARA

David.

She walks towards the car.

DAVID, tall and blonde, early forties, dressed in a sharp grey suit, jumps out of the car and walks to the open boot. He lifts her suitcase, throws it into the boot, and turns to CARA.

CARA wraps her arms around him. They kiss briefly. DAVID leads her around to the passenger side and opens the door for her.

INT. MERCEDES CONVERTIBLE -- CONTINUOUS

CARA

(a beat)

It's been a long time.

DAVID

I know. It's good to see you.

CARA puts her hand on his shoulder.

CARA

How are you?

DAVID

Better than ever.

CARA

I heard you were doing well.

DAVID

Deputy Prime Minister.

(a beat)

And only 42 years old.

CARA

And...

DAVID

Prime Minister one day.

CARA

You're fast.

DAVID

Ambitious.

CARA

Always. Congratulations.

DAVID

You're not doing so bad yourself.

CARA

News. Always the same, always depressing.

DAVID

Maybe it's time you changed your career.

CARA

I wish I could.

(a beat)

Journalism, like politics, is highly addictive.

They fall quiet. The car crosses the harbor bridge. CARA looks at the color haze in the sky around the city. The view is frightening and beautiful.

CARA (CONT'D)

What's with all these fires?

DAVID

Most summers there are fires, but not usually this many. Emergency services are pretty sure that they're being helped along.

CARA

Arsonists?

DAVID

Arsonists leave signatures. We can't find evidence yet that the fires are manmade.

CARA

Motive. Find the motive and you'll find the perpetrator.

DAVID

Hey, don't start investigating yet.

CARA

That's why I'm here, remember.

DAVID

I see. Pumping me for information.

CARA

I'll make you one of my informers.
Don't worry, I always keep them
safe.

She leans towards him.

CARA (CONT'D)

Until I have no more use for them,
and then I destroy them.

DAVID

Intriguing.

EXT. FULL SHOT PARLIAMENT HOUSE CANBERRA -- AFTERNOON

The roundabout, gardens and buildings of Parliament House.

INT. MEETING ROOM -- CONTINUOUS

Six men sit around the table talking.

The Prime Minister of Australia, ROGER CLEMENTS. A big
man with white hair and penetrating eyes.

Deputy Prime Minister, DAVID MORGAN.

General Arthur ROBINSON.

Minister for Internal Affairs, DOV SHERRIF.

Head of Emergency Services, STEVE DAVIS.

Minister for Immigration, ROBERT SLEIGH.

One SECRETARY takes notes.

ROGER

So what's the current situation
in the refugee detention centers?

ROBERT

The guards are in control. I'm
waiting for a report.

DAVID

What about the army?

GENERAL ROBINSON

This is out of hand now because
attention to this issue is long
overdue.

DAVID

I don't see the problem.

GENERAL ROBINSON
They're not criminals.

ROGER
(to Steve)
What do we have on the fires?

STEVE
This is the work of a highly
organized team. Every time we
have one area pretty much under
control, fires break out the next
suburb down.
(a beat)
Or up. Wherever the wind's going.

ROGER
Do you think there's a connection
between the fires and the refugee
riots?

ROBERT
We don't know of one. No group
has made threats or claimed
responsibility.

DAVID
(to General Robinson)
What's your update?

GENERAL ROBINSON
I have every available man helping
the firemen and volunteers.

STEVE
Right now the fires seem to be
moving steadily through the suburbs
to the city from the south and
from the north west.

DOV
Canada's sending manpower and
equipment but it will take another
four days to arrive.

ROGER
O.k. I want more army personnel
involved.

GENERAL ROBINSON starts to speak. ROGER interrupts.

ROGER (CONT'D)
I know what you're going to say
and I understand your point, but
I don't want to reach a situation
where we need to use army vehicles.

GENERAL ROBINSON nods.

ROGER (CONT'D)

Steve, keep me informed.

(to Robert)

I want the Ombudsman's report on the riots as soon as it comes in. We don't want to look bad now.

DAVID

It's not a good time to bring this up Roger but we do need to pay some attention to the elections as well.

ROGER

Its not a good time David.

He stands up and leaves the room.

DOV

Way to go David.

DOV follows ROGER.

INT. CIA CHIEF OF OPERATIONS OFFICE -- DAY

Agent PERKINSON enters the room.

MICHAEL

Any news?

PERKINSON

No news on Drake, but we're still looking.

MICHAEL frowns.

PERKINSON (CONT'D)

Suddenly almost every mercenary known to us disappears and our informers are keeping their mouth shut, or they just don't know.

MICHAEL

I think I'd better take this upstairs.

He stands up.

MICHAEL (CONT'D)

Lets go.

INT. SYDNEY INTERNATIONAL AIRPORT -- LATE AT NIGHT

DRAKE steps through the door and into the landing gate. He wears casual clothes and holds a briefcase. He walks down to passport control.

INT. PASSPORT CONTROL -- CONTINUOUS

DRAKE stops next to the passport control booth. He hands passport and papers to the passport controller and waits. The controller checks the papers, looks at the passport, looks back up at DRAKE's face.

PASSPORT CONTROLLER
Mr Morse, what is the purpose of
your visit?

DRAKE
Pleasure, purely pleasure.

PASSPORT CONTROLLER
Three months of pleasure?

DRAKE
It's a big country.

DRAKE takes out a brochure. He shows a picture to the passport controller.

DRAKE (CONT'D)
I think I'll spend most of my
time here.

PASSPORT CONTROLLER
And who wouldn't.

The controller stamps DRAKE's passport and signals him through.

EXT. SYDNEY INTERNATIONAL AIRPORT-- MOMENTS LATER

DRAKE walks out of the terminal. A small car stops next to him. He gets in.

INT. CAR -- CONTINUOUS

SERGEI sits in the DRIVER's seat. His huge body hardly fits in the small space. He looks at DRAKE. He starts to drive.

DRAKE
Everything under control?

SERGEI
They are all in except for Dieter.
He was stopped before he took the
flight to Adelaide.

DRAKE
That's unfortunate.

INT. ROOM SYDNEY INTERNATIONAL AIRPORT -- LATE AT NIGHT

DIETER GRATZ sits at table in a small room. He grins into the two way mirror. The door opens and the airport HEAD OF SECURITY walks in, sits down and throws DIETER's papers down on the table.

HEAD OF SECURITY

Dieter Gratz, how are you today?

DIETER

My name is Remi Dafoe. I am a French businessman here on business.

HEAD OF SECURITY

Cut the crap, I know who you are and right now your fingerprints are on their way to Interpol to confirm your identity. But why waste our precious time? Tell me why you're here.

DIETER

My name is Remi Dafoe.

HEAD OF SECURITY

O.k. o.k. No point in repeating that again. You stay here for a while and I'll be back soon to ask you again.

DIETER

You can't hold me here.

HEAD OF SECURITY

I can and I will. Or maybe you want your phone call? I can lend you the 50 cents.

DIETER doesn't move.

HEAD OF SECURITY (CONT'D)

I thought not.

HEAD OF SECURITY exits.

INT. CAR -- DAY

MICHAEL NORTON sits in the back seat behind a DRIVER. AGENT PERKINSON sits next to him. MICHAEL's cell phone rings. He answers.

MICHAEL

(a beat)
Put him through.

He listens for a while.

MICHAEL (CONT'D)

Yeah sure, see where he's headed.

He disconnects the call.

PERKINSON

So?

MICHAEL

That was Interpol. Dieter Gratz was arrested at Sydney Airport, trying to get in with a fake passport.

EXT. BUSH FIRE SITE -- MORNING

CARA stands with her CAMERAMAN amongst the firemen and volunteers on the edge of the recovery site. The CAMERAMAN takes shots of the people changing shifts.

STEVE DAVIS walks back onto the site, his face black. He walks straight to the water tank and takes cup after cup of water from the volunteer. He finishes drinking and leaves. CARA walks up to him, signaling the CAMERAMAN to follow her.

CARA

Mr Davis, pleased to meet you.

STEVE looks back at her.

CARA (CONT'D)

Cara Martin from CNN.

STEVE continues walking. CARA follows him.

CARA (CONT'D)

If I can have just a moment of your time.

STEVE stops.

STEVE

And if in that moment a house burns down or someone dies, will that help your report?

CARA stops. STEVE walks away shouting orders. The CAMERAMAN puts down his camera. CARA's cell phone rings.

CARA

Hello?

DAVID(O.S.)

(a beat)

Cara where are you? What's all that noise?

CARA

I'm at the main fire site.

DAVID

Are we still on for tonight?

CARA

Sure. Pick me up from my hotel at eight.

DAVID

Great. See you then.

CARA disconnects. She signals her CAMERAMAN to follow as she walks towards the fires.

INT. ROOM ST PETERSBURG -- DAY

MAN RUSSIA, MAN CHINA, MAN INDONESIA and MAN CUBA sit around a table in a small room with no windows.

MAN CHINA

Are we safe here?

MAN RUSSIA

Yes, the walls are completely soundproof and this room is scanned for bugs every two hours.

(a beat)

How is it all going?

MAN CHINA

As planned. All our men are in the country ready for the deadline. Only one small hiccup. Dieter Gratz was recognized and arrested.

MAN RUSSIA

Is that going to cause a problem?

MAN CHINA

Only a small one. He won't talk. They can't do much to him but they will follow him.

MAN RUSSIA

That's too risky. Take care of him there.

(a beat)

I want a report every two hours.

MAN CHINA

What about Drago and Drake?

MAN RUSSIA

No problem there. Neither knows the other is involved. They won't even meet.

MAN INDONESIA

And if the operation fails?

MAN RUSSIA

It's not important. Drake is briefed. He'll carry out his contract. And so will Drago.

(a beat)

Even if every single one of them is caught, there's no evidence leading to us.

MAN INDONESIA

Good.

MAN RUSSIA stands up.

MAN RUSSIA

We'll meet again after the next scan.

EXT. PENTAGON NATIONAL SECURITY OFFICE -- DAY

MICHAEL and AGENT PERKINSON run up the stairs. They enter the building.

INT. PENTAGON NATIONAL SECURITY OFFICE -- MOMENTS LATER

They walk towards a SECRETARY in front of a large desk.

MICHAEL

Michael Norton to see General ADMINSTON.

The secretary speaks into the intercom.

SECRETARY

Sir, Michael Norton and...

The SECRETARY looks at AGENT PERKINSON.

PERKINSON

Agent Perkinson.

SECRETARY

And Agent Perkinson here to see you.

The SECRETARY signals them to walk in.

EXT. WOOLLOOMOOLOO NAVAL BASE SYDNEY -- NIGHT

SERGEI and DRAKE walk down the pier leading to the base. They wear Australiana t-shirts and have cameras around their necks. They stop and take a shot of the bay.

DRAKE

This is the place.

SERGEI
Looks easy enough.

DRAKE
Nothing is easy.

SERGEI
Do you think Pierre is the right
one?

DRAKE
I need you with me in Canberra.
We'll set the deadline for two am
tomorrow. Contact all the men
and inform them. Once we're in
control we contact Kasamain.

SERGEI walks away. DRAKE keeps on walking and taking
photos.

EXT. SYDNEY INTERNATIONAL AIRPORT -- NIGHT

DIETER Gratz walks through the airport doors. He stops
to light a cigarette. As he lights it his eyes flick
back to the doors.

CUT TO:

P.O.V. DIETER

Two men talk to each other on the other side of the doors.

