

MONTECRISTOMEDIA SRL  
*Presents*

# PRINCESS AISHA

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FADE IN

EXT. THE SEA NEAR LAMPEDUSA - DAY

An aerial view of the Mediterranean Sea. WE move down through clouds, traveling to two hundred meters over white crested waves to discover a sixty foot fishing boat, weather-beaten and rusted, crowded with well over a hundred souls.

The PASSENGERS are tired, hungry, desperate, men, women and children, of Middle Eastern descent, huddled together hanging onto whatever they can as the boat shakes wildly from stem to stern and waves crash over them.

As WE MOVE CLOSER WE SEE their faces: Expressions belying hunger and fear and exhaustion.

Straddling the passengers are five weathered CREWMEN , pirates for all intents and purposes, armed with knives and pistols, some of them with machine guns over their shoulders.

NARRATOR (V.O.)

Thirty years have passed since the end of the First Great Islamic War. All Middle East countries are now isolated and cut off from the world. The land, poisoned by thousands of shells of low grade uranium, is barren, the cities abandoned and the people, scavenging in the desert know nothing but hunger and desperation.

CLOSE ON faces of the passengers.

NARRATOR (V.O.) (cont'd)

To escape death by starvation, thousands upon thousands have fled across the sea, seeking a new life in the West.

WE MOVE to land, as the camera sweeps over terrain that was the South of France and is now a megalopolis of refugee camps become cities.

NARRATOR (V.O.) (cont'd)

Many have drowned or have been killed by pirates, the rest have landed to find themselves confined

in immense ghettos, surrounded by  
a hundred foot high security wall  
spanning the French Mediterranean  
Coast.

The CAMERA sails over the vast ghettos at rapid speed,  
until it arrives at an enormous containment wall where it  
stops abruptly.

EXT. GHETTO STREET, NICE-SUR-MER CAMP - DAY

A convoy with two military jeeps moves down a ghetto street  
protecting a Mercedes sedan in the middle bearing UN flags.

NARRATOR (V.O.)  
Though the land is still owned by  
the European superpowers, in these  
walled encampments life is ruled  
by the Sword of Nidal.

INT. MERCEDES - DAY

A UN Official, DA SILVA, Italian, mid forties, balding,  
dressed in a suit sits next to his assistant MRS. ARENDT, a  
young German woman in her early thirties.

Mrs. Arendt shuffles through a folder until she finds a  
piece of paper which she hands to Da Silva.

EXT. GHETTO STREET

The convoy stops and two SOLDIERS jump from the lead jeep  
and approach the car.

Da Silva emerges from the car and is immediately flanked by  
the Soldiers.

He quickly approaches a building, moving through a crowd of  
ONLOOKERS.

He stops before the building entrance and hands the piece  
of paper to the soldiers who quickly tack it to the door.

The paper is a notice of eviction in Arabic, French and  
English.

Da Silva rushes back to the car and the convoy moves on.

INT. MERCEDES

Da Silva sits in the car already sweating profusely.

DA SILVA  
How many more?

MRS. ARENDT  
Five.

Da Silva gives her a nervous sideways glance as the convoy continues.

EXT. MAIN STREET. NICE-SUR-MER - DAY

The convoy enters a busy main street with throngs of PASSERSBY.

They stop to watch the convoy pass with looks of worry and resentment.

INT. SMALL ROOM - DAY

A small dark room, lit only by a thin stream of light passing through a gunny sack window covering.

CLOSE ON: a blade is drawn from its sheath.

WE SEE a sword picking up the light as it's raised and then a female hand touching the blade, testing it for sharpness.

The figure picks up an old photograph from a table with the other hand. The photo shows an Arab woman in royal vestiges, staring with a direct, powerful gaze.

The CAMERA closes in on the eyes in the photograph, then, for only a second, catches the reflection of the eyes of the person holding the sword.

EXT. MAIN STREET. NICE-SUR-MER

The convoy continues down the main street.

INT. MERCEDES

Da Silva is looking over a brief when the car begins to slow.

He looks up through the front windshield. He speaks to the DRIVER.

DA SILVA

What is it?

DRIVER

It must be the hour of prayer.

A MAN in his mid-thirties carrying a rolled prayer rug under his arm emerges from a building and stops in the middle of the street, beginning to unroll the rug.

Da Silva looks out the side window where the people on the street have all stopped.

DA SILVA

It's only two O'clock.

EXT. MAIN STREET. NICE-SUR-MER

The Soldiers look on as the PEOPLE on the street quickly lie down.

The Man in the street unrolls the carpet to reveal an M-60 machine gun and immediately opens fire against the lead Jeep.

The Driver of the Mercedes hits the accelerator, trying to pull out of the convoy, and clips the jeep, cutting off the view of the second jeep which strafes the sedan as it tries to return fire.

The Lead Jeep flips landing on its side.

The Mercedes plows through a food stand and comes to a halt crashing on to the steps of a building. Broken bottles fly in all directions.

The rear Jeep stops short with a screech of breaks and FOUR SOLDIERS quickly set out to cover the area, firing short bursts into the air, leaving one GUNNER behind in the jeep.

The action seems over. All is quiet except for the blaring horn of the turned jeep which is now burning. The two soldiers in it's front are dead. Two more stay behind to cover the second jeep.

The Man with the M-60 is nowhere to be seen.

The PEOPLE on the street rapidly begin to disperse.

The Soldiers form a circle as they move toward the Mercedes covering the street and rooftops.

They reach the sedan and help Da Silva and Mrs. Arendt into the street. The two appear to be little more than scratched up.

The Driver starts the car in reverse but it's wheels are spinning, its undercarriage caught on the steps.

Two Soldiers go to the front of the car to push off.

Mrs. Arendt touches Da Silva's bleeding head with a scarf.

He looks at her and breathes a huge sigh of relief.

From around the corner now come two very small boys in Kaftans. They enter the area excitedly, playing with toy swords.

Da Silva watches them approach.

They stop before the group for a few moments, then look back up the street and run off.

Mrs. Arendt follows their gaze.

SHE SEES Four Figures approaching beyond the flames.

In SLOW MOTION come a group of four warriors, dressed in sleeveless black combat fatigues, brandishing swords. They move toward the UN group at a slow run. They are SINAN (strong, late thirties male with an imposing presence), KIFAH (female, late twenties, very pretty with dark hair, olive skin and muscular arms), IMAD (male, early thirties, broken nose, stocky and ZUHAYR, (male, thin, wiry, nervous eyes)). They are leading members of an infamous clan of assassins known as The Sword of Nidal.

As they close in on the rear jeep, the Gunner turns and opens fire but he is too late. They divide into two groups of two as the bullets hit the pavement and are quickly upon him, cutting him from two sides.

The second Soldier at the jeep is cut down before he can take aim.

The Soldiers at the Mercedes mobilize.

Two of them herd Da Silva, Mrs. Arendt and the Driver and shield them against the building.

The two other Soldiers take cover behind the front of the Mercedes and put down fire in the direction of the Clan Members.

The Clan Members take cover by the burning jeep, pinned down.

Sinan tries to peer around the front of the burning jeep but withdraws as bullets come within inches of him.

He signals to Kifah to go for the mounted machine gun on the rear jeep.

Kifah nods and moves towards it but is likewise forced back by bullets.

Zuhayr, who is crouched at the other end of the jeep, looks to the right, as something catches his eye.

EXT. CORNER OF STREET - DAY

From behind WE SEE a figure watching the action.

The figure draws a sword and WE SEE the eyes of the young woman, reflected in the blade.

The CAMERA MOVES IN on AISHA, twenty, short black hair, dressed in the same combat dress as the others, watching them.

She starts forward, sword in hand.

EXT. MERCEDES - DAY

The Soldiers at the Mercedes continue to pour fire at the burning jeep. The Clan is unable to move.

The Soldier at the front of the car signals that he's moving in on the assailants, then signals to one of the Soldiers guarding the trio at the building to give cover fire.

The Second Soldier nods in recognition and the Soldier at the building starts over.

The First Soldier rises.

The Second soldier poises to take his place, but the First Soldier has not moved.

The Second Soldier looks up and sees that the First Soldier no longer has a head. The headless Soldier's gun falls and his body buckles to the ground.

The Second Soldier rises to find Aisha standing on the car. She puts a sword through his heart and pushes the body off the blade with her foot, then half-turns and cuts into the Third Soldier, slicing into his neck.

The Soldier guarding the trio, now the only remaining alive, raises his machine gun and fires.

IN SLOW MOTION Aisha leans backwards to avoid the fire. She springs into a backward rotating flip, while deflecting a bullet with her sword.

The deflected bullet hits the Driver in the head. He falls, dead.

IN REAL TIME Aisha lands on her shoulder, twists herself around and ends up crouched on her feet. She looks back toward the enemy.

The Soldier shoots again but Aisha springs upward, her legs wide apart. The bullets go between her legs.

He fires again and clicks empty.

The Soldier fumbles for another clip.

Aisha turns and comes back for him.

The Soldier gets the clip in and raises his gun.

But it is too late. By the time he has the gun at level it is between her legs.

She raises the sword high with both hands and strikes a blow directly upon his head. The Soldier flops to the ground like an empty sack.

EXT. MAIN STREET. NICE-SUR-MER - DAY

As smoke from the jeep swirls through the street, Da Silva, and Mrs. Arendt are on their knees, their hands bound behind them, their eyes closed.

They are surrounded by Clan Members. Sinan stands behind them brandishing a sword.

Aisha is in the background watching without emotion.

CLOSE ON Mrs. Arendt. Her lips trembling.

SINAN (V.O.)  
God have mercy upon your souls.



The swish of a sword OVER

Mrs. Arendt opens her eyes to find herself staring at the severed head of Da Silva.

She groans then looks up at Sinan and faints.

Sinan loses interest in her and turns to join Clan members collecting weapons from the dead.

Aisha continues to watch. The wind picks up and for a moment she seems to sense a 'presence'. She turns and walks away.

EXT. CLAN BASE - NIGHT

Music plays loudly from within the compound. WE HEAR voices in celebration and the noise of gunfire as tracer bullets arc up over the building.

INT. CLAN BASE - NIGHT

The busy interior of the Clan headquarters.

The CAMERA moves down a corridor of bare cement block walls, past various rooms in which sit CLAN MEMBERS. They turn their heads as WE PASS.

Aisha appears in the main room, where Sinan and the other members we have seen are gathered. She is still in combat gear, sword in a shoulder sheath.

Sinan, who has been conferring with Kifah, sees Aisha and rises.

Other CLAN MEMBERS sit in chairs, cleaning weapons, sharpening swords.

Sinan picks up a bottle from a small table and fills several cups.

He hands one to Aisha.

Kifah steps forward and helps herself, eyeing Aisha, who ignores her gaze.

SINAN

To the Sword of Nidal. And its  
glorious ancestors.

The Clan Members all raise their cups.

SINAN (cont'd)  
And to Aisha. Our champion. Once  
again we have defeated the Infidel  
oppressor.

Aisha bows her head.

AISHA  
To my comrades. My family.

The others cheer and drink.

Aisha takes a sip courteously and puts her cup down. Kifah  
comes to refill.

KIFAH  
Once again in the right place at  
the right time.

Kifah smiles fatuously at Aisha and moves away.

Sinan catches Aisha's gaze and raises his cup in a private  
toast to her.

EXT. ROOF. CLAN COMPOUND - NIGHT

Aisha finds Zuhayr, now dressed in a Kaftan, squatting on  
the edge of the roof, smoking a cigarette and looking out,  
pensively, over the landscape.

She sits down on the edge of the roof a few feet away.

They sit in silence for a few moments.

AISHA  
It was good today.

There is a long pause. They do not look at each other.

ZUHAYR  
Was it?

He looks at her, holding her gaze for a a long moment, then  
turning away.