EXT. SYDNEY INTERNATIONAL AIRPORT -- CONTINUOUS

DIETER hails a taxi. A taxi leaves the queue and stops
for him. He gets in the back. The two men walk through
the airport doors and get into the car that stops for
them.

INT. TAXI -- CONTINUOUS

DIETER sits in the middle of the seat and speaks to the
Indonesian DRIVER.

DIETER
City please.

The taxi moves off.

EXT. SYDNEY INTERNATIONAL AIRPORT -- CONTINUOUS

The other car follows the taxi.

INT. SYDNEY CITY RESTAURANT -- NIGHT

CARA and DAVID sits opposite each other in an expensive
restaurant. The waiter pours their wine. They clink
glasses and sip.

DAVID
To us. And to our success.

CARA
Yes. To us.

She smiles back at DAVID.

CARA (CONT'D)
I've missed you.

DAVID
Me too.

CARA
And now look at you. Look at us -
no family, only work, our career
more important to us than our
happiness.

DAVID
Obsession.

CARA
And once, we had ideals.

DAVID
We still have ideals, but with a
different perspective. Now we're
not trying to save the world,
chasing whaling ships in a Zodiac,
we're just trying to save
ourselves.

(a beat)
It's easier. More realistic.

CARA
Yes but you did look magnificent
in the prow of a Zodiac.
(a beat)
So what are your personal political
views?

DAVID
Always the reporter.
(a beat)
Why are you here?

CARA
To report on the bush fires.

DAVID
Bullshit.

CARA
(a beat)
O.k.
(MORE)

CARA (CONT'D)

I've been investigating refugee smuggling in Russia. In China, Mexico. I've got some names of the people who make money out of these poor souls, people who promise salvation but bring death. But no matter how hard I've tried I haven't got enough evidence yet to expose them. It hard when the system is as corrupt as the people who abuse it. And I was getting too involved, because of my own background.

She sips from her glass.

CARA (CONT'D)

My chief sent me here on a forced vacation.

DAVID

It's not like you to give up so easily.

CARA

Abandoned boats of Chinese refugees. Riots in refugee detention centers. I thought if I came here I could kill two birds with the one stone.

DAVID

It is serious.

(a beat)

That would be one of my first election promises. To solve this problem.

CARA

(a beat)

I'll vote for you.

DAVID laughs. The waiter arrives to take their orders.

INT. TAXI -- NIGHT

Its quiet inside the taxi.

DRIVER

Where exactly in the city?

DIETER

I'll tell you when we get there.

DRIVER

I just have to make a stop up here if you don't mind.

(MORE)

DRIVER (CONT'D)

(a beat)
At my home.

DIETER

Why?

The DRIVER holds up a prescription bag.

DRIVER

My son's insulin.

DIETER glances through the rear window.

DIETER

O.k.

The DRIVER stops the car and exits. DIETER looks through the windscreen. His face changes.

CUT TO:

P.O.V. DIETER

There's no DRIVER identity card, only the clip.

CUT TO:

INT. TAXI

DIETER reaches for the door.

CUT TO:

EXT. STREET

The taxi explodes. The whole car lifts and falls again.

EXT. BEACH IN PORT MORESBY NEW GUINEA -- EVENING

KASAMAIN stands on the beach, next to a dock. His face is dark with sorrow. Men in uniform stand with him. KASAMAIN looks out to the water.

CUT TO:

P.O.V. KASAMAIN

Three cargo ships are anchored in the distance. Smaller boats move towards the shoreline. Some are already docked.

CUT TO:

FULL SHOT KASAMAIN ON BEACH

More small boats dock. People manning the small boats jump onto the dock and walk towards KASAMAIN and the soldiers. DRAGO jumps out of one of the boats.

He approaches KASAMAIN and shakes his hand.

DRAGO

As promised.

KASAMAIN

Thank you.

KASAMAIN signals to the soldiers.

CUT TO:

FULL SHOT BEACH

Thousands of people of all ages stream down from the sand dunes. Carrying minimal belongings, they call to each other as they're directed by the soldiers and DRAGO's men into the small boats. Families are separated in the confusion, children cry. KASAMAIN assists where he can.

EXT. BUSH FIRE SITE -- AFTERNOON

CARA and her cameraman are filming. CARA's face is smudged black with the smoke. She talks to the camera.

CARA

These are the worst bush fires this beautiful city has ever encountered. The firemen, volunteers and soldiers are fighting with everything they have but perhaps only a miracle will save this city from further disaster.

CARA walks around the site and the camera follows.

CARA (CONT'D)

I'll try to speak now with Steve Davis, Head of Emergency Services and the hero of these fires.

The CAMERAMAN stops the camera. CARA reaches STEVE.

STEVE

Flattery will get you nowhere Miss Martin.

CARA

I'm a Reporter. I only tell the truth.

STEVE

That's a first.

CARA

What are your chances of stopping these fires before they hit the city, Mr Davis?

STEVE

Always good.

A man shouts to STEVE. STEVE walks to where the man kneels on the ground. CARA follows. STEVE squats down next to the man. The two men have a discussion, pointing at the blackened ground.

CARA

What's going on?

MAN

Look at this. I would guess this is where this fire started, and it's too perfect.

STEVE

Miss Martin, please. We have a lot to do, you're in the way and I don't want to be held responsible if you or any of your crew get hurt.

CARA

I have a feeling you don't like reporters.

STEVE

Under different circumstances I would have loved to stop and have a chat.

CARA

I'll hold you to that.

STEVE

Please do.

CARA leaves with the CAMERAMAN. STEVE watches her go. He turns back to the man on the ground.

EXT. PARLIAMENT HOUSE CANBERRA -- EVENING

The building and the surrounding area is quiet. A group of tourists walk out of the entrance, talking in German and laughing.

DRAKE walks towards the building followed by twelve men and SERGEI. All are dressed like tourists. DRAKE has a bag hung over his shoulder. He speaks like a tour guide. As the group approach the building, the two young guards at the front door observe the party.

YOUNG GUARD#1
Strange group.

YOUNG GUARD#2
Why?

YOUNG GUARD#1
Look at them. All men, all bloody
huge.

YOUNG GUARD#2
(a beat)
Shall I call in?

YOUNG GUARD#1
Not yet.

He signals to the group to stop. DRAKE walks up to Young Guard#1. He puts a hand on his shoulder. Young Guard#1 looks at DRAKE's hand.

YOUNG GUARD#1 (CONT'D)
Please sir, I'll ask you to remove
your hand.

DRAKE removes his hand.

DRAKE
But you look so cute.

He turns to his group.

DRAKE (CONT'D)
Doesn't he boys?

The group nod in agreement. SERGEI looks awkward.

Young Guard#2 removes his hand from his gun. He smiles at Young Guard#1.

YOUNG GUARD#1
O.k. sir. Come through.

DRAKE
Why, thank you.

DRAKE looks at the camera above his head. DRAKE smiles and waves his hand. He walks towards the revolving doors.

DRAKE's shoulder bag gets caught in the door. He tries to pull at it, but the door is jammed. His group follow him and try to help. More mess. Some fall, some get jammed in the door themselves. DRAKE calls for help.

The two guards move towards the pile of men and start to pull them off the ground. SERGEI watches the camera.

CUT TO:

FULL SHOT CAMERA

The camera moves to the mass of men and stays there.

EXT. PARLIAMENT HOUSE CANBERRA -- CONTINUOUS

SERGEI walks behind the camera. He pulls a small magnetic device from his bag and attaches it to the top of the camera.

The two guards finish helping the rest of the men and all stand, breathing heavily.

DRAKE

Thank you so much.

YOUNG GUARD#1

Don't mention it. Just watch out when you walk through the door.

DRAKE

I will.

DRAKE signals to his men and they follow behind him. They enter the building. The two guards go back to their post.

YOUNG GUARD#1

A bunch of flowers.

Young Guard#2 laughs.

YOUNG GUARD#2

The things we see.

A soft voice behind them makes them turn. A hand appears holding a canister. The guards are sprayed in the face. They fall to the ground.

INT. CONTROL TOWER PARLIAMENT HOUSE -- CONTINUOUS

Three guards sit in the control tower. They watch the TV monitors.

GUARD

Sir, look at this.

The SERGEANT walks to the monitor and watches. They all start to laugh.

SERGEANT

Its a sitcom.

GUARD

Hey, what's that?

They watch intently. The GUARD smacks the monitor sharply.

GUARD (CONT'D)

Damn thing.

CUT TO:

P.O.V. ON TV MONITOR

The film continues.

GUARD (O.S.)

There we go.

EXT. PARLIAMENT HOUSE CANBERRA -- CONTINUOUS

DRAKE and his team pull the two guards out of the way. At the same time, two of DRAKE's team take over the position. SERGEI takes the device off the camera. He follows DRAKE inside the building.

EXT. WOOLLOOMOOLOO NAVAL BASE SYDNEY -- NIGHT

Two heavily armed warships. Destroyer H M A S BRISBANE and Frigate H M A S MELBOURNE.

The base itself is accessed via one drop off gate, which has security cameras. Two armed soldiers hold the gate.

A large VAN with army plates followed by a closed 15 ton Army Truck approaches the gates. PIERRE sits in the front passenger seat. He wears naval uniform with COLONEL's stripes.

One of his team, also in uniform, drives. On their laps they're holding handguns with silencers.

The VAN stops next to the gate. PIERRE opens the window. He smiles as one of the armed soldiers approaches.

PIERRE

Good evening Soldier.

The SOLDIER salutes, still holding the gun ready. PIERRE looks at the booth.

CUT TO:

P.O.V. PIERRE ON BOOTH -- CONTINUOUS

The other SOLDIER, obscured behind the booth wall, observes the VAN.

CUT TO:

EXT. UNDER FIFTEEN TON TRUCK -- CONTINUOUS

There is a small hatch at the bottom of the Truck. Ten Soldiers in black, their faces painted black, steal out from under the truck and crawl towards the booth.

CUT TO:

EXT. UNDER VAN -- CONTINUOUS

Ten Soldiers crawl out from under the VAN and enter the camp through the fence.

One SOLDIER remains under the VAN. This SOLDIER takes out a gun and crawls towards the booth.

CUT TO:

INT. WOOLLOOMOOLOO NAVAL BASE -- MOMENTS LATER

The nine SOLDIERS from the VAN slip through the camp to the main building.

CUT TO:

INT. MAIN BUILDING -- MOMENTS LATER

Inside the building there are three SOLDIERS manning the security cameras of the base. Two play backgammon and the third sits and smokes a cigarette. They complain about working the weekend shift.

The door opens. A sleepy looking SOLDIER enters and looks around.

SOLDIER

Where am I?

The first THREE Soldiers look at him. They laugh.

The SOLDIER pulls out a gun with a silencer. He shoots three times, hitting each person accurately.

The rest of the team in black enter the room quietly and move to their assigned locations.

The first SOLDIER picks up a phone on the table.

CUT TO:

EXT. SECURITY BOOTH -- MOMENTS LATER

PIERRE still smiles as he talks to the SOLDIER.

PIERRE

So we're called here in the middle of the night to explain what went wrong.

SOLDIER

Sir, as I said, it's the weekend.
There's no one here. I can't let
you in without the right papers.

PIERRE

I understand. Well, I might as
well go.

He looks behind the SOLDIER. The car phone rings. PIERRE
picks up the phone.

PIERRE (CONT'D)

Yes.

He listens. He puts the phone down and smiles again at
the SOLDIER.

CUT TO:

INT. SECURITY TOWER -- MOMENTS LATER

Two Soldiers sit in the security tower. They chat idly
and look over to the lights of the nightlife in Kings
Cross red light district.