AISHA  
I don't know this Zuhayr.

ZUHAYR  
Which Zuhayr is that?

AISHA

The one who can't wait to get out  
of his fatigues. The one who sits  
and rests in battle.

Zuhayr does not respond.

AISHA (cont'd)  
You think I didn't see? There was  
a break in the fire today. By the  
jeep. You had a clear path to me.

ZUHAYR  
You're imagining things.

Aisha shakes her head bitterly.

AISHA  
Two months ago you would have been  
at my side. Now...I don't know  
you.

ZUHAYR  
The problem is you don't know  
yourself. None of you.

AISHA  
And what does that mean?

ZUHAYR  
Nothing. Forget it. I'm tired.  
I'm going to sleep.

AISHA  
Yes. Rest. You fought so  
valiantly today.

Zuhayr rises, flicking his cigarette over the edge.

INT. AISHA'S ROOM. CLAN BASE - NIGHT

Blue moonlight fills the room through a crack in the  
curtain.

Aisha lies in a cot still dressed in combat gear.

She sleeps fitfully, obviously in dream state.

EXT. CLAN BASE - NIGHT

The moon has risen over the streets of the ghetto.

Sinan exits through a hidden door of the sidewalls of the clan base and into the street.

He walks hurriedly up the block.

EXT. STREET CORNER - NIGHT

Zuhayr peers around the corner and then follows.

INT. AISHA'S ROOM. CLAN BASE

THE CAMERA moves in on Aisha dreaming.

*DREAM SEQUENCE:*

EXT. MAIN STREET. NICE-SUR-MER - NIGHT

*Aisha is standing looking across the street as a crowd passes in slow motion.*

*The crowd passes and Aisha SEES a WOMAN on the other side.*

*The woman smiles gently and serenely. Aisha cannot hold her gaze and looks down.*

*When she looks up again, the Woman is standing before her.*

*Her hands are closed over Aisha's fist.*

*Aisha looks down at her fist.*

*She opens it to find a pearl.*

*She looks back up and the Woman is gone.*

INT. AISHA'S ROOM. CLAN BASE - NIGHT

Aisha awakens. She SEES the photo of her mother. It is the woman in the dream.

INT. CORRIDOR. CLAN BASE - NIGHT

Aisha moves through the corridor, coming to a door.

She opens it.

The room is empty.

On the cot lies the Kaftan which Zuhayr was wearing.

EXT. GHETTO STREET - NIGHT

Zuhayr follows Sinan, moving along the street from doorway to doorway.

Sinan rounds a corner.

Zuhayr holds for several moments and then follows.

EXT. HIGHWAY RUMINANTS - NIGHT

Zuhayr comes out onto a wide street where there stands the remnants of a highway overpass. Under it on the ground is a row of shipping containers upon which are several stories of small huts built out of refuse materials; the huts are little more than dark rooks open to the night.

Zuhayr SEES Sinan passing by the overpass quickly.

He follows.

EXT. BALUSTRADE - NIGHT

Sinan stops by a large crumbling pillar, once a support for the highway. He climbs a few feet up and removes a plastic packet from within.

Zuhayr with his back to another pillar, peers behind, watching.

INT. CLASSROOM. CLAN BASE - DAY

A small group of INDOCTRINATES, young people from the ages of six to sixteen, sit on the floor in one of the rooms off the main corridor.

Zuhayr watches from the doorway.

MOHAMMED, mid twenties, wiry, stands before the class lecturing.

MOHAMMED

Who can tell us where the name of  
Nidal originates?

Mohammed looks over the group of innocent faces.

MOHAMMED

No one?

A small CHILD, not more than eight calls out.

CHILD

He was once the chief. The chief  
of us all.

MOHAMMED

Nidal was the name of a powerful  
Sheik who lived many, many years  
ago in the old lands. And the  
Sword of Nidal?

An OLDER BOY calls out.

OLDER BOY

His army.

MOHAMMED

The Sword of Nidal were the  
protectors of the Sheik.

MOHAMMED

And who does the Sword of Nidal  
protect today?

An older TEEN answers.

TEEN

The People. Our people.

MOHAMMED

And who does it protect our people  
from?

TEEN

The infidel.

MOHAMMED

Yes. The infidel who destroyed  
our lands and would now see us  
eliminated.

The children chant in unison.

MOHAMMED

Death to the infidel. Long live  
the Sword of Nidal!

CHILDREN

Death to the infidel. Long live  
the Sword of Nidal!

Zuhayr, briefly catches Mohammed's eyes and exits  
expressionless.

EXT. TRAINING AREA. CLAN BASE - DAY

Another group of YOUNG PEOPLE are gathered in a courtyard.  
A Martial Arts INSTRUCTOR stands before them. Leaning  
against a wall in the shade nearby is Aisha.

INSTRUCTOR  
Today we will demonstrate aspects  
of the sword craft for which our  
clan is famous. It is an art that  
goes back centuries to the great  
desert warriors of the old lands.  
We have here with us Aisha whom  
you all know. And...

The Instructor sees Zuhayr passing by the door way.

INSTRUCTOR  
Zuhayr!

Zuhayr stops and waves him off.

INSTRUCTOR  
Come. You will show us what Aisha  
has taught you.

Zuhayr bows his head in obedience.

Sinan hands a sword to each of them and they face off.

After a moment of stillness, Aisha attacks first with a  
series of devastating blows, each of which is met in  
perfect form by Zuhayr.

AISHA  
Having trouble sleeping?

Aisha attacks again. Again Zuhayr defends.

AISHA  
Perhaps it is your conscience.

ZUHAYR  
It is not *my* conscience that  
disturbs me.

Now Zuhayr goes on the attack. He makes a sweep at her neck. She ducks. He cuts at her midriff. She swerves. He tries for her upper legs. She jumps.

Aisha with lightening speed returns with the same maneuvers. Zuhayr defends with the sword.

They back off.

Sinan addresses the group.

SINAN

Here you have seen a demonstration  
of the main points of attack in a  
slicing motion. Now we will see  
the power of the thrust.

Both participants raise their swords above their heads.

Again Aisha starts the attack with three quick jabs at Zuhayr's chest area.

Zuhayr avoids the first two with sleights and the third by ducking.

Aisha comes again. Again Zuhayr manages to avoid the blows.

But in the process Aisha has turned his back to the wall and her last lightening thrust brings the point of her blade right to the center of his forehead.

They stand eye to eye.

AISHA

There is more than one way to  
clean a conscience.

A single drop of blood slides down toward Zuhayr's nose.

Aisha quickly withdraws the sword.

INT. CONTROL ROOM. CLAN BASE - DAY

A room without windows lit by two long blue neon lights. Along one wall are four computers on a long metal desk, near them are a GPS signalling system and radio interceptors, along with other technical equipment.

In the center of the room near the entrance is a video projector and at the far end of the room a large video screen.



Sinan sits watching security tapes from the previous night.

HE SEES tape of himself exiting through the side wall and moving up the street.

In the next frame HE SEES tape of Zuhayr exiting the building and following.

He sits pondering the tape and then rewinds the tape and hits a button on the console.

INT. AISHA'S ROOM. CLAN BASE - NIGHT

Aisha lies awake on her cot.

There is a knock at her door.

It opens and Mohammed stands in the door frame.

INT. CONTROL ROOM. CLAN BASE - NIGHT

Clan members are gathered in the control room. Sinan sits at the video console. Kifah sits by his side. Also present are Imad and Mohammed.

Aisha stands behind them staring at the screen on which WE SEE the frozen image of Zuhayr exiting the building.

Sinan presses a button and the image continues with Zuhayr moving around the corner and disappearing from sight. The image of Sinan is missing.

SINAN

Breaking curfew is punishable by immediate execution. Thus, Zuhayr has already condemned himself. And then there is this...

On the video screen tape begins to roll showing footage of the attack against the UN personnel.

WE SEE the clan members rush toward the Mercedes as Aisha is fighting the last of the soldiers. Zuhayr sits back behind the burning jeep, keeping out of the battle.

SINAN (cont'd)

Do any of you doubt that Zuhayr has betrayed us?

The others nod. Only Aisha remains still.

SINAN (cont'd)

Aisha?

AISHA

No.

KIFAH

It was she who brought him to us.

Aisha fixes Kifah's gaze until Kifah can no longer hold it and looks away.

Aisha fixes upon Sinan.

AISHA

I will execute him. I will do it now.

SINAN

No. Not now. Tonight you will follow him. You will find out where he goes. You will report back to me. The rest of you will act as if nothing has occurred. Am I understood?

The other clan members nod in agreement. Aisha gives a single nod.

EXT. ROOF. CLAN BASE - NIGHT

Aisha leans over the roof looking down onto the street, her arm resting on her bent knee.

She is dressed in black fatigues, her sword upon her back.

She SEES a figure exit the building and move up the street.

She turns and runs down the length of the roof and leaps off the edge.

EXT. COMPOUND WALL - NIGHT

Her feet touch for a moment on the top of a cement wall and she springs from it to the roof of a squat abandoned building across the alley.

EXT. ABANDONED BUILDING - NIGHT

Aisha moves stealthily along the edge of the roof tracking Zuhayr below.

She rises and runs again, leaping from the abandoned building.

EXT. HIGHWAY RUMINANTS - NIGHT

Peering around a corner Aisha SEES Zuhayr approach the row of containers under the highway.

From out of the darkness behind one of the containers appears an old man, OMAR. He is dressed in traditional Arab garments.

The two men speak for a few moments and then begin to walk slowly down the row of containers.

Aisha runs across the road and stops, resting behind one of the highway supports. She turns her head to look behind, then looks up.

She begins to scale the wall of huts toward the top of the overpass.

As she climbs the wall she SEES PEOPLE inside the dark huts, living under the most appalling conditions imaginable, peering out at her.

She climbs another level and stops as a wraith of a little girl comes forward out of the darkness, her hand extended.

Aisha looks up to see the top of the pass and quickly ascends.

EXT. OVERPASS - NIGHT

Aisha runs the length of the crumbling overpass, peering over the edge.

SHE SEES Zuhayr and Omar walking and HEARS fragments of their conversation as it rises up.

She stops, HEARING Zuhayr's voice

ZUHAYR (V.O.)

Aisha...

It trails off.

Aisha kneels to listen

ZUHAYR (V.O.) (cont'd)

Sinan...

Aisha peers over. She SEES: the two men have stopped.

ZUHAYR (cont'd)

Come...

SHE SEES the two men move past the containers.

Aisha rises and continues down the overpass. She reaches the edge and SEES:

Zuhayr and Omar standing before the balustrade.

Aisha runs to the edge of the overpass and begins to descend.

EXT. HIGHWAY RUINS - NIGHT

Aisha stands behind a broken highway support.

SHE SEES Zuhayr climb the balustrade and remove the plastic packet.

He shows it to Omar who takes it, looks it over and nods, handing it back to Zuhayr.

Zuhayr replaces it and jumps down.

Aisha strains to listen to their conversation.

OMAR

Tomorrow night...

There are more words but she can't make them out.

OMAR (cont'd)

Antibe...

There are a few more moments of conversation and the men separate.

Aisha watches Zuhayr as he passes quickly by.

INT. CONTROL ROOM. CLAN BASE - NIGHT

Sinan sits in the control room. Aisha stands behind him.

Kifah stands opposite her

Mohammed arrives.

MOHAMMED

It is confirmed. Zuhayr has not returned.

Sinan looks at Kifah.

SINAN

Antibe...

KIFAH

It can only be the Antibe Station.

SINAN

Then we will be there.

AISHA

I wish to do this alone.

KIFAH

Out of the question.

AISHA

You said yourself. I brought him into the clan. He is my responsibility.

Kifah exchanges glances with Sinan.

SINAN

As you say. You brought him in; now you will bring me his head.

INT. AISHA'S ROOM. CLAN BASE - NIGHT

Aisha lies in the cot, dreaming.