A shadow appears behind them, then another. Two guns
with silencers appear. The two soldiers are shot.

EXT. SECURITY BOOTH -- MOMENTS LATER

PIERRE looks at the booth.

CUT TO:

P.O.V. PIERRE

The SOLDIER in the booth is still watching. The SOLDIER
in black is now close by. The SOLDIER in black takes out
a gun and is ready to hit the booth SOLDIER over the head
when the booth SOLDIER turns swiftly.

The booth SOLDIER raises an arm and blocks the gun. The
gun hits the shoulder blade of the booth SOLDIER with a
hideous crack. The booth SOLDIER shouts out.

CUT TO:

FULL SHOT BOOTH AND CAR

The SOLDIER next to the car spins around. PIERRE takes
out his handgun and shoots the SOLDIER twice. The SOLDIER
drops to the ground.

The booth door flies open. The SOLDIER in black and the
booth SOLDIER fly out. PIERRE's driver swiftly exits the
car and hits the booth SOLDIER over the head.

The SOLDIER in black stands up, breathing heavily. They drag the SOLDIER inside the booth.

The SOLDIER in black and the driver stay in the booth. PIERRE enters the DRIVER's seat of the car and lifts up the radio.

PIERRE

Nail One to Hammer, over.

(a beat)

Base is secure, ready for second objective.

DRAKE (O.S.)

Good. Proceed as planned.

EXT. SPECIAL AIR SERVICE REGIMENT PERTH -- NIGHT

ALLEN DIMMOCK and his team of twenty hide in the bushes outside the base. They observe the front gate. The three guards stand still, watching the road. Two towers secure the front fenceline.

ALLEN signals to his team. They begin to crawl and spread along the fence.

EXT. RAAF BASE EDINBURGH ADELAIDE -- NIGHT

16 P3C Orion maritime patrol planes park alongside each other on the tarmac. The base is quiet. Two guards patrol. BOOM. The first plane explodes and the two guards drop to the ground. BOOM. The second plane explodes and the explosions continue down the line.

COMMANDER ADRIAN BRUCE runs out of his quarters still putting on his uniform. HANS GETRUDER waits outside. As BRUCE runs through the door HANS GETRUDER grabs him and holds a gun to his head.

EXT. TOWNSVILLE AIRLIFT GROUP NO 37 SQUADRON -- NIGHT

Forces clash. Flashes of gunfire. People call out to each other.

AMIR and his team push slowly towards the gate. They run in over the dead guards and up to the main building.

INT. TOWNSVILLE AIRLIFT GROUP NO 37 SQUADRON -- CONTINUOUS

In the communication room a SOLDIER tries to send a Mayday call. AMIR runs in. He aims a gun at the SOLDIER. The soldier stands back from the communication board.

EXT. TOWNSVILLE AIRLIFT GROUP NO 37 SQUADRON -- CONTINUOUS

HERCULES transport planes, F18 fighters and BOEING 707 refueling planes are in the parking area.

AMIR's team move quietly down the lines of planes rigging each with explosives.

EXT. RICHMOND SYDNEY AIRLIFT GROUP -- NIGHT

On the main tarmac CLIVE FORRESTER and his team surround the soldiers of the base. Some soldiers are still in underwear. The commander of the base kneels, hands behind head. One of CLIVE's team holds a gun on the commander.

More soldiers come out of the main building to join the group. Some soldiers have their hands in the air, some hold their hands behind their heads.

CLIVE picks up his radio.

CLIVE
Nail Two to Hammer, over.

DRAKE (V.O.)
Over.

CLIVE
Base is secure.

DRAKE (V.O.)
Proceed as planned. Destroy all
airborne except for one.

CLIVE
Over and out.

INT. PARLIAMENT HOUSE CANBERRA -- CONTINUOUS

DRAKE and his team run down the corridor towards the security room. DRAKE signals to SERGEI and they stand either side of the door.

SERGEI turns and kicks the door down, DRAKE bursts in after him, gun raised.

The three soldiers look up.

DRAKE
If you don't move, no one will
get hurt.

DRAKE signals to his team and they enter, guns raised. They start to tie up the three soldiers.

SERGEANT
What do you want?

DRAKE
Just stay quiet.

Once the soldiers are tied DRAKE signals for two of the team to stay.

He walks out of the security room followed by SERGEI and the rest of the team.

INT. MEETING ROOM PARLIAMENT HOUSE -- NIGHT

ROGER CLEMENTS, GENERAL ARTHUR ROBINSON, DOV SHERRIF, DAVID MORGAN and eight more staff and secretaries sit around the table.

ROGER

What do we have?

DAVID

The fires are under control. Looks like our arsonist team are getting slack. We have conclusive evidence from the site of the last fire.

DOV

Maybe it doesn't matter any more?

DAVID

Why would they stop now?

The door bursts open. A man in uniform runs in. He walks straight up to GENERAL ROBINSON and whispers in his ear.

ROGER

What's the meaning of this?

GENERAL ROBINSON stands up.

GENERAL ROBINSON

Sir, we are under attack.

ROGER

What?

GENERAL ROBINSON

The main bases in Perth, Adelaide, Townsville and Sydney have been taken over.

ROGER

Who by?

DRAKE walks into the room followed by his team, guns raised.

DRAKE

By me. I ask everybody to remain calm, no harm will come to you if you cooperate.

ROGER stands up.

ROGER
You must be joking.

DRAKE
Sir, right now my people hold the main bases all around this country. Further to that, your base in Woolloomooloo is under the control of soldiers trained to use the magnificent weapons on your warships.

ROGER
(a beat)
What do you want?

DRAKE
The usual things.
(a beat)
This isn't the place to talk. I would like you, Sir, to come with me so that we can discuss the matter further.

ROGER stands up.

DAVID
No.

ROGER
If they wanted to kill me they would have done it straight away.

ROGER follows DRAKE and SERGEI. The rest of DRAKE's team stay behind. DRAKE turns back to speak.

DRAKE
Secure the building. Bring all the prisoners to this room.

He leaves the room. GENERAL ROBINSON looks at DRAKE's soldiers, their guns trained on the group.

LEO SEARES walks into the room. Behind him the five soldiers from the control room and gate are herded into the room by two of his team. LEO orders his team to group all the people in the room to one corner. DAVID looks more and more agitated. GENERAL ROBINSON addresses LEO.

GENERAL ROBINSON
I believe you are the man in charge.

LEO
Here, now, I am.

GENERAL ROBINSON
I can only say, you won't get
away with this.

LEO
We already have.

GENERAL ROBINSON
For how long?

LEO
I really don't know. But we have
and here we are and I'd prefer it
if you kept quiet.

GENERAL ROBINSON looks at DAVID. DOV and GENERAL ROBINSON
exchange glances. DAVID addresses LEO.

DAVID
Where are they taking the Prime
Minister?

LEO
Who are you?

DAVID
Deputy Prime Minister.

LEO
To the naval base in Sydney.

DAVID
Will he be killed?

DOV
That would be very convenient
wouldn't it David?

DAVID
Shut up.

GENERAL ROBINSON
He has a point.

DAVID
Shut up.

GENERAL ROBINSON
Is the truth painful?

DAVID swings at GENERAL ROBINSON. GENERAL ROBINSON dodges
and grabs DAVID in a headlock.

LEO signals to one of his team. The SOLDIER runs towards
DAVID and GENERAL ROBINSON. As he runs he puts a handgun
back in his holster. He pushes between the two men.

GENERAL ROBINSON grabs the gun from the holster, pushes DAVID away and grabs the SOLDIER in a headlock. GENERAL ROBINSON swings around with the SOLDIER to face LEO, holding the gun to the SOLDIER's head.

DAVID uses the opportunity to sneak out of the room.

GENERAL ROBINSON (CONT'D)
Don't you move or I'll shoot.

LEO
That's not a very good idea.

LEO lifts his gun and shoots the SOLDIER through the chest, hitting GENERAL ROBINSON in the shoulder.

GENERAL ROBINSON shouts and drops the gun. The dead SOLDIER slips from his arms and falls to the floor.

GENERAL ROBINSON looks at LEO. Another of LEO's team picks up the gun from the floor.

GENERAL ROBINSON
You bastard.

LEO
Is it comforting to know that a terrorist died to save you?

GENERAL ROBINSON
He didn't have a choice.

LEO
But I did. Next time I'll choose differently.

He points to one of his team.

LEO (CONT'D)
Tend to the General's wound.

He points to another SOLDIER.

LEO (CONT'D)
And you, take someone else and go and find our brave Deputy.

EXT. PARLIAMENT HOUSE CANBERRA -- NIGHT

DRAKE and SERGEI lead ROGER to the landing pad behind Parliament House. One of DRAKE's team is already in a chopper that waits on full throttle. ROGER, DRAKE and SERGEI enter the chopper. It takes off.

INT. BRIDGE H M A S BRISBANE -- NIGHT

PIERRE sits in the CAPTAIN's chair. The body of the communications officer lies slumped in a chair, a large bloodstain spreading over the uniform.

PIERRE puts his legs up on the radar screen.

CUT TO:

EXT. H M A S BRISBANE LANDING PAD

DRAKE's chopper lands.

INT. HOTEL ROOM -- NIGHT

CARA waits on her bed. She's dressed up for the evening and ready to go. She checks her watch. She picks up the phone.

CARA
Reception? Room 419. Are there
any messages?

She listens. She puts the phone down. She sits for a few seconds. She stands and leaves the room.

EXT. PARLIAMENT HOUSE CANBERRA -- NIGHT

DAVID runs out of the building from the delivery dock. He runs along the path and jumps into the bushes. He looks around.

When he doesn't see anyone he continues to run towards the car park.

Gunshots are heard and bullets start to fly past his feet. A group of tourists scream and hit the ground.

DAVID zig zags and reaches his car. He pulls his keys out from his pocket. He crouches behind the car and tries to open the door. More gunshots.

He stays crouched, breathing heavily. More gunshots. This time they don't hit the car. He looks behind him.

CUT TO:

P.O.V. DAVID

A group of Australian soldiers run towards him, guns on their shoulders. They shoot in the direction of the other soldiers.

EXT. CAR PARK -- CONTINUOUS

One of the Australian SOLDIERS kneels next to DAVID.

SOLDIER
Are you all right sir?

DAVID
Yes, thank god.

SOLDIER
What's going on here?

DAVID
A group of terrorists have taken over Parliament House. The Prime Minister's been taken away. They have hostages.

EXT. FIRE SITE -- NIGHT

Still in evening clothes, CARA walks into the fire site recovery camp. The firemen are winning against the fire at last but the place is still a mess - people in uniform, civilians, vehicles, machinery.

CARA walks to the shed in the center of the site.

INT. SHED -- CONTINUOUS

STEVE sits with another man. They look at a satellite photo.

The man gets up and leaves as CARA walks in.

CARA
Hi.

STEVE turns around. He looks CARA up and down.

STEVE
This is a bit formal isn't it?

CARA
I was on my way out and something came up.

STEVE
Well, you look great.

CARA
Thanks.
(a beat)
What's going on here?

STEVE
Well, we've succeeded to divert the fires away from the city, but they're still burning in large areas of suburban bushland.

CARA

Have you found out more about the arsonist, or arsonists?

STEVE

Its with the police.

CARA

That's no good.

STEVE

I have enough on my hands.

A man enters.

MAN

Steve, all soldiers are being pulled away.

STEVE goes outside, followed by CARA.

EXT. FIRE SITE -- CONTINUOUS

STEVE and CARA watch as all the soldiers on the site are loaded onto trucks and cars. STEVE walks to the SERGEANT in charge.