DREAM SEQUENCE:

*EXT. CONTAINERS. DESERT - EVENING*

*Aisha is walking through the desert.*

*Skeletal FIGURES, like those she saw in the shanties, are standing in a row as she passes. They are watching her, as if waiting for something.*

*They begin to reach out for her, to touch her. She tries to move away but is quickly surrounded. They close around her.*

*Their is a sharp intake of breath OVER.*

EXT. ANTIBE RAILWAY STATION - NIGHT

The CAMERA pans along the empty platforms to both sides of this one-track only platform.

She is lying on the ground looking beneath an old billboard.

SHE HEARS footsteps moving through the brush behind her.

She freezes, seeing the shadow of a figure pass over her.

It is Zuhayr, he descends, oblivious to her presence.

He mounts the platform.

EXT. PLATFORM - NIGHT

THE CAMERA follows Zuhayr as he walks down toward one end of the platform.

He turns to SEE: Aisha coming for him at full speed.

She screams.

AISHA

Zuhayr!

Zuhayr speaks under his breath.

ZUHAYR

Aisha!

He draws his blade in time to scream a second word simultaneously with the clashing of blades.

ZUHAYR (cont'd)

No!

Aisha cuts at him fiercely.

It is all Zuhayr can do to defend.

ZUHAYR (cont'd)

Wait.

AISHA

Too late.

ZUHAYR

It is not as you think.

She comes at him again. He leaps from the platform, landing in the tracks. She leaps only a moment afterward, landing almost on top of him. She strikes a devastating blow from above. Zuhayr squats to take the weight of it and sparks fly.

Aisha now has total advantage and goes in for the kill.

Zuhayr starts to back up. He looks up, beyond her.

Aisha's sword is raised ready for the blow, when she catches the change in his gaze and HEARS a whooshing sound behind her. She cocks her head automatically and a small dagger narrowly misses her head. She catches it in mid-air and spins.

Omar stands only a few yards away from her. He carries two swords crossed on his back.

OMAR

You fight with anger. Never a good idea.

Zuhayr has taken the opportunity to move down the tracks.

Now both men close in slowly.

ZUHAYR

Aisha, listen.

AISHA

I don't listen to traitors.

ZUHAYR

You are confused.

She looks both ways rapidly, sizing up both men.

OMAR

Don't you remember me, Aisha?

AISHA

I don't know you.

OMAR

Come closer.

AISHA

Close enough to cut your throat?

ZUHAYR

Aisha, please.

He starts to move towards her.

She looks his way and then back at Omar and then up.

She SEES Sinan and Kifah jump into the tracks behind Zuhayr.

Sinan calls out.

SINAN

Zuhayr!

Zuhayr turns.

Omar runs towards them and Aisha turns to face him.

Mohammed jumps from the platform in front of Omar.

For a long moment they are all still.

Mohammed charges Omar with dazzling sword work.

Omar fends off the blows easily and puts his sword directly through Mohammed's heart.

Mohammed looks back at the others, falls to his knees and dies.

All hell breaks loose now as Kifah charges Zuhayr and Aisha leaps toward Omar.

Zuhayr holds his own against Kifah.

Aisha forces Omar back. She makes a sweep at his legs and he leaps up onto the platform. She follows him and they continue to battle.

Zuhayr starts to get the best of Kifah, forcing her back down the tracks. She kicks at him and he takes advantage of her open position to cut her arm.

Wounded she falls back, grasping the injured area.

Sinan falls into her place. It is quickly obvious that Zuhayr's swordsmanship is no match for Sinan's.

Sinan cuts Zuhayr's arm in the same spot as Kifah's wound.

Zuhayr, overwhelmed, runs from the melee.



Sinan glances at Kifah who has finished tightening a piece of material across her wound.

She takes off after Zuhayr.

Sinan looks around for Aisha. But she and Omar are nowhere to be seen.

EXT. PLATFORM OUTSKIRTS - NIGHT

Aisha walks cautiously through the area immediately surrounding the platform, passing a row of old billboards.

AISHA  
Old man!

She walks toward the brush behind the billboards.

AISHA (cont'd)  
Come out and fight.

As Aisha moves into the brush WE SEE Omar, standing atop the billboards, watching her.

He leaps down several yards away from her into the tracks.

She spins.

She disappears behind the row of billboards.

Omar calls out.

OMAR  
I have no wish to fight you,  
Aisha.

He backs down the tracks, near to where Mohammed had fallen.

Aisha calls out unseen.

AISHA  
Draw your sword.

OMAR  
Swords. I have two.

He looks for Aisha but cannot see her. He turns to look toward the station.

AISHA (V.O.)  
As do I.

Omar spins around to see Aisha standing holding her own sword and Mohammed's low on either side.

She comes towards him.

He pulls both swords from his back.

Aisha charges him and the swords meet in a whir.

Omar fights Aisha back to a halt. He forces her onto one knee. Aisha twists herself around and jumps back like a cat, protecting herself with both blades.

Aisha looks back up to see Omar but he is not there. She is surprised and looks around to both sides.

She jumps up onto the platform and SEES Omar at the far end.

Aisha seems to smile to herself, acknowledging Omar's unexpected abilities.

She comes towards him at a steady gait, dragging the swords lightly on either side so that they shoot sparks.

She picks up pace and is soon upon him with both swords.

She pushes him back to the edge of the platform.

She sweeps at his legs and he jumps, throwing one sword in the air. With his free hand he grabs hold of the edge of the rain roof, pulls himself over her, catches his sword in mid air and lands behind her to reverse positions.

They continue to battle, swords moving like a cutting machine, down the platform.

EXT. FAR TRACKS - NIGHT

Kifah walks down the tracks outside the station searching for Zuhayr. She looks up and to her side, where Sinan is walking through the brush also searching.

He puts his hands up to stop. Looking around as if sensing something.

She stops over a section of the tracks.

The CAMERA closes in on her feet, where only inches away we see Zuhayr's eyes peering upward through the gravel.

Sinan, puts his finger to his lips and moves quietly toward her.

She looks all around, remaining still, and then glances down.

Zuhayr rises from the gravel as she jumps out of the way.

He manages a glancing blow between her shoulders. Her back arches and she falls forward.

Sinan is quickly upon him, beating him back into the brush.

He is able to hold Sinan at bay only briefly. Sinan cuts him at the leg and Zuhayr falls to one knee.

His sword at ground level Zuhayr puts his hand up as his only defense against Sinan's next blow. Sinan puts his sword through Zuhayr's hand and into his chest and holds the position, leaving Zuhayr skewered.

Kifah comes to the scene, stands above Zuhayr and puts her sword through his chest as well. She stares into his eyes and twists the sword, then she and Sinan withdraw their blades at the same time, letting him fall to the ground.

EXT. ANTIBE RAILWAY STATION - NIGHT

Aisha and Omar are still fighting fiercely upon the platform. But Omar, in defensive position, is showing signs of fatigue.

With both still battling with two swords each, Aisha pushes Omar to the edge of the platform. She swings at his head and he just manages to duck under the blows.

She steps forward with an overhead slice.

Omar ducks behind a platform roof support and her blade strikes iron, breaking in half with a shower of sparks.

He starts to move away from her back in the other direction.

When he looks back she is no longer there.

EXT. PLATFORM ROOF - NIGHT

Aisha moves along the platform roof.

EXT. PLATFORM - NIGHT

Omar runs along the platform looking up as if following Aisha's steps. We can see his concern.

CUT TO:

Omar turns. Aisha is directly above him. She smiles and attacks again.

In SLOW MOTION Aisha flies through mid air.

In REAL TIME she lands at striking distance to Omar and the two fence their way along the remaining platform, blow after blow as a train approaches the station.

The train stops, the doors open, but no one gets out. Aisha and Omar are still battling.

INT. TRAIN CAR - NIGHT

Passengers watch the sword fight with a mixture of fear and excitement.

The train doors close and the train moves on. Aisha runs against the train's direction and takes four long steps on the side of the train, landing back on the platform behind Omar.

He turns but it is too late. She plants her sword in his right shoulder and withdraws it. He stumbles back, bouncing off the last car of the train and falling into the tracks.

He SEES the train disappear down the tracks.

Aisha jumps to the tracks, standing over him.

OMAR

It seems you have become so much better than I ever was.

AISHA

Who are you?

OMAR

You have forgotten then.

AISHA

Speak, Old Man, the hour of your death is near.

Omar starts to prop himself up on one elbow.

Aisha raises her sword and is about to deliver the death blow, when Omar reaches into his robes and holds out his hand. In his palm is a large pearl.

Aisha stares at it and lowers her sword.

OMAR  
Happy Birthday, my Princess.

EXT. STATION HOUSE. ANTIBE RAILWAY STATION - NIGHT

Omar sits on a bench by the Station House while Aisha tends to Omar's wound.

OMAR  
Please. It will be fine. The blade was clean. Finest Damascus steel.

He smiles.

OMAR (cont'd)  
I have much to tell you, Aisha. Not all of it will be easy to hear.

AISHA  
I have no fear of the truth.

Aisha looks at the pearl now in her fingers.

OMAR  
Under the traditions of our people, a Princess comes of age at Twenty.  
(beat)  
This gift is from your mother to celebrate your twentieth birthday tomorrow. With it comes a message. And a choice.

Omar stares into Aisha.

OMAR (cont'd)  
What do you know of your mother?

AISHA  
Small memories. But...I don't know if they're real memories or just pictures I've seen

or...dreams. I know she carried the royal bloodline and that she loved her people.

OMAR

Yes she did. And do you know how she died?

AISHA

The bombs...of the infidel.

Omar shakes his head.

OMAR

Your mother was killed by Sinan.

AISHA

Why?

OMAR

She was on the verge of disbanding the clan. She saw what it was becoming. There is much you don't know.

AISHA

And Zuhayr?

OMAR

A childhood friend, no?

AISHA

Yes.

OMAR

He saw that your mother's worst fears had come true. The Clan Of Nidal have become nothing but assassins. Working for the highest bidder. Working for those on the other side of the wall.

AISHA

Then, I have doomed him.

OMAR

It is too late for Zuhayr. Now you must make a choice. To assume your rightful leadership of the Clan for the good of your people or to disband it. I have fulfilled my obligation.

He rises with difficulty.

AISHA  
How did you know my mother?

OMAR  
You see this ring?

He extends his hand to show her a large ring.

OMAR (cont'd)  
The seal of Nidal. I was your  
mother's special counsel for over  
thirty years.

He pauses and looks at Aisha's sword.

OMAR (cont'd)  
I gave you that sword, as a child.  
You were no more than seven.

He touches the wound at his chest and smiles.

OMAR (cont'd)  
Use it well.

EXT. FAR TRACKS - DAYBREAK

Aisha is on her knees next to a depression in the earth where she has placed the body of Zuhayr.

She moves earth by the handfuls, covering him.

There is only his face left showing through.

She gently wraps his head with cloth from a turban.

EXT. CITY OUTLANDS - DAYBREAK

Aisha walks through an abandoned area of the city as the sun rises. She looks stunned, angry. Her hands and face are dirty.

She passes homeless men and women who watch her with fear.

EXT. STREET NEAR CLAN BASE - DAY

She enters a street near the clan base, still looking dazed.

A pair of CLAN LOOKOUTS spot her and report in on walkie-talkies.

Imad turns the corner and sees her. He runs towards her.

IMAD

Aisha!

He catches up to her and walks along side of her.

IMAD

We have been worried. Sinan has a search party out for you.

Aisha stares straight ahead, as if oblivious.

EXT. CLAN BASE - DAY

Aisha rounds the corner of the clan base and enters the building, passing guards.

INT. CONTROL ROOM. CLAN BASE - DAY

Aisha throws open the door to the control room to find Sinan sitting at a computer. He turns.

SINAN

Thank, God.

He rises.

AISHA

Aren't you going to wish me a Happy Birthday?

She puts her hand on her sword.

AISHA

Tell, me, did she beg you for her life?

SINAN

Who?

AISHA

My mother. You were her most trusted soldier, weren't you?

SINAN

What are you talking about?



AISHA  
Your mind is rushing. I see it in  
your eyes.

She takes another step towards her.

AISHA  
I want an answer. Did you kill my  
mother, Sinan?

There is a silence as she looks into his eyes.

SINAN  
No, Aisha.

She holds his gaze until he looks away.

AISHA  
Liar.

Aisha attacks.

Sinan upends a desk, blocking the blow. He steps backward,  
putting his hand on his sword.

SINAN  
Aisha, put your sword away and  
I'll pretend this never happened.  
Someone has been filling your head  
with foolishness.

AISHA  
Yes, you have.

Aisha pushes past the desk and attacks again. Sinan has  
little room to maneuver but he manages to gain position and  
forces her back by the sheer strength of his blows.

Aisha retreats and Sinan continues to come. He corners  
her.

Aisha fights bravely but she is hit on her sword arm and  
stumbles on an overturned chair, falling to the floor, her  
weapon clatters to the floor several feet away from her.

With a jump Sinan is on top of her. He raises his sword.  
Aisha kicks the back of his knees and he loses balance,  
falling back.

Aisha reaches for her sword and instead finds a  
screwdriver. She hurls it at Sinan as he gets to his feet.  
It narrowly misses his cheek, sticking in the wall behind  
him.

Aisha gets her sword in time to meet an enormous blow from Sinan. She stops it with her own sword only a few inches from her face. He forces the blade down to her face and then slides it down until it begins to cut.

Suddenly, she turns her blade sideways, so that Sinan loses balance. She slices at his abdomen, cutting open his vest.

She runs from the room.

Sinan stares down at the cut clothing, checking to see if he's wounded. He is not.

EXT. SIDE STREETS - DAY

Aisha is on the run through narrow side streets clogged with rubbish, boxes, motorbikes. She is bleeding from her arm.

CUT TO:

A half dozen CLAN MEMBERS are in pursuit, swords at their sides. PASSERSBY get out of the way close as they bang their way past.

EXT. RESTAURANT - DAY

A KITCHEN ASSISTANT steps into the side street carrying a large load of towels. Aisha tries to avoid him but he hesitates and she runs smack into him. They both fall. The towels are stained with Aisha's blood. She quickly jumps up but lose her sword momentarily. She bends over to retrieve it and sees the Clan Members approaching.

Aisha dashes in through the kitchen door.

INT. RESTAURANT - DAY

There are seven tables with customers eating in this Moroccan style restaurant.

TWO WAITERS are serving food from large silver trays.

Aisha runs through the main seating area, knocking a WAITER and TWO CUSTOMERS out of the way.

A Clan Member leaps over one of the tables to engage her.

Another Clan Member arrives from the opposite direction just as a SECOND WAITER enters the dining room with two long flaming skewers of meat.

Aisha grabs the skewers and crossing her arms plunges them into the chests of her two assailants, then draws her sword from behind her back and cuts down another coming at her from the front.

She picks up a tray, hurtling it at the glass door at the entrance.

She runs through it as it shatters.

EXT. MAIN STREET. NICE-SUR-MER - DAY

A blue pick up truck travels slowly down Main Street. At the wheel is JOHN HENNINGER, handsome, late twenties, long black hair.

INT. PICK UP TRUCK - DAY

John leans forward to light a cigarette. WE SEE in his rearview mirror, Aisha, slipping into the bed of the truck.

The radio is on to a news station.

RADIO (V.O.)

The Ministry of Defense after consultations with members of the European Union has announced a twenty percent increase in the deployment of troops to Control region four. The additional troops have been made necessary by an increase in the number of attacks on the Security Wall in that region. Last week's attack on Checkpoint C resulted in over a hundred civilian casualties.

John reacts to this news pulling the truck over as the report continues.

RADIO (cont'd)

The Coalition Central Command reported...

EXT. PICK UP TRUCK - DAY

Aisha lies curled up in the corner of the p/up, eyes wide.

SHE HEARS the driver door shut.

EXT. ROADSIDE - DAY

John stares out into the distance, a bitter look on his face. He takes another drag and flicks the cigarette angrily, returning to the truck.

EXT. PICK UP TRUCK - DAY

Aisha listens as the door slams again, and the truck is put into gear. It begins to lurch forward.

EXT. GAS STATION - EVENING

The Pick-up drives down a dusty side road and stops by a rundown gas station.

John parks near the garage and turns off the engine.

He gets out and walks to the small one-floor house.

INT. GAS STATION HOUSE. MAIN ROOM - EVENING

John drops a small duffle bag on the floor and starts to turn on lights.

He enters a kitchen and calls out.

JOHN

Pumpkin!

He emerges with a beer and stops short.

Aisha stands in the entrance to the house, sword in hand.

AISHA

What is pumpkin?

John stares at her nervously.

AISHA

Is there someone here?

John puts the bottle down.

JOHN

No.

Aisha looks around.

John drops one hand to his side, slowly moving it behind him.

Aisha looks back at him.

AISHA  
I'll have your hand before you can  
touch the trigger.

JOHN  
Is that what you've come for?

AISHA  
No.

JOHN  
You're a clan assassin.

AISHA  
If I wanted you dead we wouldn't  
be talking.  
(beat)  
Is that the kitchen?

JOHN  
Yeah.

AISHA  
Let's go.

She cocks her head in the direction of the kitchen,  
indicating for John to go first.

As soon as he passes in front of her, she removes the gun  
from the back of his jeans.

Aisha begins to open drawers, roughly, pulling one of them  
right off it's tracks.

JOHN  
Whoa! What are you looking for?

AISHA  
A knife.

John goes to a closet, opens it and removes a knife.  
Handing it to her with the handle toward her.

Aisha takes it, looking him in the eye and turns on a burner on the stove. She places the knife blade over the burner.

AISHA (cont'd)  
Some water.

John nods and pours her a glass of water as she removes her combat jacket, revealing a long and deep cut on her arm.

She takes a sip of water and then pours some of it on the wound, clearing the blood away so she can get a better look at it.

John looks at the knife, turning red hot.

JOHN  
You're not...

She reaches for the knife.

JOHN  
Yes, you are...

He turns away, watching with one eye as Aisha quickly applies the knife blade to the wound.

She closes her eyes, wobbling for a moment, then takes the glass of water and pours the remainder of it over the now closed wound.

She walks out into the living room and looks around. There are a number of well crafted miniature butterflies and horses arranged on a window counter.

She glances at John.

AISHA  
I'm going to rest. Your daughter  
can come out. I won't harm her.

She heads into the bedroom, throws the sword on the bed and herself next to it.

JOHN  
Hey, that's my...

Aisha's eyes are closed.

He watches her for a few moments and turns to exit.

Aisha opens her eyes and closes them again.

INT. CLAN BASE - NIGHT

Sinan is looking at a number of computer monitors showing images from surveillance cameras.

On one monitor is tape on the Clan Base, showing Aisha escaping through the entrance, grasping her arm.

On another is the image of Aisha crashing through the restaurant door and into the street.

Imad appears in the doorway with three other CLAN MEMBERS.

IMAD

We searched the area around St.  
Gravies without luck but we are  
sure she did not cross the wall.

SINAN

Are you?...sure?

IMAD

Our contacts...

SINAN

The only thing that you can be  
sure of is that she will cut your  
throat unless you cut her's first.  
Our little princess is a very  
angry girl.

Sinan turns back to the screens where he replays the image of Aisha coming through the glass door.

EXT. GAS STATION HOUSE - NIGHT

Fog is in from the sea and with it sea gulls.

The Wall searchlight is on, it's beam split and diffused.

INT. GAS STATION HOUSE. - NIGHT

A little girl, eight years old, MARIA, stands in the doorway to the bedroom, watching Aisha sleep.

John beckons her with a whistle.

She turns and runs in.

John sets two plates of food down on the coffee table.

JOHN  
Come, sit.

Maria takes a seat on the couch.

MARIA  
Who is she, Dad?

JOHN  
A girl.

MARIA  
I know. Why is she in your bed?

JOHN  
She wasn't feeling well. I told  
her she could rest there.

MARIA  
Where did you meet her?

JOHN  
Downtown.

MARIA  
Are you going to sleep there, too?

JOHN  
No.

MARIA  
Where are you going to sleep?

JOHN  
In my office.

Maria nods, satisfied and picks up her sandwich.

MARIA  
Will she be safe up here by  
herself?

JOHN  
Yeah. She has a sword.

MARIA  
I noticed that.

They both bite into their sandwiches.

INT. STAIRWELL. GAS STATION HOUSE - NIGHT



John leads Maria a few steps down a stairwell to a bunker.

He turns and pushes shut the metal door at the top of the stairs, locking it with three large dead bolts.

They continue down the stairs.

INT. MARIA'S ROOM - NIGHT

Maria is in her nightgown in bed.

In her room is a desk with a computer, two way radio system, a bureau and toys.

John blows her a kiss and exits down a corridor which leads to his office.

He unlocks the door and enters, flipping on fluorescent lights.

INT. JOHN'S OFFICE - NIGHT

A row of desks circles the small room. On them are a number of computers, radio transmitters, etc.

There is a gun cabinet on the wall holding an assault style shot gun, a sawed off shotgun, an M16, a Kalishnakov with metal stock, and two Arab swords.

INT. JOHN'S OFFICE - LATER

John is asleep on two chairs when the computer screen closest to him lights up.

He comes to, looking over at it.

A message is decrypted on one side of the screen. An encrypted window is open on the other.

He spins around in the seat to look at it more closely.

COMPUTER SCREEN  
Ah@556.com need to meet.

JOHN  
Fuck!

He quickly punches in a response.

COMPUTER SCREEN

No.

A response comes through.

COMPUTER SCREEN (cont'd)  
It's urgent.

John responds by turning off the computer.

He sits for awhile, pensively.

INT. STAIRWELL. GAS STATION HOUSE - MORNING

John opens the door quietly pulling it toward himself and exits into a roomy closet, he pushes aside clothing and enters the living room.

He looks into the bedroom. Aisha is gone.

EXT. NEAR THE WALL - DAY

An evacuation is in process of a group of buildings within short distance of the security wall.

SOLDIERS are escorting families to new quarters deeper within the camps.

The PEOPLE go passively with their scant belongings, while a bullhorn plays a recording OVER.

BULLHORN (V.O.)  
Please do not be afraid. Your families will not be harmed. We are moving you to new quarters. You are under the protection of the armies of the European Union.

The CAMERA rises revealing a CLAN MEMBER lying on his back on a rooftop cradling a machine gun.

The CAMERA pulls back and rises further showing CLAN MEMBERS moving quickly down a side alley.

EXT. STREET. NEAR THE WALL - DAY

An ARAB MAN with a bullhorn translates into Arabic, standing on the back of a jeep.

BULLHORN (V.O.)  
Please move quickly...

The CAMERA moves over the jeep to reveal a group of four CLAN MEMBERS hiding behind the brush at the edge of the street.

EXT. SIDE STREET. NEAR THE WALL - DAY

A group of three soldiers, laughing, joking amongst themselves, move down a side street a few yards away from a jeep.

THE CAMERA finds the group of four who were coming down the alley, pressed against the building wall, watching the soldiers.

THE CAMERA rises to find the Machine Gunner. He positions himself at the edge of the roof and aims, ready to fire.

CLOSE ON his finger closing around the trigger.

WE HEAR him gasp.

EXT. ROOFTOP. NEAR THE WALL - DAY

He looks down at his chest, where the point of a sword pokes through.

Aisha stands behind him, she pulls out the sword and goes to the edge of the roof.