STEVE

Roy, what's going on?

ROY

These are my orders, Steve, sorry.

STEVE

But why?

ROY

Orders. Apparently there's some situation, I don't know what. We'll be back before you know it.

He signals and the trucks drive away. ROY jumps on a jeep and takes off.

INT. H M A S BRISBANE WOOLLOOMOOLOO BASE SYDNEY -- NIGHT

Led by DRAKE and SERGEI, ROGER walks onto the bridge. PIERRE stands up as he sees them enter.

DRAKE looks around and sees the dead communications officer.

DRAKE

What happened here?

PIERRE

He resisted so I...

DRAKE

Had to shoot him in the back.

DRAKE looks at the officer.

DRAKE (CONT'D)

While he was resisting without a
weapon. I said no casualties.
Where's the rest of the crew?

PIERRE

Locked in the kitchen.

DRAKE

And the guards?

PIERRE

Locked in the kitchen too.

DRAKE

So no more casualties?

PIERRE

Not many.

DRAKE

How many more?

PIERRE

I think about eight. Or so.

ROGER

Murderers.

PIERRE

(to Drake)

Them or us, which would you prefer?

DRAKE walks to the CAPTAIN's seat. He sits down and runs
a hand over his face.

PIERRE (CONT'D)

I had no choice.

DRAKE

Take the chopper and go to
Canberra. See that everything is
under control there and wait for
instructions.

PIERRE leaves the room.

SERGEI

I don't trust this one. Why send
him?

DRAKE

Distance.

DRAKE stops. He lifts the radio.

DRAKE (CONT'D)

All units, exit now.

(a beat)

Nail Two this is Hammer. Over.

CLIVE's voice answers.

CLIVE

Hammer this is Nail Two. Waiting for instructions.

DRAKE

Proceed to target number two. Nail One is on his way. Keep an eye on him.

CLIVE

Over and out.

ROGER

What is going on.

DRAKE

I would guess, by now, that the remainder of your units have been informed of this operation. My soldiers have destroyed every transport or fighter plane on your main bases. By now, they will have disappeared. Before your soldiers come in.

(a beat)

I want you to contact all your operative units and tell them my people have safe passage out of Australia.

(a beat)

Further to that, I want you to command the Reserve Bank of Australia to allow my people access.

ROGER

(a beat)

And if I refuse?

DRAKE

Right now, the five inch cannons and the anti aircraft missiles of this destroyer are targeted on key areas in Sydney.

(a beat)

One cannon is dedicated to Lucas Heights, your only nuclear plant.

(MORE)

DRAKE (CONT'D)

If you do not follow my demands I will start shelling Sydney and I will end my target practice on Lucas Heights.

DRAKE hands ROGER the phone.

INT. SPECIAL FORCE COMMAND CENTER SYDNEY -- NIGHT

DAVID, other ministers and army personnel sit around a table.

DAVID

So as far as we know, Roger Clements is being held on the H M A S BRISBANE. We haven't had any demands from the terrorists as yet but I presume that they'll be in contact with us soon.

(a beat)

General Armstrong's soldiers are surrounding Woolloomooloo Base and waiting for instructions. What is the situation on the other bases?

General ARMSTRONG, tall man, huge mustache, stands. He points at a map.

ARMSTRONG

These four bases were hit quite badly.

(a beat)

Special Air Service Regiment in Perth, RAAF Base Edinburgh, Townsville Airlift Group 37 Squadron and Richmond Base. The terrorists destroyed all aircraft on these bases. They have left the bases and are making their way to Sydney.

(a beat)

The main force of the terrorists, as we've discussed, is holding the Woolloomooloo Base and controlling H M A S BRISBANE and H M A S MELBOURNE. Both ships have enough firepower to destroy Sydney.

(a beat)

Its enough that one missile will hit Lucas Heights.

A COLONEL stands up.

COLONEL

What about using one of our own anti-terrorist units?

ARMSTRONG

These people are highly trained, they've shown that. They control a very sophisticated radar system which will warn them of every movement close to the ship. All they have to do then, is press a button.

DAVID

For now we stay put. I want to assemble a news conference and I would like you, General, to be involved. At the conference I'll declare myself acting Prime Minister, and declare a state of marshal law.

COLONEL

We need help.

DAVID shakes his head.

DAVID

We don't need help. Not yet.

INT. SHIP SOMEWHERE IN THE CORAL SEA -- MORNING

KASAMAIN sits next to a table in a grubby cabin. He looks out of the window at the ocean. He writes in a notebook. The satellite phone next to him rings. He picks it up.

KASAMAIN

Yes.

DRAKE (O.S.)

We're in control.

KASAMAIN

Good. Any casualties?

DRAKE (O.S.)

(a beat)

Not more than expected. Where are you?

KASAMAIN

(a beat)

I had some delays.

DRAKE (O.S.)

Are you on your way?

KASAMAIN

Yes.

KASAMAIN puts the phone down. He leaves the cabin.

EXT. SHIP DECK -- CONTINUOUS

KASAMAIN walks over the deck crowded with men, women and children. Its as if a refugee camp was taken and laid on a filthy boat deck. The children call for food and the adults watch KASAMAIN as he passes.

KASAMAIN stops next to one of the hatches and looks down.

CUT TO:

P.O.V. KASAMAIN

The huge cavity is filled with people. Ethiopian, Russian, Chinese, Afghans, Iraqis. When they see KASAMAIN they shout up at him.

EXT. SHIP DECK -- CONTINUOUS

KASAMAIN holds up his hand in a gesture of waiting. He looks to the back of the ship.

CUT TO:

P.O.V. KASAMAIN

The two other ships follow.

INT. WHEELHOUSE -- MOMENTS LATER

DRAGO stands next to the PILOT. With him are two of his men. Each hold a Kalachnikov assault rifle. DRAGO is in uniform. He has a handgun strapped to his waist. The men chat and laugh, drinking vodka from shot glasses and saluting each time they drink. KASAMAIN enters and they turn to face him.

DRAGO

Come in, come in, have a drink.

DRAGO offers a shot glass and a bottle of vodka.

KASAMAIN

No thank you.

(a beat)

They're hungry out there.

DRAGO

They'll be O.k. Its only for a few days.

KASAMAIN

(a beat)

Where's the food?

DRAGO shakes his head.

DRAGO

No food.

KASAMAIN

What do you mean no food. You were paid to provide food.

ARMED MAN

I've got some line. Maybe they can fish.

They all laugh. KASAMAIN watches them. He turns and leaves.

INT. BRIDGE H M A S BRISBANE -- MORNING

ROGER is on the phone. He listens. He puts the phone down.

DRAKE

Did you call your soldiers back from Parliament House?

ROGER

Yes.

DRAKE

Well, now we get the world involved.

ROGER

What?

DRAKE

Very soon a man will come and explain why the US has to be contacted.

ROGER

(a beat)

The Americans won't be contacted.

DRAKE

Why not?

ROGER

David would be very popular if he succeeded to solve this crisis by himself. He has ambitions.

DRAKE

Well then I'll have to make sure
that the Americans are notified.

He lifts his radio.

DRAKE (CONT'D)

Nailgun, this is Hammer, proceed
as planned.

EXT. ALICE SPRINGS AIRPORT CENTER OF AUSTRALIA -- DAY

A small chartered plane lands on the airstrip. ALLEN DIMMOCK and a team of ten, all dressed in civilian clothing, exit the plane. ALLEN looks around at the desert landscape.

INT. PENTAGON NATIONAL SECURITY OFFICE -- DAY

In the main control room a SOLDIER sits next to a control panel. He watches the information on the computer screen and writes notes on a pad.

Something catches the SOLDIER's eye. He starts to type into his keyboard. He waits. He types again. He lifts up a phone.

SOLDIER

Connect me to Pine Gap, security
code alpha, alpha, delta 12278.

He waits for a short while.

SOLDIER (CONT'D)

Try again. Security code alpha,
alpha, delta, 12278.

He waits again. He puts down the phone. He sits for a short time. He picks up the phone again.

SOLDIER (CONT'D)

Connect me with General Adminston.
(a beat)
General, Corporal Stevenson sir.
We have a situation.

INT. LARGE CONFERENCE ROOM SYDNEY -- MORNING

DAVID stands on a podium and addresses the assembled ministers. There are TV cameras and reporters behind the ministers. CARA stands amongst the reporters. Her CAMERAMAN is beside her.

DAVID

Ladies and gentlemen.
(MORE)

DAVID (CONT'D)

Last night a group of terrorists took control of Woolloomooloo Naval Base and Parliament House, taking the Prime Minister hostage. We do not yet know what the demands of the terrorists are.

(a beat)

As acting Prime Minister I declare a state of marshal law in Sydney. Businesses will be closed, schools will be closed. I ask all citizens to remain in the safety of their homes. I ask all citizens not to use any communication devices, except in the case of an emergency. Army and police vehicles will patrol the streets to assist anyone in need.

A reporter lifts a hand.

DAVID (CONT'D)

Questions after I finish please.

The reporter ignores him.

REPORTER

What's the good of staying in your home when they can destroy the city?

DAVID

It won't come to that. When the time is right we will start to evacuate.

REPORTER

What, the whole city?

DAVID

If necessary.

CARA

Cara Martin for CNN. Who is claiming responsibility?

DAVID

We do know who seems to be in charge. A man calling himself Colonel Drake.

CARA's face changes. She looks at her CAMERAMAN. He shakes his head. CARA takes a deep breath.

CARA

Do you think that the fires around Sydney were started by the terrorists as a diversion?

DAVID

We don't have evidence that the fires were used as cover for the terrorists.

(a beat)

I will update you as soon as we know more. Thank you.

He walks off the podium and is immediately surrounded by security. The reporters swarm around him.

CARA watches the confusion. She walks away.

INT. PENTAGON NATIONAL SECURITY OFFICE -- DAY

GENERAL ADMINSTON and MICHAEL Norton stand behind the SOLDIER and watch the screen.

SOLDIER

I tried to contact them twice, but there's no answer.

ADMINSTON

Is it possible that the communication satellite is faulty?

SOLDIER

No sir, I checked all systems.

MICHAEL

When are we going to get a picture on this site?

SOLDIER

In about one minute.

They watch the screen.

SOLDIER (CONT'D)

Here we go.

CUT TO:

P.O.V. ON COMPUTER SCREEN

Slowly a picture of a landscape is visible. It clears bit by bit, a dry length of land with some twisted trees here and there and a long straight stretch of road. In the distance the huge golf ball buildings and massive antenna plates of Pine Gap base start to appear.

CUT TO:

INT. PENTAGON NATIONAL SECURITY OFFICE -- CONTINUOUS

ADMINSTON

Looks quiet.

MICHAEL

As they say, too quiet.

SOLDIER

Shit.

CUT TO:

P.O.V. ON COMPUTER SCREEN

One by one the massive golf balls explode. The smoke creates giant mushrooms. The screen flickers.

CUT TO:

INT. PENTAGON NATIONAL SECURITY OFFICE -- CONTINUOUS

ADMINSTON grabs the phone.

ADMINSTON

Give me the President's office.

A MONTAGE OF SYDNEY STREETS -- NIGHT

Army vehicles, troop carriers, trucks and foot soldiers move down the city's streets. Sirens wail. Loudspeakers on the vehicles declare a state of marshal law.

In a line of shops already boarded up, a shop owner pulls down the shutters of the building and locks them before hurrying away.

Soldiers erect a road block, stopping civilian cars and checking passenger identification.