EXT. SIDE STREET. NEAR THE WALL - DAY

The CLAN MEMBERS in the alley appear suddenly in the street, surrounding the soldiers. The Soldiers, completely taken by surprise stand still.

A Clan Member raises his sword to attack.

In SLOW MOTION Aisha jumps into the melee and within seconds fells the Clan Members.

Before the Soldiers can rise, she has disappeared, running toward the main street.

EXT. STREET NEAR THE WALL - DAY

The Clan Members behind the brush look up at the building where the Machine Gunner was nested and then at each other in confusion.

One of the Clan Members gestures to the others that he is going to see what happened.

He rises and runs out of view.

Within a few moments, the figure in black, appears beside them, back to them.

CLAN MEMBER

Well?

The figure turns and it is Aisha.

The Clan Members scramble to get into position but they are too cramped. They rise, fumbling for their weapons.

Aisha skewers the first two together with her sword, pulls it out watching them fall to opposite sides.

She is quickly upon the last with a knife to his throat.

AISHA

I want you to deliver a message.

INT. CLAN BASE - EVENING

The Clan Member stands before Sinan and Kifah.

CLAN MEMBER

...turn over the leadership of the  
clan in forty-eight hours or  
...she will have your head.

Sinan glances at Kifah.

CLAN MEMBER (cont'd)

She said that where ever you go,  
where ever we go, she will be  
there.

KIFAH

Then she just told us how to find  
her.

Kifah looks at Sinan, but he is staring off into space, preoccupied.

EXT. CASBAH - NIGHT

Sinan in regular dress moves through a Casbah, an alley of restaurant, clubs, hookah bars, and whorehouses.

He stops before a bar and enters.

INT. BAR. CASBAH - NIGHT

Seated at a table by himself is JACQUES, a stocky, muscular man in his Fifties, dressed in a journalist's jacket and black trousers.

Sinan sits down at the table without a word and stares out at the crowd.

JACQUES  
So, what happened today?

SINAN  
Complications.

JACQUES  
Be specific please.

SINAN  
An ex member of the clan.

JACQUES  
An ex member? Your telling me  
this was one person?

SINAN  
Yes, a girl.

JACQUES  
A girl. Well, she's obviously a  
very talented girl.

SINAN  
I trained her.

JACQUES  
Can you bring her back in?

SINAN  
No.

JACQUES  
Than we have to take her out,  
don't we? How many of our  
scheduled operations does she know  
about?

SINAN  
Maybe none, maybe all. I can't  
say.

JACQUES  
We are at a crucial juncture now,  
Sinan. We can't afford this.

SINAN  
I know.

JACQUES  
I'm exploring other options but in  
the meantime is there anything I  
can do?

Sinan thinks for a few moments.

SINAN  
There's an old man, a former  
counselor to the royal house. If  
we can find him...

JACQUES  
Get me the details. I'll see what  
I can do.

Jacques rises and exits without another word.

EXT. CASBAH - NIGHT

Sinan walks quickly through the Casbah and out into the  
streets.

He stops and looks behind, then continues.

EXT. GHETTO STREET - NIGHT

Sinan walks through a dark, empty street.

He looks up at the roofs of the buildings as he passes.

He stops as if sensing something. He looks around, then  
reaches into the back of his trousers and finds a gun. He  
cocks it and carries it down at his side as he continues  
on.

EXT. GHETTO STREET - NIGHT

Jacques walks to an SUV, opens it and gets behind the  
wheel.

The vehicle pulls out and Aisha is crouched on the rear  
board.

EXT. CHECKPOINT. SECURITY WALL - NIGHT

The vehicle approaches a check point at an entrance through the wall.

Aisha, jumps off and disappears into the shadows.

INT. JOHN'S OFFICE -NIGHT

John is sitting at a computer terminal when a window opens.

Jacques' face appears on the screen on video cam.

JACQUES (V.O.)  
I need you, John.

John quickly types in a message.

COMPUTER SCREEN  
I'm out, Jacques.

JACQUES  
It's nearly over.

COMPUTER SCREEN  
Over and out, then.

John removes Jacques picture from the screen.

EXT. FIELD - MORNING

Aisha awakens in a field of ruins in the heights of the city.

As she rises, SHE SEES movement behind the remnants of a foundation.

She stands drawing her sword.

She looks to her other side and SEES motion again, a figure moving very quickly behind the tall grass.

Aisha senses movement behind her, spins and runs toward it.

A small figure ducks behind an arch.

Aisha approaches it stealthily.

From behind the arch, the head of a child appears.

Aisha stops.

From the other side of the arch appears the head of another child.

They giggle.

Finally from behind a broken wall, appears a girl, HAYAT, not yet ten.

She approaches Aisha, stopping inches away from her. She puts out her hand. Aisha takes it and allows herself to be led.

EXT. REFUGEE ENCAMPMENT - DAY

Aisha is led into a small camp of refugees, all of them children of various ages.

They sit her down on the only chair present and within moments a plate of food is placed on her lap. She eats gratefully, while a half-dozen very dirty young children watch her.

EXT. REFUGEE ENCAMPMENT - LATER

Aisha walks through the camp looking around, followed by an entourage of ragamuffins.

In the BACKGROUND are a group of children playing with wooden swords.

She stops and watches.

HAYAT

You are welcome to stay here with us, Princess.

AISHA

Why do you call me princess?

HAYAT

Everyone knows of the princess of the sword.

AISHA

I see. And what do they say of the princess of the sword?

HAYAT

That she is invincible.



INT. ABANDONED WAREHOUSE - DAY

On a loft jutting out over the floor of a factory/warehouse Omar sleeps.

Below him on the ground floor a half-dozen very large dogs roam.

Above is a glass roof, many of the panels missing.

A pair of legs slowly comes through one of the panels and we see a figure shimmying down one of the many chains hanging from the ceiling.

Another figure follows. It is Kifah.

After her comes a clan member named MUSTAFAH. He is followed by Imad.

Through another panel come three more CLAN MEMBERS.

A chain rattles and one of the dogs looks up and begins to bark. He is quickly joined by the others.

CLOSE ON Omar opens his eyes but does not move.

HE SEES the second group of Clan Members, nearing the loft.

Without warning he rises with his sword and in a single motion cuts the chain immediately above the nearest Clan Member who falls to the ground floor and is set upon by the dogs.

The other two Members hanging from a single chain scramble to get to another chain out of reach.

Omar pushes a button on a panel on the side of a beam and the chain immediately drops rapidly toward ground level. The man on the top of the chain manages to get a hold of another chain. Omar pushes a button and he starts to move up rapidly. He smacks his head on the ceiling grid and falls to his death.

The other clan member is hanging inches away from the dogs leaping upward at him from the ground.

Omar looks across at the remaining three.

Mustafah is already coming at him swinging on a chain toward the loft.

He lands on the loft, sword drawn, but before he has time to get his balance, Omar's sword is at his chest.

Mustafah grabs at the chain and falls with it.

WE HEAR the yapping of dogs rise from below.

Omar turns to find Kifah directly in front of him. He raises his sword but she is too quick for him and drives her blade through his right side.

He drops his sword and falls back toward the edge of the loft as Imad swings over, wrapping a chain around Omar's neck.

Kifah comes up within inches of Omar's face.

KIFAH

I wonder if I might borrow your ring.

She pulls a small blade out of her vest, takes Omar's hand and cuts off his ring finger. She removes the ring, and walks to the edge of the loft.

KIFAH (cont'd)

Here doggy.

She flicks it over the edge.

KIFAH (cont'd)

More where that came from.

She turns with the knife blade pointed up and walks toward Omar.

EXT. REFUGEE ENCAMPMENT - NIGHT

Aisha rests on a blanket while a fire burns in the background.

All around her are small children, sleeping.

Hayat comes up to Aisha on her knees.

HAYAT

Princess...

Aisha rises to lean on her elbow.

HAYAT (cont'd)

They are saying down below that others are looking for you. There is someone with a message.

EXT. HILLSIDE - NIGHT

Aisha moves down a hillside in darkness. Hayat walks ahead of her.

She passes small encampments on the way down lit by campfires.

Hayat stops near one of them.

HAYAT

Wait.

A small boy comes out of the dark. He looks up at Aisha and holds out his hand.

In it is Omar's ring.

EXT. ABANDONED WAREHOUSE - NIGHT

Aisha approaches the entrance to the warehouse.

She draws her sword.

She arrives at the door. She jerks it open.

The head of a dog in a pool of blood pours out of the door.

She jumps back automatically and then enters, gingerly.

INT. ABANDONED WAREHOUSE - NIGHT

Aisha stops in the entrance and squints, taking in a scene of carnage barely visible in the dark. The entire floor seems to be made of blood and bodies.

She moves forward, seeing the body of a Clan Member on the floor.

She looks up as a chain swings forward out of the dark.

She sees a head on the end of the chain, coming directly at her.

She starts to swing at it with the sword and then ducks as she sees that it is Omar.

She backs up toward the entrance, her sword up.

She slips in the blood and with difficulty regains her balance.

She backs up to the door and tries to open it. It is locked from outside.

She turns to the side.

Suddenly out of the darkness Mustafah appears. He has scratch and bite marks over all visible surfaces. His face is a bloody mess.

He strikes an overhead blow at Aisha, who just manages to defend. Sparks fly, giving momentary light to the surroundings.

Mustafah withdraws back into the darkness.

From the other side Imad appear and strikes a blow and then withdraws.

Aisha spins to meet it and when she turns she faces Kifah.

Kifah comes at her with a barrage of blows. Aisha barely defends. Kifah withdraws.

There is silence as Aisha turns from side to side waiting for the next attack.

It comes in threes.

Aisha fights off her attackers and then takes off at a run through the factory, jumping over bodies. She comes to a near stop before the figure of Mustafah.

She veers and sees Imad.

She turns back and runs into Kifah again.

Kifah attacks.

Aisha is cut on the arm almost immediately.

Kifah grins in delight.

Aisha engages her but she is tired. Kifah fights ferociously, knocking Aisha back in the direction from which she came.

Aisha quickly sees that she is surrounded. She looks up and grabs a chain.

The others swing at her feet as she quickly pulls herself up toward the ceiling.

The other three follow suit on three separate chains.

Aisha reaches the top and pulls herself up through a hole in the roof.

EXT. ROOF. ABANDONED WAREHOUSE - NIGHT

Aisha slides down the glass roof and jumps off the edge.

EXT. HILLSIDE. GHETTO - NIGHT

Aisha runs down a hill towards buildings. Kifah is a few steps behind and soon in sword range. She begins to deliver blows.

Aisha must twist to meet them while running.

Their combat is intense. Aisha ends up having to fight running backwards.

EXT. TRAIN STATION - NIGHT

A CROWD of people waits patiently for the arrival of a train.

The train pulls into the station and opens its doors.

Aisha appears on the platform from the underpass stairs and runs along side the train, her sword in the air. She pushes her way past people toward the front of the train.

Kifah appears, running not far behind.

Frightened PASSENGERS drop their bags and squat down as they pass.

A CHILD, standing alone among the crowd screams as Kifah pushes her out of the way.

The train door closes.

Kifah stops, unable to see Aisha and in frustration smashes a window on the train as it pulls out of the station.

INT. TRAIN - NIGHT

Aisha is inside the train, sword by her side. A group of passengers, frightened by her presence slowly back up to the far end of the compartment.

Aisha looks at them emotionless.

CUT TO:

A 'crash' OVER. Kifah smashes the far end door and, sword first, moves into the car.

The Passengers now in the middle of the two women warriors, stand paralyzed, uncertain what to do.

Kifah moves toward Aisha.

A YOUNG MOTHER, covered by a turquoise chador, steps in front of her 6 year old DAUGHTER, trembling.

Aisha tries to reassure the woman, when a blow from Kifah's sword misses Aisha and cuts the woman's cheek.

The Mother screams, blood pouring from her face.

Kifah continues the attack. Aisha stops her next blow and pushes Kifah back with all the force in her body.

Passengers climb out of the car through the broken door.

Aisha tries to tend to the Young Mother, pulling the chador to the side to examine the wound. The cut is deep and is bleeding profusely. There is nothing she can do.

Aisha turns to see Kifah coming for her slowly down the aisle.

Kifah stops as the train slows.

EXT. ANTIBE RAILWAY STATION - NIGHT

The train pulls into Antibe station. The train doors open and passengers exit, running.

Aisha exits the train helping the injured woman and her daughter.

She sits the woman down on the pavement and turns barely in time to face Kifah whom, with sword in hand strikes a violent blow.

The train now begins to depart.

Aisha SEES it moving, picking up speed.

Aisha takes off after it, exchanging blows with Kifah.

Aisha jumps on to the moving train and, when Kifah jumps into another open door, Aisha jumps back off.

Kifah stays on until she is even with Aisha and jumps, attacking.

Aisha ducks the blow and runs down the length of the platform.

Kifah jumps back on the train until she has pulled ahead of Aisha, then jumps off to attack again.

Aisha foils the blow, forcing Kifah off balance.

Aisha grabs a hold of a handle on the side of the last car of the train and it pulls her up onto the train, just as it leaves the platform.

Aisha LOOKS off to the side but does not SEE Kifah.

Aisha looks up.

Kifah is climbing up to the roof at the rear of the train.

Aisha scampers up a ladder between cars.

EXT. ROOF OF TRAIN - NIGHT

Aisha and Kifah meet with a clamor of swords.

Aisha delivers blow after blow, forcing Kifah to retreat to the end of the train.

The fight continues as the train moves along the beach, neither one getting best of the other.

They stop out of breath glaring at each other.

Aisha reaches for the wound on her arm. She is getting tired.

Kifah sees this and takes the opportunity to open a new attack.

Aisha slips and loses the grip on her sword. It goes flying off the roof.

Kifah senses that victory is near and lands a well placed kick in Aisha's ribs.

Aisha falls, rolling off the train roof, managing to get hold of a handle on the side of the train with one hand, dangling from the side.

Kifah stands over Aisha. She grins and gestures to Aisha to give her the free hand. Aisha extends the hand, just as Kifah puts her sword through the other hand.

Kifah pulls Aisha back up on to the roof of the car.

EXT. RAILROAD BRIDGE - NIGHT

Aisha kneels, getting her breath. SHE SEES Kifah maneuvering for the kill.

As Kifah comes for her, Aisha kicks the metal clamp holding down the train's electrical connectors and they spring up into position.

Kifah jumps to the side, convinced that she has neutralized Aisha's last ditch effort to survive. She grins broadly, once again ready to deliver the mortal blow.

CUT TO:

An electrical side pole extension hits Kifah in the back of the neck. Kifah flies from the train roof still attached by her neck to the pole extension.

EXT. RAILROAD TRACK - NIGHT

The train continues its fast run parallel to the beach. Kifah's lifeless body hangs on the pole.

EXT. ROOF OF TRAIN - NIGHT

Aisha lies on her back, holding her wounded hand.

She turns onto her belly, looking back, as the train slows nearing a bend. She SEES:

EXT. RAILROAD TRACKS - NIGHT

Kifah's body hangs from the pole for a few more moments and then drops and rolls into the brush.

EXT. TRAIN - NIGHT

Aisha hangs from the side of the train and jumps.

EXT. BACK ROAD - NIGHT



Aisha stumbles down a rural road. She stops, coming to a crossroad before the gas station.

She collapses.

INT. PICK UP TRUCK - NIGHT

John is at the wheel of the pick up truck, Maria in the passenger seat.

Maria points to the figure of Aisha, lying in the road.

MARIA

Look, Dad.

JOHN

I see.

He pulls the truck over to the side.

JOHN (cont'd)

Stay here.

EXT. GAS STATION - NIGHT

John pulls his gun out of his waistband and walks cautiously toward the figure in the road.

He nears the figure and SEES that it is Aisha, lying unconscious in her own blood.

JOHN

Jesus!

INT. GAS STATION HOUSE. MAIN ROOM - NIGHT

John carries Aisha into the house. He speaks to Maria.

JOHN

Sweetheart, get one of the large towels from the bathroom.

MARIA

Is she going to die?

JOHN

I don't know.

Maria exits to get the towel.

John stands looking at Aisha.

JOHN  
Poor little Assassin.

INT. BEDROOM. GAS STATION HOUSE - DAY

Aisha awakens in bed. A blanket has been pulled up to her chin. She pulls an arm out from underneath the cover and looks at her hand which has been bandaged. She looks down at the other arm to see that it too has been treated.

She starts to sit up and grimaces in pain.

She gets up on one elbow and looks to the side of the bed.

There sitting in a lotus position is Maria.

Aisha stares at her.

MARIA  
You're alive.

AISHA  
Yes.

MARIA  
My Dad took your clothes off.

AISHA  
I see.

MARIA  
He left your underwear.

AISHA  
Yes, I see that too.

MARIA  
Where's your sword?

AISHA  
It was lost.

MARIA  
We can have a tea party.

Aisha looks bewildered.

MARIA (cont'd)  
Not now. Now's breakfast time.

She rises.

MARIA (cont'd)

Come...

She puts out her hand to Aisha who rises, covering herself with the sheet.

Maria leads her to the kitchen where John is finishing preparing food and gives her a push.

MARIA (cont'd)

Go on. I already had mine.

INT. KITCHEN. GAS STATION HOUSE - DAY

John puts a plate of food down before her.

Aisha hesitates.

JOHN

You lost a lot of blood last night. You need to eat.

Aisha begins to eat nervously.

JOHN (cont'd)

I don't know what you're into but I don't want it getting on me or my daughter so, you can stay until you get your strength back and then you have to go.

Aisha gives a single nod and continues eating.

INT. BEDROOM. GAS STATION HOUSE - NIGHT

John sleeps on the couch with the revolver on his chest.

THE CAMERA finds Aisha also asleep.

The house is quiet.

INT. BASEMENT ROOM. CLAN BASE - NIGHT

Long Bluish neon lights hang from the ceiling. Unadorned cement walls.

Sinan walks around a table on which rests Kifah's dead body.

He runs his fingers along her face, nose, cheeks. He's angry but thoughtful.

He turns, sensing he's no longer alone in the room.

Mustafah is standing in near darkness by the door. He steps forward.

SINAN  
Mustafah...

MUSTAFAH  
Sir.

SINAN  
What is it?

Sinan closes Kifah's eyes.

MUSTAFAH  
I felt I should speak with you.

SINAN  
Speak, then.

MUSTAFAH  
It's just that...there is  
dissension among the Clan.  
Discussions. Some members  
feel...that they must kill Aisha.  
Because of the lineage. There is  
a legend growing around her  
amongst the people, including our  
own members.

SINAN  
Legend...

MUSTAFAH  
They say that she has defeated our  
best.

Mustafah lowers his eyes.

MUSTAFAH (cont'd)  
That she is invincible.

SINAN  
Is that all?

MUSTAFAH

No. There are rumors. Of  
betrayals. Of deals made with the  
Infidel.

Sinan turns suddenly on his heels.

Mustafah takes a step backward.

SINAN  
And you, Mustafah? What do you  
think.

Mustafah rolls up his sleeves to show his horribly bitten  
arms. He turns his cheek to Sinan to show the scars there.

MUSTAFAH  
My scars show my loyalty.

SINAN  
You will have another opportunity  
to show your loyalty. We will  
have a meeting here to deal with  
these issues. Bring those with  
the loudest voices.

EXT. CORRIDOR. BASEMENT. CLAN BASE - NIGHT

A group of six CLAN MEMBERS come down the hallway toward  
the room. They are followed by Mustafah.

They stop before the entrance to the basement room.

Sinan beckons them.

SINAN  
Come my brothers. We have much to  
discuss.

The Clan Members, all of them armed look at one another and  
then enter.

INT. BASEMENT ROOM. CLAN BASE - NIGHT

Inside the room is Imad, lounging in a corner.

The other clan members enter and then stop, taken aback by  
the sight of Kifah's dead body.

SINAN  
Before us lies the body of one of  
our greatest warriors who died in

combat yesterday against a traitor to our clan. She was a warrior of unquestionable loyalty and bravery. And those who would question the integrity of the Sword Of Nidal, dishonor her memory.

CLAN MEMBER

Sinan...

SINAN

Such men do not deserve to stand with her even in death.

The men look nervously amongst themselves.

Mustafah closes the metal door.

INT. DOOR TO BASEMENT ROOM - NIGHT

WE HEAR the ring of a sword as it's unsheathed.

Blood splashes across the small window in the door.

The men begin to scream.

More blood hits the window, then more until it is completely covered in blood.

INT. GAS STATION HOUSE - DAY

Aisha sits up in bed.

John looks through a closet until he finds a white dress.

He puts it on the bed.

JOHN

This is the only thing I have that might fit you. Try it on.

Aisha picks it up, looking it over.

She gets out of bed and removes her sleeveless combat shirt, exposing her breast much to John's surprise. He turns away.

Aisha is still trying to figure out how to put this dress on, clearly confused by the straps.

John turns back to see her still struggling with it.

Aisha deliberately turns to show him her body.

John looks down.

Aisha slips the dress on.

JOHN (cont'd)  
Looks good.

Aisha would seem to disagree. She looks down at herself, disconcerted.

John picks up her combat gear and walks away.

AISHA  
What are you doing?

JOHN  
Throwing them away.

Aisha runs in front of him.

She grabs the clothes out of his hands and leaves the room in a huff.

EXT. GAS STATION HOUSE. BACKYARD - DAY

The backyard is cluttered with four barrels of petrol, a few old tires, a car axel. There is also an open barrel filled with water.

Aisha walks straight there, and stops before the water barrel.

She SEES her image reflected in the water. She is obviously taken aback. She dumps in the clothes and begins to wash them.

EXT. GAS STATION. BY THE PUMPS - DAY

A jeep pulls up by the pumps and hits the horn.

At the wheel is ALEX, mid-thirties, sinewy, longish dirty blond hair.

EXT. GAS STATION HOUSE. BACKYARD - DAY

Aisha watches the visitor. She SEES her clothes on the line hanging to dry and moves out of view just as Alex looks in that direction.

EXT. GAS STATION. BY THE PUMPS - DAY

John emerges from the house and comes down, as Alex raises the hood on the jeep.

JOHN  
Afternoon.

ALEX  
Actually it's morning.

JOHN  
You lose track.

ALEX  
Yes, that can happen.

He looks over in the direction of Aisha and half smiles.

JOHN  
Where you headed?

ALEX  
Out of Dodge.

John holds Alex's gaze for a moment.

ALEX (cont'd)  
They got to Frank.

John takes this in with a wince.

ALEX (cont'd)  
And Ren. And Willie.

John looks away, angry.

ALEX (cont'd)  
You can do the math.

JOHN  
Yeah.

ALEX  
Get any messages lately?

John nods his head, 'Yes'.



ALEX (cont'd)  
Who's your friend?

JOHN  
No one.

ALEX  
Never were one for traveling light  
were you?

JOHN  
Never was an option.

ALEX  
Keep your head down.

JOHN  
Thank you.

Alex allows the hood to drop. He gets into the jeep and guns the engine. He nods to John.

EXT. NICE-SUR-MER CAMP 2 - NIGHT

Sounds of crickets mixed with barking dogs. Every twenty seconds an HMI light perched on top of the security wall sends a bluish beam streaming over the rooftop of the Gas Station and surrounding area.

INT. GAS STATION HOUSE. MAIN ROOM - NIGHT

John is standing in the doorway of the house, looking out at the landscape as it is illuminated by the searchlight beams.