Teachers stand with lines of children inside the grounds of a school, as parents stop their cars in the street and run towards the gates.

In a suburban street, adults stand calling children to come home. Lights turn off inside the houses.

A bus driven by a SOLDIER stops next to the ART GALLERY. Waiting soldiers direct a group of tourists and homeless people up the steps into the building.

INT. THE US PRESIDENT'S OFFICE WHITE HOUSE -- DAY

In the room are the US PRESIDENT, General ADMINSTON, White House Chief of Staff LEON TUBROCK, VICE PRESIDENT ALEX ZETROI and CIA Chief of Operations MICHAEL NORTON.

PRESIDENT

What's going on?

ADMINSTON

Half an hour ago we received a satellite picture of Pine Gap in Australia.

PRESIDENT

And?

ADMINSTON

We saw the whole thing blow up.

ALEX

What?

PRESIDENT

Has anyone spoken with Australia?

No answer. The PRESIDENT looks at LEON. LEON nods and walks to the phone in the corner of the room.

MICHAEL

Sir, I'd like you to look at this.

He takes a photo out of a folder and shows it to the PRESIDENT.

MICHAEL (CONT'D)

Colonel Drake. Used to be a Colonel in the Special Forces, resigned and started working as a mercenary. In the last few years he was working out of Russia, smuggling refugees.

PRESIDENT

And?

MICHAEL

We received information from our operative in Russia that Colonel Drake had been shot by an unknown assassin in St Petersburg. No body was found and no hospital had him even though he was picked up by an ambulance.

PRESIDENT

A hit?

MICHAEL

You'd think so, but at the same time other well known mercenaries disappeared.

(MORE)

MICHAEL (CONT'D)

One of these mercenaries was stopped entering Australia, and was assassinated in Sydney after airport security let him go.

LEON

You think this is significant how? Isn't it more likely this has something to do with China?

MICHAEL

I don't know.

ALEX returns from the phone.

ALEX

Sir I have David Morgan, Australian Deputy Prime Minister, on the line.

PRESIDENT

Put him on speaker.

ALEX turns on the speaker.

PRESIDENT (CONT'D)

David. What's happening.

DAVID (O.S.)

We have a situation, but its under control.

PRESIDENT

(a beat)

Really?

(a beat)

What exactly is the situation?

DAVID (O.S.)

A group of terrorists have taken over the naval base in Woolloomooloo, in Sydney.

PRESIDENT

(a beat)

And it's all under control.

He looks at ADMINSTON. ADMINSTON gestures to the recorder next to the phone. It's on.

PRESIDENT (CONT'D)

Where's the Prime Minister?

DAVID (O.S.)

A few hours ago, these terrorists, under the command of a man called

(MORE)

DAVID (O.S.) (CONT'D)
 Drake, attacked Parliament House
 and took the Prime Minister
 hostage.

PRESIDENT
 (a beat)
 Are you aware that Pine Gap was
 attacked one hour ago?

The line is silent.

PRESIDENT (CONT'D)
 David are you there?

DAVID (O.S.)
 Yes.
 (a beat)
 I have the situation under control.

PRESIDENT
 What are the demands?

DAVID (O.S.)
 (a beat)
 No contact has been established
 yet.

MICHAEL
 Sir, take this man's threats very
 seriously.

PRESIDENT
 (a beat)
 O.k. David, keep me posted.

He switches the speaker and the phone off.

ADMINSTON
 Drake.

MICHAEL
 I knew it.

PRESIDENT
 Immediate orders, Pacific Ocean
 fleet full speed to Sydney
 Australia.

EXT. SHIP SOMEWHERE IN THE CORAL SEA -- DAY

KASAMAIN walks again to the wheelhouse.

INT. WHEELHOUSE -- CONTINUOUS

DRAGO, his two men and the PILOT talk and laugh as before.
 KASAMAIN walks up to DRAGO and grabs him by the shoulder.

DRAGO turns around. He stops laughing. His eyes are bloodshot, his face set.

DRAGO

What do you want now?

KASAMAIN

I trusted you. You told me that you would take care of everything.

DRAGO

And I did. Look around you, ships to carry your people.

KASAMAIN

What about the food? They are dying from hunger out there.

DRAGO

Well what's new, they're used to it.

DRAGO's men laugh. KASAMAIN slaps the glass from DRAGO's hand. The glass falls and the vodka spills on the deck.

DRAGO (CONT'D)

Why did you do that.

Surprisingly swiftly for a fat man, DRAGO moves forward and slaps KASAMAIN across the face. KASAMAIN hits against the wheelhouse door, pushing it open.

KASAMAIN straightens himself.

KASAMAIN

There are children out there.

DRAGO

They will eat what they've got to eat and when their food finishes they will have to wait until we get there.

DRAGO looks at his men.

KASAMAIN

They were never going to get there, were they.

DRAGO laughs.

DRAGO

Oh they'll get there, but they'll have to find their own way.

DRAGO's men laugh. KASAMAIN grabs DRAGO's throat.

DRAGO slaps KASAMAIN again. KASAMAIN falls all the way out of the wheelhouse. DRAGO and his men follow.

EXT. SHIP DECK -- CONTINUOUS

KASAMAIN is on the floor. As DRAGO walks to him, KASAMAIN scythes his stick at DRAGO's legs. DRAGO falls. KASAMAIN swings again. DRAGO manages to take the stick. He hits KASAMAIN with it. He holds the stick across KASAMAIN's neck, pinning him to the deck.

DRAGO

I had planned to do this a bit later, but now is as good a time as any.

DRAGO drags KASAMAIN to the rear of the ship. DRAGO's men follow.

DRAGO holds KASAMAIN up. He looks at KASAMAIN, looks back at the following ships. He takes out a walkie talkie and speaks into it.

DRAGO (CONT'D)

Abandon ship.

CUT TO:

FULL SHOT REAR OF FIRST SHIP

The lifeboat suspended at the rear of the ship dives into the water.

CUT TO:

FULL SHOT REAR OF SECOND SHIP

The lifeboat is released and falls.

CUT TO:

FULL SHOT FIRST SHIP

A series of explosions begin from the front of the ship.

There is a bigger explosion in the middle. The ship splits in two.

The two halves start to sink at the break. Screaming people jump from the deck into the churning water.

EXT. SHIP DECK -- CONTINUOUS

KASAMAIN's eyes are closed. DRAGO looks from the sinking ship back to KASAMAIN.

DRAGO
You missed that? Don't worry,
there's more coming.

He looks at the second ship.

CUT TO:

FULL SHOT SECOND SHIP

No explosions.

EXT. SHIP DECK -- CONTINUOUS

DRAGO opens his mouth to speak into the walkie talkie.
Suddenly he's hit from behind by a massive piece of timber.

Blood spurts from DRAGO's head.

KASAMAIN opens his eyes.

CUT TO:

FULL SHOT SHIP DECK

A tall Afghan man puts his arm around KASAMAIN. He hands
KASAMAIN his walking stick.

The refugees attack DRAGO's men. They fight with hands
and teeth, using any weapon they can against the automatic
weapons. There's gunfire from all over the ship. People
fall to the deck, dead, bleeding, screaming. The deck is
covered with blood.

DRAGO's men start to back off against the mass of bodies.
One by one they fall under the hands of the refugees and
are beaten to death.

CUT TO:

C.U. KASAMAIN

KASAMAIN screams at the mob to stop the massacre.

CUT TO:

FULL SHOT SHIP DECK

The deck is littered with the bodies of the refugees.
The wounded are moaning and crying.

KASAMAIN stumbles amongst the bodies. He collapses to
the deck and lies in the filth and blood.

INT. MEETING ROOM PARLIAMENT HOUSE CANBERRA -- DAY

PIERRE walks into the meeting room where the hostages are
being held. He speaks quietly to LEO.

He turns and addresses the hostages.

PIERRE

Ladies and gentlemen, very soon
this is all going to be over.

The door opens and CLIVE enters. PIERRE looks at him.

PIERRE (CONT'D)

What are you doing here?

CLIVE

Drake asked me to come here and
help you clear this site. The
Hercules is waiting for us at
Richmond airbase. The gold's
ready to be picked up.

PIERRE

So everything's under control?

CLIVE

Yes. Our instructions are to
release the hostages.

CLIVE turns to the hostages.

CLIVE (CONT'D)

Ladies and gentlemen, you will be
released to return to your homes.
We would like to apologize...

BOOM. CLIVE turns to PIERRE, blood on his chest. PIERRE
holds a gun.

The hostages scream. CLIVE reaches to his handgun. PIERRE
shoots him again in the head. CLIVE drops.

PIERRE

Ladies and gentlemen, another
change of plans. We are going to
stay here for just a little bit
longer. Don't be afraid, this
will end soon.

He turns to LEO.

PIERRE (CONT'D)

Is everything ready? Are the
charges in place?

LEO nods.

PIERRE (CONT'D)

Good, now we wait.

INT. PENTAGON NATIONAL SECURITY OFFICE -- NIGHT

The US PRESIDENT addresses the people seated around the oval table.

PRESIDENT

So, as yet no lines of communication have been established with the terrorists. No demands have been made.

MICHAEL

Drake is not a terrorist. Drake gets paid for what he does.

(a beat)

We're missing something.

PRESIDENT

For now, all we can do is wait.

ADMINSTON's phone rings. He picks it up and listens.

ADMINSTON

(to the President)

If you'll allow me, sir.

He speaks into the phone again.

ADMINSTON (CONT'D)

Put it on the screen.

They all look at the huge screen opposite.

ADMINSTON (CONT'D)

This just came in via satellite.

CUT TO:

P.O.V. ON SCREEN

A picture clears slowly. A satellite picture of a shoreline. The picture moves out to the ocean.

The picture zooms in. Three ships. One is destroyed. Flashes of gunfire come from the other two.

CUT TO:

INT. PENTAGON NATIONAL SECURITY OFFICE -- CONTINUOUS

The room is quiet.

PRESIDENT

What is that?

ADMINSTON

I don't know. These three ships are not registered at any port.

PRESIDENT

(a beat)

How far away is the fleet?

ADMINSTON

A few hours.

PRESIDENT

What's the fastest in the fleet?

ADMINSTON

We have a couple of destroyers,
but I don't know if they can make
it in time.

PRESIDENT

Send them straight down there. I
want to know what's going on.

EXT. SHIP DECK -- DAY

Some refugees throw dead bodies into the water. Others
help survivors in the water get back on the ship. KASAMAIN
tends to the wounded.

INT. BRIDGE H M A S BRISBANE -- DAY

DRAKE tries to contact CLIVE again.

DRAKE

Clive, over.

There is no answer. He tries to contact PIERRE and LEO.
No answer.

SERGEI

Do you want me to go there?

DRAKE

No time for that. It's too far.
They have the chopper.

ROGER

We've been here for hours. I
don't believe that the gold was
all you wanted. There are easier
ways of stealing money.

One of the team next to the radar calls out.

SOLDIER

Sir.

DRAKE walks over to the radar.

SOLDIER (CONT'D)
 Look, here, and here.

CUT TO:

P.O.V. ON RADAR

Two groups of dots. The smaller group is still. The second larger group moves towards the first.

CUT TO:

INT. BRIDGE H M A S BRISBANE -- CONTINUOUS

SOLDIER
 I'm guessing that's the American fleet, coming from the Pacific ocean. This group here, I don't know.

Drakes's face changes. ROGER stands up.

ROGER
 American fleet?

DRAKE continues looking at the screen.

DRAKE
 I called them.

ROGER
 When?

DRAKE
 I blew up Pine Gap.

DRAKE picks up the satellite phone.

INT. SHIP -- DAY

The satellite phone rings. KASAMAIN answers.

KASAMAIN
 I'm close.

CUT TO:

INTER CUT BETWEEN KASAMAIN AND DRAKE.

DRAKE
 You should have told me what the real plan was. That you were bringing the first town with you.

KASAMAIN
 (a beat)
 I couldn't.

DRAKE
How many are there?

KASAMAIN
About 20,000.

DRAKE whistles.

KASAMAIN (CONT'D)
Does that change things?

DRAKE
You could say that.

KASAMAIN
I had no choice.

DRAKE
The bad news is that an American
fleet is headed towards you and
it looks as if they're going to
get to you before you get to land.

KASAMAIN
I can't get anywhere. I'm
stranded.

DRAKE
We have to get you here before
they get to you. You have to
start talking. I'll contact the
Pentagon to try and stop them
acting further.

INT. SHIP -- CONTINUOUS

KASAMAIN puts the phone down.

INT. CAR -- EVENING

CARA is driving a hire car. She calls on her cell phone.

CARA
Scott it's Cara.
(a beat)
Scott, listen to me. Something
really big is happening. I need
you to be ready to put me live.
(a beat)
Hold on.

CUT TO:

FULL SHOT OF CAR IN STREET.

CARA switches off the lights and parks. A troop carrier passes. Foot soldiers run next to it.

CUT TO:

INT. CAR -- CONTINUOUS

CARA lies low on the seat.

INT. BRIDGE H M A S BRISBANE -- EVENING

DRAKE sits holding his head in his hands. He straightens and picks up the satellite phone.

EXT. SPECIAL AIR SERVICE REGIMENT PERTH -- DAY

AMIR collects his team to leave. His satellite phone rings.

AMIR

Yes?

DRAKE (O.S.)

It's Drake.

AMIR

(a beat)

What about air silence?

DRAKE (O.S.)

We have a situation. Do you have any choppers still operational there?

AMIR

One. Our ticket to safety.

DRAKE (O.S.)

Change of plan. Take the chopper and fly to the coordinates I'm going to give you. I will make sure that you won't be interrupted.

AMIR

Right.

INT. SHED BUSH FIRE SITE -- NIGHT

CARA runs into the shed. STEVE is talking with his crew.

CARA

Steve, I need you.

STEVE

What?

CARA

You have to help me, I have to get to Woolloomooloo Base right now. I have to go out live with this.

STEVE

And give them the publicity they want?

CARA

These people aren't terrorists, they're mercenaries. I know who the man in charge is. Please, you'll be allowed out on the streets.

INT. BRIDGE U S S CONSTELLATION -- NIGHT

Admiral HORNE stands on the bridge next to the pilot. The phone next to him rings.

HORNE

Yes sir. Our destroyers will reach the ships in approximately two hours.

(a beat)

I'll keep you posted.

He puts the phone down and takes off his hat. He wipes his head.

INT. PENTAGON NATIONAL SECURITY OFFICE -- DAY

The people assembled around the table are in hot debate. The phone rings. ALEX picks up the phone and listens. He looks at the PRESIDENT.

ALEX

Sir, its Colonel Drake.

PRESIDENT

Put him on speaker.

(a beat)

Colonel Drake, this is the President of the United States. I will ask you only once, put down your weapons and surrender to the Australian authorities.

DRAKE (O.S.)

I am afraid I can't do that.

The PRESIDENT disconnects the call.

ADMINSTON

What are you doing?

PRESIDENT

He's stalling.

The phone rings again. The PRESIDENT presses the connecting button.

DRAKE (O.S.)

Sir, I ask you not to disconnect me again.

(a beat)

Two US destroyers are headed towards two cargo ships stranded in the Coral Sea. On these ships there are 20,000 refugees. Men, women and children. I want the destroyers to assist these ships to reach their Australian destination.

ADMINSTON

Drake, this is General Adminston.

DRAKE (O.S.)

I repeat, assist these ships to reach their Australian destination.

The phone line clicks. The PRESIDENT looks at his staff.

PRESIDENT

Connect me with David Morgan.

INT. BRIDGE H M A S BRISBANE -- NIGHT

DRAKE puts down the phone. He looks at ROGER.

ROGER

My God.

SERGEI

Drake, look.

DRAKE turns to a TV screen. He frowns.

CUT TO:

P.O.V. DRAKE

A CNN special news bulletin.

REPORTER

And now we will go live to Cara Martin in Sydney, Australia.

(a beat)

Cara, are you there?

A still shot of CARA appears on the screen.

CARA (O.S.)

Yes Hilary I'm here at the naval base in Woolloomooloo in Sydney where a man named Drake is holding the Prime Minister of Australia, Roger Clements, hostage and is threatening to shell the city of Sydney.

REPORTER

Do we know why?

CARA (O.S.)

Hilary no demands have yet been made.

CUT TO:

INT. BRIDGE H M A S BRISBANE -- CONTINUOUS

DRAKE turns off the TV. He looks at SERGEI.

DRAKE

I think we can use this Cara Martin. Maybe you should bring her in, Sergei.

INT. SPECIAL FORCE COMMAND CENTER -- NIGHT

DAVID

Two cargo ships full of refugees are heading here.

(a beat)

Drake's demanding that the US destroyers assist them.

ARMSTRONG

(a beat)

Once they're on our land, we're in charge.

DAVID

(a beat)

Yes we are.

EXT. SHIP DECK -- NIGHT

KASAMAIN looks up to the sky. A chopper flies low and close to the deck. A wire with a harness is lowered down. Behind KASAMAIN stands the tall Afghan man and a group of refugees. KASAMAIN speaks briefly to the tall Afghan before he straps himself into the harness and is lifted to the chopper.

INT. MEETING ROOM PARLIAMENT HOUSE CANBERRA -- NIGHT

PIERRE's team are tying up all the people in the room. GENERAL ROBINSON looks at PIERRE.

GENERAL ROBINSON

What are you doing?

PIERRE

Just covering my steps.

EXT. WOOLLOOMOOLOO NAVAL BASE SYDNEY -- NIGHT

CARA and STEVE stand some distance away from the base. STEVE holds a pair of binoculars. He talks to CARA as she uses her cell phone.

CARA

Right now I am watching the Woolloomooloo base. There is no sign of movement. I will continue reporting when I have more news.

She puts the phone down and looks at STEVE.

SERGEI appears behind STEVE, holding a gun. CARA shrieks. STEVE turns. He jumps on SERGEI, hitting at the hand with the gun. SERGEI drops the gun and grabs STEVE in a bear hug. STEVE shouts.

STEVE

Cara get away from here.

He smacks SERGEI openhanded over both ears. SERGEI just shakes his head and keeps on squeezing. CARA leaps to the gun and points it at SERGEI.

CARA

Let him go.

SERGEI hesitates. CARA unlocks the safety catch.

CARA (CONT'D)

I said let him go.

SERGEI lets go and STEVE falls to the ground.

CARA (CONT'D)

On your knees with your hands behind your head.

SERGEI obeys.

CARA (CONT'D)

What do you want?

SERGEI

Colonel Drake wants to see you.

CARA

Why?

STEVE is coming around. He moans.

SERGEI

He'll be fine. I haven't broken anything. I didn't expect him to be here.

CARA

Why does Drake want me?

SERGEI

I don't know.

CARA watches SERGEI. She lowers the gun.

CARA

O.k. lets go.

SERGEI

What about him?

CARA

He'll be safer here.

SERGEI stands up.

SERGEI

I can't allow that.

CARA

You don't really have a choice. I hold the gun and I'm the one Drake wants.

A long pause. SERGEI starts to walk and CARA follows.

EXT. SOMEWHERE IN THE CORAL SEA -- DAY

The two destroyers power towards the remaining two cargo ships.

INT. BRIDGE DESTROYER -- CONTINUOUS

The CAPTAIN is on the radio.

CAPTAIN

Everything looks quiet.

He puts down the radio and leaves the bridge.

EXT. DECK OF DESTROYER -- CONTINUOUS

Sailors stand next to the ships rail. They look down into the water in silence. The CAPTAIN pushes through the sailors.

CUT TO:

P.O.V. CAPTAIN

The water is scattered with debris and stained with oil and blood. Bodies of men, women, and children float in the water, some already bloated. The red water boils as sharks attack the bodies in a feeding frenzy.

The two remaining container ships look deserted.

CUT TO:

EXT. DECK OF DESTROYER -- CONTINUOUS

The CAPTAIN shouts orders.

CAPTAIN

I want all lifeboats down looking for survivors. One boat to be armed and to board the ships.

INT. PENTAGON NATIONAL SECURITY OFFICE -- DAY

ADMINSTON

Admiral Horne has contacted me. One of the refugee boats has been destroyed.

PRESIDENT

(a beat)
How many dead?

ADMINSTON

We don't know yet. The crew are looking for survivors.

EXT. OCEAN SOMEWHERE IN THE CORAL SEA -- DAY

The lifeboats of the destroyers search the water for survivors. The sailors turn over bodies in the water. Some are mutilated.

EXT. DECK OF CARGO SHIP -- DAY

Six sailors climb up a ladder to the deck. They look around.

CUT TO:

P.O.V. SAILORS

The deck is empty and bloodstained.

EXT. DECK OF CARGO SHIP -- CONTINUOUS

SERGEANT

What the hell happened here?

He uses his walkie talkie.

SERGEANT (CONT'D)
 Sir, the deck is deserted.
 Checking the bridge, quarters and
 cargo bays.

Two sailors go to the bridge, two go to the crews quarters.
 The SERGEANT walks to the first cargo bay with the
 remaining sailor. The cargo bay hatch is closed.

The SERGEANT's walkie talkie crackles.

SERGEANT (CONT'D)
 Continue. Over.

SAILOR (O.S.)
 Crew quarters and bridge empty
 sir.

SERGEANT
 Report back.

The SAILOR at the cargo bay hatch calls the SERGEANT over.
 The SERGEANT walks to where the SAILOR points at a smaller
 hatch in the main hatch.

SAILOR
 Entrance to the cargo bay.

The SERGEANT nods and the SAILOR opens the hatch. The
 SERGEANT disappears inside.

INT. CARGO BAY -- CONTINUOUS

The SERGEANT hangs off the ladder in almost total darkness.
 With one hand he reaches for his torch. He shines it
 down.

CUT TO:

P.O.V. SERGEANT

The torchlight picks up row after row of still and shining
 eyes looking up at him.

INT. CARGO BAY -- CONTINUOUS

The SERGEANT looks back at the refugees.

INT. BRIDGE H M A S BRISBANE -- MORNING

CARA is escorted onto the bridge by SERGEI. DRAKE
 approaches her.

DRAKE
 Cara Martin.

He offers his hand. CARA ignores it.

CARA
 Hard to believe you'd sink to
 this.

ROGER stands up.

CARA (CONT'D)
 Prime Minister.

CARA and ROGER shake hands. CARA turns to DRAKE. She
 waits.

DRAKE
 Miss Martin, I would like you to
 organize a TV crew here, as soon
 as possible, for a live broadcast.

CARA
 Why?

DRAKE
 Because this is news.

CARA
 I need more than your word for
 that.

DRAKE
 Believe me, you won't refuse this
 story.

DRAKE lifts the phone. He holds it out to CARA.

EXT. BRIDGE H M A S BRISBANE -- MOMENTS LATER

The chopper lands on the landing pad. With the blades
 still spinning, the side door opens and KASAMAIN jumps
 out. AMIR follows. They run towards the bridge.