INT. BEDROOM. GAS STATION HOUSE - NIGHT

Aisha sits on the bed watching John.

He turns into the house and she picks up an MP3 player and puts the head set on. She studies it for a moment, presses a button and lies down.

John now stands watching her.

INT. MAIN ROOM. GAS STATION HOUSE - NIGHT

John walks through the main room toward the bedroom.

He picks up a coin from a table and begins to flip it.  
He throws it up, catches it and then throws it at Aisha.  
She catches the coin with her good hand without looking up.  
She removes the head phones and sits up.

AISHA  
You are worried.

John doesn't respond.

AISHA (cont'd)  
I will bring you no trouble.

JOHN  
I have troubles of my own.

AISHA  
Where is your daughter? In the  
secret place behind the door?

JOHN  
No. She is with friends tonight.

AISHA  
I think you lie.

JOHN  
Thanks for the sentiment.

AISHA  
I think you don't trust me.

John pauses, looking into her. He opens the door to the closet.

INT. STAIRWELL. GAS STATION HOUSE - NIGHT

John leads Aisha down the stairs.

He shows her Maria's room which is empty, then leads her to the computer room.

INT. JOHN'S OFFICE - NIGHT

Aisha sits on one of the chairs. John in another.

JOHN  
So, who are you?

AISHA  
I am Aisha, Princess of the Clan  
of Nidal.

JOHN  
A princess no less. I'm honored.

Aisha makes a dismissive sound.

AISHA  
And you?

JOHN  
John...Henninger.

AISHA  
American soldier.

JOHN  
Once. How did you know?

AISHA  
I have seen many American soldiers  
in my time.

JOHN  
I was with Intel. Military  
intelligence.

Aisha looks confused.

JOHN (cont'd)  
One of the world's great  
oxymorons, I know.

There is a pause. She's not getting it.

AISHA  
Your daughter is very beautiful.  
She looks Arabic.

JOHN  
Her mother was from Mahadi.

AISHA  
How did you come to know her?

JOHN  
I was stationed in Control Region  
9 during my second tour. We met  
there.

AISHA

What happened to her?

JOHN

She was killed in a search and  
destroy mission by soldiers of the  
coalition.

AISHA

And you left the military?

JOHN

Yeah.

AISHA

Did you have revenge?

JOHN

Yes, I did.

AISHA

That is good.

JOHN

Is it?

AISHA

Of course. There can be no peace  
without justice. For the living  
or the dead.

John thinks about this. It seems he may agree.

INT. JOHN'S OFFICE - LATER

John is working at the computer while Aisha sits quietly in  
lotus position behind him.

John rises.

He rises and she rises behind him.

He passes the gun cabinet and stops.

He takes out a key and opens it, pulls out a sheathed  
sword, turns and tosses it at Aisha.

She catches it, steps back and immediately unsheathes it.

She looks admiringly at the workmanship.

AISHA

It is from my region.

JOHN

Yes.

She puts the sword back in the sheath and starts to hand it back to him.

JOHN (cont'd)

It's yours.

He continues out of the room.

She stops, staring after him.

INT. CORRIDOR. BASEMENT. GAS STATION HOUSE - NIGHT

John walks down the corridor toward the staircase.

JOHN

Can't say I don't know how to make  
an assassin happy.

EXT. BACK YARD. GAS STATION HOUSE - DAY

Aisha stands in the back garden.

She unbundles the bandage of her hand and begins to flex it. From the expression on her face it is extremely painful.

She takes hold of the sword, which rests across a barrel.

She attempts a few practice maneuvers, winces and starts.

She stops, seeing John emerge from the house and walk down to the road.

In a few minutes a van pulls up and Maria leaps out. She runs to John and hugs him.

John and Maria wave to the van as it pulls away.

Maria turns and sees Aisha.

She runs toward her to embrace her.

Aisha is somewhat taken aback.

Maria points up to the remnants of a swing that is hanging from a tree.

EXT. GAS STATION HOUSE - DAY

Maria watches from a window as John works to clean up the back yard area.

EXT. BACK YARD. GAS STATION HOUSE - DAY

John pushes and oil barrel out of the way, as Aisha picks up refuse from the ground.

CUT TO:

EXT. BACK YARD. GAS STATION HOUSE - DAY

Aisha helps John push the last of the barrels out of the way.

CUT TO:

LATER

John hoists a swing that they have repaired. While Maria watches.

Aisha hangs on the rope to test it.

John sits on the swing and breaks the rope. He falls to the ground.

Aisha laughs automatically, then covers her mouth. Maria laughs hysterically falling on the ground.

John sitting on the ground looks up at Aisha.

CUT TO:

LATER

Aisha pushes Maria on the repaired swing.

INT. BATHROOM. GAS STATION HOUSE - NIGHT

The CAMERA moves in on Aisha, nude. She has a complex tattoo on her shoulder and another on her lower back. She steps gently into the bath tub and lowers herself in. As she get in, the camera enters the room and reveals the whole bathtub. Maria sits at the other end and watches Aisha in wonderment.

Aisha indicates to Maria to turn around. She soaps Maria's backs while Maria plays with a paper butterfly.

INT. KITCHEN. GAS STATION HOUSE - NIGHT

John, Maria and Aisha are finishing dinner in the kitchen.

Maria is staring at Aisha in fascination.

Aisha pulls something from a pocket and shows it to Maria.

AISHA

Do you know what this is?

Maria shakes her head.

AISHA (cont'd)

Yekara. Pearl. We say Penina iyaffa ve yekara. Beautiful and precious pearl.

She hands the pearl to Maria who takes it and looks it over closely.

AISHA (cont'd)

You can look for one for a whole year and not find one. Even when you find a shell you must know the secret of opening it. If you try to force it open, the oyster releases an acid that turns the pearl into dust.

MARIA

Where did you get it?

AISHA

My mother used to look for them and when she found one, she'd take it home and put it in water with sugar until the shell would open and release the pearl.

MARIA

Wow.

AISHA

She told me that when she found thirty of them she would make me a necklace for my wedding day.

MARIA

Did she find thirty?

AISHA

No. She began when she was eighteen. She had me at twenty-two and she died at twenty seven. When she died she had nine pearls. They were beautiful but too few to make a necklace.

MARIA

That's too bad.

AISHA

You keep that one.

JOHN

Aisha...

MARIA

Thanks!

She hugs Aisha and runs happily out of the room.

AISHA

It's okay. Soon I will be older than my mother was when she gave birth to me.

(beat)

I have gathered nothing that I can leave to anyone. And I have no one for whom I can gather something.

John is moved. He holds Aisha's gaze and then looks away.

INT. MARIA'S ROOM - NIGHT

John starts to tuck Maria in as Aisha stands in the corridor.

Maria whispers in his hear and points to Aisha.

John pretends to be hurt and backs away, beckoning Aisha.

Aisha comes forward and tucks Maria in with a kiss to her forehead.

INT. MAIN ROOM. GAS STATION HOUSE - NIGHT



John stands in the dark main room looking out the window as the searchlight throws its beam intermittently illuminating the room.

Aisha appears from downstairs and leans against the wall.

John turns just as light from a searchlight beam moves through the room, catching Aisha.

John comes towards her and stands before her. He puts his hands against the wall on either side of her face.

Aisha looks puzzled.

John leans forward and gently kisses her.

Aisha feels John's tongue push inside her mouth. Her eyes open in surprise.

She pushes John off with such force that he loses his balance and stumbles back across the coffee table.

JOHN

Jesus!

Aisha cocks her head like a curious cat.

AISHA

Why did you do that?

JOHN

Haven't you ever been kissed before?

Aisha looks at him. She blushes. She looks at her sword, leaning against the wall. John follows her gaze.

JOHN (cont'd)

Hey, I'm sorry!

Aisha moves quickly across the room and unsheathes the sword.

Before he can react she has the sword at John's neck. He drops his arms in a gesture of surrender.

JOHN (cont'd)

It'll never happen again. I promise.

Aisha pushes John against the wall.

The sword is now vertical between Aisha and John's face. Aisha pushes closer to him, the sharp edge nearing his eyes. He closes his eyes. Aisha gently kisses his lips.

John feels Aisha's tongue lick his lips. He opens his eyes. Aisha leans the blade forward until he closes them again. This time Aisha kisses him with more conviction. John responds. Aisha closes her eyes. They both open them at the same time.

She pushes off him.

AISHA

Never make promises you can't  
keep.

EXT. BACK YARD. GAS STATION HOUSE - NIGHT

Aisha practices with her sword under the search light beams.

INT. MAIN ROOM. GAS STATION HOUSE - NIGHT

John watches.

He turns into the room.

INT. MAIN ROOM. GAS STATION HOUSE - LATER

Aisha stands in the room, holding a glass of water in one hand and her sword in another, watching John asleep on the couch.

He is naked except for a sheet which barely covers him.

Aisha puts the glass of water down on the coffee table and flings the sword. It sticks in the wooden floor.

She removes her t-shirt.

The searchlight beam passes by the window, it reflects off the sword directly into John's face. He stirs and looks up.

The light passes from the room briefly illuminating Aisha, her naked torso and a naval piercing with a diamond.

Aisha lowers her underwear which fall to her feet, she steps over them and walks a few steps to John.

John kisses her stomach and navel, while she caresses his hair.

She pushes him back against the couch, and climbs on him, sitting on his legs.

John kisses her, his arm around her waist.

The searchlight enters the room again. The reflection from the sword lights up the tattoo on Aisha's lower back.

CLOSE ON Aisha's hazel eyes. They open and close as she shivers from pleasure.

They are both lost in the kiss. Then, Aisha pulls back and looks at him.

John stands up with Aisha wrapped around him.

CLOSE ON Aisha as John enters her, uncertain what she feels. She holds John so tightly around his neck that he gasps.

John turns and lowers her onto the sofa.

Aisha lets go and scampers backward to one end of the couch, grabbing a pillow and covering herself with it.

John watches her, smiling.

She throws the pillow at him and turns around on her stomach, then turns her head back to look at him. He moves in and takes her from behind.

CLOSE ON John nibbles at Aisha's neck while they make love.

Aisha holds on to the couch's side rest, extends her legs and turns around bending one leg over and around John.

Aisha stares directly into John's eyes. She presses her body into him, embracing him with all her strength. Their bodies tremble and contract as one as they orgasm together.

INT. MAIN ROOM. GAS STATION HOUSE - LATER

Aisha stares up at the ceiling, lying next to John.

John caresses her.

AISHA  
I suffer nightmares you know.

JOHN

Do you?

AISHA

Yes. You will have to keep your hand there all night. Otherwise I may sleepwalk and come at you with my sword.

John turns to his side and kisses her breasts.

Aisha turns and caresses his face. She moves closer and kisses him.

AISHA (cont'd)

Sleep.

INT. MAIN ROOM. GAS STATION HOUSE - DAYBREAK

Aisha sits neck to John who is asleep, stroking his hair. She rises.

EXT. GAS STATION HOUSE - DAYBREAK

Aisha dressed again in her combat clothes, puts the sword into the sheath at her back and descends the stairs.

EXT. FIELD NEAR BEACH - DAY

Aisha practices with the sword in tall grass.

She reaches a mound and stops, taking in the air and sunshine.

AISHA

Mother...I am in love.

INT. KITCHEN. GAS STATION HOUSE - DAY

John is cleaning up breakfast while Maria sits at the table.

He stops as HE HEARS the sound of an engine over.

He peeks around the corner of the door outside.

He SEES no one.

JOHN

Honey, do you remember, the 'bug'.

MARIA  
Of course, Dad.

JOHN  
Good girl.

MARIA  
Now?

JOHN  
Now. And remember...quiet as a mouse.

MARIA  
Quiet as a mouse.

Maria gets up quickly and exits the kitchen.