INT. SPECIAL FORCE COMMAND CENTER -- MORNING

DAVID MORGAN addresses the people around him.

DAVID
 Early this morning two destroyers
 from the United States Pacific
 Ocean fleet reached the refugee
 ships. One ship had already been
 sunk. Hundreds of refugees have
 died. The crew abandoned the
 other two ships.

(a beat)

This puts us in a difficult
 position. Colonel Drake's demand
 is that the destroyers escort the
 refugees to Australian shores.

(MORE)

DAVID (CONT'D)

(a beat)

General Armstrong will detain the refugees and transport them to detention centers.

A COLONEL speaks.

COLONEL

What about Sydney?

DAVID

We will begin evacuation proceedings immediately, starting from the suburbs surrounding Lucas Heights, while we wait for communication from the terrorists.

INT. BRIDGE H M A S BRISBANE -- DAY

KASAMAIN enters the bridge followed by AMIR. He limps heavily on his bad leg and his clothes are stained with dirt and blood. He shakes DRAKE's hand.

KASAMAIN

Thank you for staying.

KASAMAIN looks around. He looks at ROGER.

KASAMAIN (CONT'D)

Mister Prime Minister, my name is Kasamain.

ROGER doesn't answer.

KASAMAIN turns around to face CARA.

CARA

Cara Martin. CNN.

KASAMAIN

I know.

DRAKE

I asked her to come here. She can help.

CARA

Why are you doing this?

KASAMAIN looks at DRAKE. DRAKE shakes his head. KASAMAIN addresses CARA.

KASAMAIN

How fast before you can get your crew here?

CARA

I have to be convinced that there's
a good reason.

KASAMAIN looks at ROGER again. He looks back to CARA.

KASAMAIN

I hope that you will be able to
understand.

INT. PENTAGON NATIONAL SECURITY OFFICE -- DAY

The PRESIDENT, General ADMINSTON, ALEX, MICHAEL and other
staff sit around the table. The PRESIDENT is on the
speaker phone.

PRESIDENT

Colonel Drake.

DRAKE (O.S.)

Sir, with me I have the man who
will explain to you and to the
world the reason we're in this
situation. Simultaneously, his
conversation with you will be
filmed by a CNN film crew and
will be broadcast live around the
world.

PRESIDENT

Turn the TV on.

ALEX turns the T.V on with the remote control.

CUT TO:

P.O.V. ON TV

The CNN logo comes on. HILARY appears on the screen.

HILARY

Ladies and gentleman following
our brief report from Australia
earlier we now have a further
development. Our Reporter Cara
Martin has succeeded to enter the
Woolloomooloo Naval Base and is
now ready to interview live the
man responsible.

(a beat)

Cara.

The picture flickers and CARA is on the screen.

CARA

Hilary with me now is a man named
Kasamain.

(MORE)

CARA (CONT'D)

For years he has been known as the hero of refugee camps, a man who has dedicated his life to the displaced, the starving and the dying.

The picture turns to show KASAMAIN. He sits in a chair. His bloody shirt has been changed to a clean one.

CARA (CONT'D)

Kasamain, a man like you, considered to be a man of peace, how have you allowed yourself to use force to threaten the lives of innocent people?

The camera moves to a close up of KASAMAIN.

KASAMAIN

I have no dreams of greatness or fame. I have no need for love, for companionship, for friendship. I do not expect anything from anyone. And yet I feel pain. I watch the death and suffering around me. I watch children of all ages die of starvation and disease in a world that can supply food and healing. Every day I bury their little bodies and their blood is on my hands, on my clothes, on my soul. How can you, all of you, watch this day after day and not care. Where did all this numbness come from. How can you lie sleeping at night, dreaming all your little problems, when all this pain is happening around you. I implore you, as humans, as fathers and mothers, brothers and sisters, today make a change, today make a decision to help, to reach out and give love.

The camera moves to CARA's face.

CARA

But you took life, people died here in this country, a country that is not responsible for the people you are trying to save.

The camera moves to a close up of KASAMAIN.

KASAMAIN

We are all responsible. Myself included.

(a beat)

I cannot sufficiently express my sorrow for the people who died during this operation. I prayed that it would not be necessary.

Close up CARA.

CARA

But they did die. What words do you have to the families of the soldiers who died under your instruction?

Close up KASAMAIN.

KASAMAIN

The same words I say to the families of the children I couldn't save.

Close up CARA.

CARA

Kasamain, what are your demands, and what will make you call off this hostage situation.

Close up KASAMAIN.

KASAMAIN

A week ago twenty thousand people boarded ships, hoping for a better future. Many died. Those remaining are about to land two thousand kilometers north of here. I dream of a settlement where these people and others like them can live, study, create. A settlement that will benefit the world in general as a center for agricultural research. This dream can be achieved, with your help.

(a beat)

I demand an emergency meeting of the United Nations, a meeting where a resolution will be proposed and the countries of the U.N. will discuss the foundation of an educational refugee settlement to replace the existing refugee detention center at Port Headland.

Close up CARA. She turns to the camera.

CARA

This is Cara Martin reporting for
CNN from the Woolloomooloo Naval
Base in Sydney, Australia.

The screen returns to the CNN logo and HILARY on screen.

CUT TO:

INT. PENTAGON NATIONAL SECURITY OFFICE -- CONTINUOUS

The room is quiet. ALEX coughs and clears his throat.

ADMINSTON

What do we have on this Kasamain?

MICHAEL

Born in Ethiopia. Missionary
parents. They died in an Ebola
outbreak. Adopted by an Ethiopian
family, people who'd worked with
his parents. Taken to England,
completed his schooling there,
got a medical degree. Since then
he's worked with the Red Cross,
with refugees all around the world.
No criminal record, no connection
to any terrorist organization.

ADMINSTON

Somebody must have helped him.
How could he afford to execute
such a mission?

ALEX

What do we do now?

PRESIDENT

Do we have a Navy Seal team on
the Constellation?

ADMINSTON

Yes.

PRESIDENT

Put them on alert.

(a beat)

Orders to General Horne. Direct
the refugee boats to Botany Bay,
Sydney.

INT. MEETING ROOM PARLIAMENT HOUSE CANBERRA -- DAY

PIERRE turns off the TV. He looks at LEO.

PIERRE

I think it's time.

EXT. WOOLLOOMOOLOO NAVAL BASE -- MORNING

STEVE wakes up. He shakes his head and stands up, groaning. He feels his ribs and grimaces. He looks around, looks back at the base.

CUT TO:

P.O.V. STEVE

No Australian army personnel around the base.

EXT. WOOLLOOMOOLOO NAVAL BASE -- CONTINUOUS

Tidying his clothes, STEVE moves towards the perimeter of the base.

INT. BRIDGE H M A S BRISBANE -- DAY

ROGER looks at KASAMAIN.

ROGER

You're crazy.

KASAMAIN

Am I? Imagine your family living in slums, sleeping in sewage, not knowing where the next bite of bread is going to come from. Imagine watching your children die. Imagine being a mother watching her baby die because you are so malnourished your breasts can't produce milk. Imagine being the parent who will break his infant's limbs so he can survive by begging.

ROGER

My country and my people are not responsible for the lives of these refugees.

KASAMAIN

The whole world is responsible. All of us. We are all responsible because we are all human.

ROGER

It's desert up there.

KASAMAIN

It's been done before. People turning wasteland into paradise. With fewer resources and inferior technology.

INT. SPECIAL FORCE COMMAND CENTER -- DAY

DAVID puts down the phone. He sits back in his chair. A uniformed officer enters the room.

OFFICER

Sir, do we have orders to commence evacuation of the city?

DAVID

I don't think it'll be necessary. Get General Armstrong for me.

EXT. WOOLLOOMOOLOO NAVAL BASE SYDNEY -- DAY

STEVE walks to the gate.

The two mercenaries on duty talk and smoke cigarettes. STEVE walks up to them. He takes out his ID.

STEVE

Steve Davis, Emergency Services. I need to speak to the commander in charge.

SOLDIER

(a beat)
O.k.

INT. BRIDGE H M A S BRISBANE -- DAY

DRAKE checks his team by radio. He looks at SERGEI.

DRAKE

Still no word from Clive. Or Pierre or Leo.

SERGEI

I should go there.

DRAKE

No, I'll send Amir. I need you here. Go and check on the rest of the unit. There'll be a Navy Seal team on the Constellation and they do like to use them.

DRAKE turns to AMIR.

DRAKE (CONT'D)

Take the chopper, go to Canberra. Take three people with you, check what's going on.

AMIR walks out. At the same time STEVE is escorted in by the SOLDIER. CARA jumps up.

CARA

Steve.

DRAKE

You know him?

CARA

Steve Davis. The man who stopped the fires you started.

DRAKE

Good job, Steve. What are you doing here?

STEVE

Came to check what's going on.

DRAKE

Lock him in one of the cabins.

INT. UNITED NATION EMERGENCY MEETING -- EVENING

The PRESIDENT addresses the U.N. delegates.

PRESIDENT

You all saw the news bulletin from CNN and you all understand the situation we are in. With all justification, this is still a terrorist act. We have a policy of refusing the demands of terrorists, but thousands of lives are at stake and we have to consider the worst possibility. So I put it to you to vote on the next step we should take. We will adjourn and meet again in two hours. Thank you.

INT. ROOM ST PETERSBURG -- EVENING

MAN CUBA

Not good.

MAN CHINA

An understatement.

MAN INDONESIA

Pine Gap is gone. We delivered.

MAN RUSSIA

There are twenty thousand fingers to point in our direction.

MAN CHINA

What do we do?

MAN RUSSIA
Keep quiet. Wait.

EXT. PATRICK SHIPPING TERMINAL BOTANY BAY SYDNEY -- DAY

The two cargo ships are positioned by tug boats as they dock. Armed American Navy Seals, all in black, line the rails of the ship, weapons ready. Behind them, standing back, are the refugees. In the distance, behind the cargo ships, the American fleet takes up position.

The 900 meter long dock has a line of armed Australian soldiers down its length.

CUT TO:

FULL SHOT GENERAL ARMSTRONG

ARMSTRONG speaks on a field phone.

ARMSTRONG
They're here. US armed on board.

DAVID (O.S.)
Don't let them land.

INT. H M A S BRISBANE -- AFTERNOON

STEVE sits in a small kitchen and talks to the SOLDIER who escorted him away from the bridge. The SOLDIER holds a gun on STEVE. They're laughing.

SOLDIER
You're a funny man. I always liked Australia, its a good country.

STEVE
How did you get into this?

SOLDIER
Money.

STEVE
I see. Can I go now?

SOLDIER
No Steve I am afraid I can't do that.
(a beat)
We can have a coffee. You make it.

STEVE
O.k.

STEVE stands up. He starts to make coffee while the SOLDIER talks.

SOLDIER

Yeah. Money and danger.

STEVE swings around from the bench with a saucepan. He hits the SOLDIER on the side of the head. The two of them struggle for the gun. STEVE wins and clubs the SOLDIER unconscious.

STEVE

Sorry pal, we do get some training.

STEVE locks the SOLDIER in the cool room. He grabs the gun from the floor and makes his way out of the kitchen.

INT. BRIDGE U S S CONSTELLATION -- AFTERNOON

Admiral HORNE is on the phone.

HORNE

We're in position but the Australian military aren't allowing the refugees to land.

INT. PRESIDENT'S ROOM -- EVENING

The PRESIDENT and ALEX are in the room. The PRESIDENT talks on the phone.

PRESIDENT

Go to shore. Speak to the general in charge, his name is Armstrong. Maybe he'll listen to reason.

The PRESIDENT ends the call.

EXT. JEEP -- EVENING

PIERRE and LEO drive away from Parliament House followed by a truck carrying the rest of their team.

PIERRE

Is everything secure?

LEO

Yes. They can't get out.

INT. H M A S BRISBANE -- AFTERNOON

KASAMAIN sits quietly. He watches the phone. He looks years older. DRAKE watches him.

DRAKE walks over to CARA. The phone rings. DRAKE picks it up. He listens.

DRAKE

They've finished their vote.

DRAKE turns on the TV.

CUT TO:

P.O.V. ON TV SCREEN

The U.N. chairman stands on the podium.

U.N. CHAIRMAN

Ladies and gentlemen, the President
of the United States.

The PRESIDENT climbs onto the podium.

PRESIDENT

Ladies and gentlemen, after long
deliberation we have come to a
decision.

(a beat)

We must uphold our policy of
refusing the demands of terrorists.
This is still a terrorist act and
therefore we cannot agree to these
terms.

(a beat)

The US fleet has escorted the
refugee ships to Botany Bay. The
refugees will be allowed to
disembark. They will be cared
for in detention centers, but
they will be sent back to their
country of origin as soon as
possible. Human beings are
territorial, but we are also
compassionate and compassion seems
to be a forgotten emotion.

(a beat)

I ask Kasamain, Colonel Drake and
his men to surrender their
positions.

INT. H M A S BRISBANE -- CONTINUOUS

DRAKE

Son of a bitch.

KASAMAIN

We need to go live again.

CARA

Why?

STEVE bursts onto the bridge. He levels an automatic
weapon on the people in the room.

STEVE

Nobody move.

(MORE)

STEVE (CONT'D)

(a beat)

Cara are you O.k?

CARA

Put the gun down. Steve, listen.

INT. MEETING ROOM PARLIAMENT HOUSE CANBERRA -- EVENING

The soldiers inside the meeting room succeed to untie themselves. They untie the rest of the hostages. They try the door. It's locked. One SOLDIER lifts a chair and starts to smash it against the door.

INT. JEEP -- EVENING

PIERRE takes a small transmitter from his pocket.

LEO

We aren't far enough.

PIERRE

Aren't we?

He presses the button.

CUT TO:

INT. MEETING ROOM PARLIAMENT HOUSE CANBERRA

The SOLDIER succeeds to break down the door. Soldiers begin to direct the hostages out of the room. BOOM. First explosion. The hostages scream.

CUT TO:

EXT. PARLIAMENT HOUSE CANBERRA

Part of the building explodes. Debris flies into the air. A corner of the huge roof collapses. Smoke covers the sky.

CUT TO:

INT. JEEP

The jeep is pushed forward by the explosion. PIERRE howls in excitement as debris flies around the jeep.

The DRIVER swerves to avoid the falling rubble.

CUT TO:

EXT. PARLIAMENT HOUSE CANBERRA

Police and army cars rush to the explosion, followed by fire trucks and news trucks. They pass PIERRE's vehicles.

CUT TO:

EXT. DELIVERY DOCK PARLIAMENT HOUSE

Two Australian soldiers burst through the doors first. They push the hostages through. Two more soldiers run out carrying Arthur Robinson between them.

INT. H M A S BRISBANE -- EVENING

KASAMAIN is again standing in front of the cameras.

KASAMAIN

Armed soldiers are stopping defenseless people from achieving a level of happiness you take for granted. This is your opportunity to effect a change, to write your name in history as pioneers of a new age. No matter what race, what religion, what gender you are.

CARA's cell phone rings. She lifts it and listens. Her face changes. She puts down the phone and walks to DRAKE. CARA lifts a camera tripod next to DRAKE and swings it.

DRAKE falls. CARA is about to hit him again when SERGEI grabs her from behind. STEVE moves to SERGEI but SERGEI points a gun at him.

DRAKE stands up.

DRAKE

What the hell?

CARA

You murderous son of a bitch.

SERGEI drops her.

DRAKE

What are you talking about?

CARA

Parliament House. You blew it up.

DRAKE

(a beat)
Pierre.

DRAKE
You're free to go.

CARA
I'm staying.

STEVE
Me too.

ROGER leaves the bridge. DRAKE turns to SERGEI.

DRAKE
You'd better go as well.

SERGEI exits.

EXT. WOOLLOOMOOLOO NAVAL BASE -- CONTINUOUS

The Navy Seal team, followed by Australian soldiers and more American soldiers, move in towards the H M A S BRISBANE.

ROGER appears. Personnel push forward and surround him. The rest move onto the ship.

EXT. RESERVE BANK CANBERRA -- NIGHT

PIERRE and his team finish loading the trucks with the gold from the bank. PIERRE gets in the jeep and drives off.

EXT. PATRICK SHIPPING TERMINAL BOTANY BAY SYDNEY -- NIGHT

Australian forces are gathered on the dock. The refugees shout down from the two ships. Some jump in the water. Some throw the rope ladders down the side of the ship. More and more refugees join in. The Australian forces try to detain the mob. General ARMSTRONG talks on the field phone.

ARMSTRONG
We can't hold them off.

DAVID (O.S.)
Stop them. I don't care how.

ARMSTRONG ends the call. Admiral HORNE, surrounded by personnel, approaches.

HORNE
General Armstrong? Admiral Horne.
I have a message from the President
of the United States.

EXT. GATES PATRICK SHIPPING TERMINAL -- MOMENTS LATER

A military jeep drives up to the gates from the inside. Two Australian MP's get out and look through the gate to the road. One MP uses the radio.

MP

Sir, we have a situation.

CUT TO:

P.O.V. MP'S

Thousands of people stretch back in a line along the motorway, escorted by police and army vehicles. People of all ages, colors, cultures, walk slowly but purposefully towards Botany Bay.

Adults carry protest signs, backpacks, tents. Children carry cushions, blankets, a favorite toy. Some people push shopping trolleys. Chanting, they march towards the terminal gates.

EXT. H M A S BRISBANE -- NIGHT

KASAMAIN and DRAKE are escorted off the ship by soldiers. CARA and STEVE follow. A large number of soldiers wait outside the ship.

INT. HERCULES TRANSPORT PLANE -- NIGHT

PIERRE is in the PILOT's seat. LEO sits behind the co PILOT. PIERRE looks at LEO.

PIERRE

We did it man.

LEO smiles. The co PILOT checks his radar.

CO PILOT

Shit.

CUT TO:

P.O.V. FROM PLANE

Two American F-18 fighter planes fly towards the Hercules. They each release a missile.

CUT TO:

INT. HERCULES TRANSPORT PLANE

PIERRE screams as the missiles hit.

EXT. SPECIAL FORCE COMMAND CENTER SYDNEY -- NIGHT

The two Australian MP's from Patrick Shipping Terminal escort DAVID out of the building. An angry crowd watches. They shout at DAVID.

MP

Looks like you're out of a job mate.

EXT. PATRICK SHIPPING TERMINAL -- NIGHT

The huge spotlights are turned on. Australian and American soldiers try to keep the refugees and the demonstrators apart. As the two groups push towards each other, the line of army and navy personnel between them begins to break up.

The two groups start to mix. Demonstrators hand parcels of food and clothing to refugees. Some demonstrators start to exchange clothing with the refugees nearest to them, shouting slogans at the military personnel.

CUT TO:

FULL SHOT GATES PATRICK SHIPPING TERMINAL

An army vehicle carrying ROGER drives through the gates. More people are arriving to join the demonstrators. The army vehicle stops. ROGER exits with an army escort to meet ARMSTRONG and HORNE.

ARMSTRONG

Happy to see you.

ROGER looks around him.

ROGER

Unbelievable.
(a beat)
Take me in.

EXT. PATRICK SHIPPING TERMINAL -- NIGHT

KASAMAIN and DRAKE, led by soldiers, with CARA and STEVE following, are escorted towards a huge shipping forklift. ROGER stands at its base.

The crowd of refugees have been contained. The demonstrators chant. ROGER hands KASAMAIN a loudhailer.

ROGER

Tell them we can feed them and give them medical attention, but they can't stay here.

KASAMAIN takes the loudhailer. He gets into the forklift cage. It starts to rise.

CUT TO:

FULL SHOT DAVID

DAVID moves through the crowd. He stops.

CUT TO:

P.O.V. DAVID

The forklift stops. Holding the loudhailer, KASAMAIN raises his arm. Slowly the crowd goes quiet.

CUT TO:

FULL SHOT STEVE AND CARA

STEVE looks at the crowd.

CUT TO:

P.O.V. STEVE

He sees DAVID take out a handgun and take aim.

CUT TO:

FULL SHOT STEVE AND DAVID

STEVE moves forward, taking a handgun from the SOLDIER closest to him.

DAVID fires. STEVE fires a second later. DAVID is hit in the chest. People next to him scream.

CUT TO:

FULL SHOT KASAMAIN

KASAMAIN is hit.

He falls from the cage.

CUT TO:

FULL SHOT FORKLIFT AND SURROUNDING AREA

Two soldiers jump on STEVE and drop him. DRAKE and ROGER push towards KASAMAIN's body. CARA runs to where DAVID lies.

EXT. HOUSE EXPENSIVE SUBURB INDONESIA -- EVENING

MAN INDONESIA walks out of his house. He kisses his wife and children goodbye and walks down the driveway to his car.

He enters the car and waves again. He starts the car. The car flies a meter high, rolls on its roof and bursts into flames. His family scream.

INT. RESTAURANT BEJING -- NIGHT

MAN CHINA exits a restaurant. He raises his hand for a taxi. A taxi approaches and slows down. MAN CHINA walks towards it. A hand appears holding a machine gun. MAN CHINA is sprayed with bullets.

EXT. ARMY GROUNDS CUBA -- DAY

MAN CUBA, hands tied, is pushed to a wall by two Cuban soldiers. They pull a sack over his head.

INT. OFFICE BUILDING ST PETERSBURG -- NIGHT

MAN RUSSIA gets up from his desk. He stretches. The door opens and two people enter. MAN RUSSIA smiles.

MAN RUSSIA

Any problems?

The two people grab him. SERGEI enters. He walks to MAN RUSSIA and pushes him towards the window.

SERGEI

Drake says goodbye.

MAN RUSSIA struggles and screams. SERGEI and the other two throw him through the glass.

FADE TO BLACK

FADE IN:

The sound of a chopper.

P.O.V. CHOPPER -- DAY

A landscape of stark beauty.

In the middle of the land there is a settlement. Dots of buildings surrounded by green fields.

CARA's voice is in the background.

CARA (V.O.)

Its been ten years since the death of a remarkable man. A visionary.

(MORE)

CARA (V.O.) (CONT'D)
And looking at the outcome of his
vision, I wish that he was here
with me to see it.

CUT TO:

FOOTAGE OF LOCATIONS IN THE SETTLEMENT -- DAY

Men and women work with farm machinery in crop fields.

In a greenhouse, surrounded by lines of plants, an
instructor in a lab coat speaks to a group of adults of
different nationalities.

Young people sit and talk outside a shopping center.

Vehicles drive down a residential street. Children play
on swings and slides in a small park.

A teacher and young children gather around a desk in a
classroom.

CARA (V.O.)
And I wish also that even more
countries will open their hearts
to the displaced and the deprived
and that our world will become
the world this man saw it could
be.

CARA'S VOICE continues as the documentary ends.

FADE TO BLACK.