EXT. GAS STATION HOUSE - DAY

John exits the house putting a gun in his waistband and descends.

He comes to the edge of the house and looks around it.

He turns and sees Jacques, pushing the empty swing.

EXT. BACK YARD. GAS STATION HOUSE - DAY

Jacques continues to push the swing.

John catches it from the other side and stops it.

JOHN  
How'd you find me?

JACQUES  
Doesn't matter. What's important is that I have found you. And right in the nick of time. I need you, John.

JOHN  
What, to take another day care center out?

JACQUES  
That was an oversight. It's...

JOHN  
Don't say it, Jacques.

JACQUES  
What?

JOHN  
Collateral damage. It's like side effects. It's what the bomb does. Look, I believed we were doing something of benefit.

JACQUES  
And we are.

JOHN  
No.

EXT. BACK OF HOUSE. GAS STATION HOUSE - DAY

Maria emerges from a small hatch in back of the house. Shew is carrying a small round black object in her hand. She runs quickly to behind Jacques car.

EXT. BACK YARD. GAS STATION HOUSE - DAY

JACQUES  
John, in a couple of days they'll close the last section of the wall in Nice-Sur-Mer and then the European Union throws away the key. Everything we've worked for will be naught. We have to keep up the pressure  
(Pause)  
I have a mission for you. A simple thing. A director of the DST. Do you remember them?

JOHN  
Yes.

Jacques hands him a black leather pouch.

JACQUES  
It's all there. Plus the pay.  
(beat)  
What was the motto of your old unit?

JOHN

When it absolutely, positively has  
to be blown up overnight.

JACQUES  
I like that.

Jacques offers his hand. John waits a moment and then  
takes it.

EXT. BACK OF HOUSE. GAS STATION HOUSE - DAY

Maria, under the car quickly tucks the black disk to the  
carriage of the vehicle and runs back to the house  
disappearing into the hatch.

EXT. ROAD NEAR GAS STATION - DAY

Aisha is crouched in the brush across the road from the Gas  
Station.

She SEES John and Jacques shaking hands.

EXT. BACK YARD. GAS STATION HOUSE - DAY

JACQUES  
Contact me tomorrow.

John nods.

Jacques walks around to the back of the house.

In a few moments WE HEAR the start of an engine and then  
see Jacques' black SUV pass quickly by.

When it passes Aisha is standing looking across the road at  
John.

He SEES her.

EXT. ROAD NEAR GAS STATION - DAY

Aisha looks as if her thoughts and emotions are going in a  
thousand different directions at once.

EXT. GAS STATION - DAY

John begins to walk toward her.

HE SEES across the road Aisha withdrawing into the brush.  
He runs toward the edge of the road searching for her.  
She has disappeared.

INT. MAIN ROOM. GAS STATION HOUSE - DAY

John is lying half asleep on the couch.

He opens his eyes and SEES:

Aisha sitting at the other end of the couch holding, her sword leaning against the side of the couch.

JOHN  
I waited for you.

AISHA  
What are you doing with him?

JOHN  
Him who?

AISHA  
Is this about the Sword of Nidal?  
All of this?

John starts to respond.

AISHA (cont'd)  
Careful, you are only a breath  
away.

JOHN  
I thought we were beyond that.

AISHA  
We're never beyond that.

JOHN  
No, huh?

John rises to a sitting position.

JOHN (cont'd)  
You're talking about the  
Frenchman?

AISHA



Whatever he is. I've seen him  
with Sinan, the leader of the  
Clan.  
Now I've seen him here with you.  
Who is he? What do you do for  
him?

JOHN  
The same thing you do.

INT. KITCHEN. GAS STATION HOUSE - NIGHT

John and Aisha sit in the kitchen.

JOHN  
I was an intelligence specialist  
in the Middle East during the war.  
I set up targets for the US  
Airborne division. My wife was  
killed by French Special Forces. I  
deserted. I brought Maria here to  
the camps and joined a group of  
ex-army, ex-intel people who  
opposed construction of the wall.  
Jacques was our point of contact  
on the European side. He funded  
the operations. We believed in  
what we were doing until the  
civilian casualties began. That's  
when I stopped, more than two  
months ago.

(He pauses)  
I'm getting out Aisha. Out of the  
zone. Out of the mess. Far away  
as I can get. I want you to come  
with us.

AISHA  
Where would we go?

JOHN  
Back across the sea. I've heard  
of land that is unspoiled. In the  
Sudan.

AISHA  
When?

JOHN  
We could leave here the day after  
tomorrow. There are boats at

Agay. I have only one thing left  
to do.

AISHA  
As do I.

INT. MAIN ROOM. GAS STATION HOUSE - LATER

John and Aisha sleep intertwined on the couch.

Maria emerges from the closet and stops, watching them.

She goes into the kitchen and returns, drinking from a  
juice box.

She puts it down on the coffee table and gets onto the  
couch with them, curling up around their legs.

EXT. NICE-SUR-MER CAMP 2. ROOFTOPS - DAWN

Aisha, dressed in combat gear, sword in hand walks along a  
rooftop, nothing there but bed sheets and clothes hanging  
to dry.

She reaches the edge with the sun coming up over the  
horizon. In the foreground are hundreds of rooftops with  
clothing and sheets flapping in the wind.

She stands at the edge of the roof.

Below PASSERSBY look up.

An ARAB MAN in a kaftan sees her and begins to run.

EXT. STREET. NICE-SUR-MER CAMP 2. DAWN

The Arab man runs through the streets until he arrives at a  
street where several CLAN MEMBERS are hanging around.

He speaks to them quickly, pointing behind him.

EXT. NICE-SUR-MER CAMP 2. ROOFTOPS - MORNING

Aisha sits on the corner of the roof, still looking out at  
the view.

VOICE (V.O.)  
Nice day to die?

Aisha answers without turning.

AISHA  
You would know.

Aisha turns and sees Sinan on the far end of the roof.

Behind him are a half dozen CLAN MEMBERS.

SINAN  
I see no point in wasting time in  
small talk, do you?

Aisha shakes her head.

Sinan nods curtly to the others and they move to attack Aisha.

Aisha jumps to her feet.

They hesitate and she turns and runs in the other direction.

With the tip of her sword she hooks a bedsheet. She sprints toward the edge of the roof and opens the sheet, using it as a parachute.

She hits the rooftop below near the opposite end, and lets go of the sheet which falls to the floor.

Two Clan Members jump to the roof, landing and rolling to their feet to attack. Aisha avoids their first strike and hit one on the knee, while ducking the sword of the other.

The wounded Clan Member falls to the ground over the bedsheet.

Aisha fences with the other Clan Member and, by stepping backwards, induces him to come forward. When he steps on the sheet, she grabs its corner and jumps off the roof.

The weight of the two clan members slows Aisha's fall to the lower rooftop, but the two men smack into one another and lose their balance. They fall off the edge in between the two buildings.

INT. JOHN'S OFFICE - DAY

John sits at the computer terminals.

Jacques voice comes over an encrypted channel.

JACQUES

You have the target and the route.  
You will stage at 1100 hours,  
that's two hours from now. You'll  
be commandeering a Euro Six out of  
Control Base Nine. Here are the  
numbers...

A window appears. John quickly writes down the numbers on  
a piece of paper.

JACQUES (CONT'D) (cont'd)

Thank you, John.

Jacques voice signs off.

JOHN

You're welcome.

EXT. LOWER ROOFTOPS - DAY

Aisha stands on a rooftop, waiting.

SHE SEES two Clan Members on the roof above her. They back  
up out of sight and in another moment come hurtling over  
the roof top to land several yards in front of her. They  
are followed by two more.

Aisha turns and runs as the four Clan Members charge her.

She grabs hold of a long cable hanging from the top of a  
thick pole which serves as a lightening rod.

She picks up the cable with the tip of her sword and wraps  
it around her hand. She runs forward until it pulls her  
back in the other direction.

The Four Clan Members stop, only to see Aisha come flying  
at them around the pole. Three of them are cut before they  
even know what has happened. The fourth manages to cut the  
wire. Aisha hits the floor and rolls, landing back on her  
feet.

The Fourth member comes charging at her and is met with two  
precise blows to the back of the knee and to the shoulder.

His sword falls to the ground.

He looks up, hoping for mercy but Aisha's attention is on  
the appearance of four more Clan Members who have landed on  
the roof and above them Sinan who stands watching the  
melee.

INT. JOHN'S OFFICE - DAY

John is sitting at the computer terminal hacking into a control station base.

He rolls down to another computer, quickly types in some figures and brings up an image from the security cameras at a checkpoint in the wall.

He WATCHES a color image of vehicles moving through the checkpoint.

EXT. CHECKPOINT. SECURITY WALL - DAY

A armor plated Hummer moves through the checkpoint, escorted by two jeeps.

EXT. LOWER ROOFTOPS - DAY

Aisha leaps across the alley to a fire escape on a taller building across the way.

She is pursued by the four clan members who jump one after another across.

Aisha climbs the fire escape until she arrives at the rooftop.

EXT. PIGEON HUT ROOFTOP - DAY

Aisha begins to move around the perimeter of the rooftop, looking over the edge.

The roof entrance is welded shut.

There are no other fire escapes. No other way down.

On the roof is a large water tank and a number of pigeon cages, filled with birds.

The four Clan Members are now all on the roof, spread side to side, a sword's length between each one. They come forward, cautiously, nervously.

The Members near a pigeon cage, holding their swords side to side, forming a barrier.

Aisha behind the cage, cuts through it in one motion. Panicked pigeons fly out by the dozens, many smashing into

the Clan Members, who fall into confusion, ducking and turning around.

Aisha follows this panicked birds out of the cage and attacks. With four rapid blows she fells one of her pursuers who drops to the ground, badly wounded.

The remaining three surround her. They are strong and she is hard pressed to keep them back.

A pigeon lands in the hair of the man behind her and Aisha takes the opportunity to gain position against the water tank supports.

The men come for her. She ducks in and out of the poles. Her assailants blades hit the metal supports one after another, ringing and shooting off sparks.

Aisha reaches up and grabs a metal ring around the main water pipe pulling it down.

Water pours out, knocking the Clan Members off balance.

Aisha, soaking wet, slides across the rooftop and kills one of the Clan Members with a quick blow to the stomach. A second rises trying to get his balance, backs up to avoid her attack and slips, falling off the edge of the building.

The Third, young and trembling with fear, drops his sword and runs back toward the fire escape.

INT. JOHN'S OFFICE - DAY

John continues to work at his terminals.

He rolls down to the computer at the far end of the desk and types in coordinates.

EXT. PLAZA. CONTROL REGION 6 - DAY

A camera mounted on a building focuses on the Hummer and its escort, sitting in a plaza.

INT. JOHN'S OFFICE - DAY

John watches the image on the monitor.

He moves down to the next and types in some data.

A window opens asking for a password.

He glances over at the note pad on the desk and types in the numbers. He waits. Another window comes up confirming his entry.

JOHN

Yes.

He rolls down to the third computer and opens another window on which there is an infrared satellite image.

He types in coordinates until he finds a pulsating red beacon.

He closes in further to find the shape of a vehicle with the beacon.

He checks a clock on the computer that is timing down and sits back.

EXT. BUILDING GROUNDS - DAY

Aisha walks around the building onto an unpaved road. There is no one else in sight. She is holding two swords.

She walks a little further until she comes upon the body of the young man who had run from her on the roof.

Imad appears coming toward her. Behind him are some twenty Clan Members.

He stops before her. He glances down at the body of the dead boy and then back at her.

IMAD

The only thing certain for traitors is death.

AISHA

Then is it certain that you will die.

She looks around for Sinan and spots him as he walks slowly toward her from the opposite side of the street.

She speaks, addressing the Clan Members.

AISHA (cont'd)

I am Princess Aisha of the Nedal Clan. Daughter of Princess Afef and thereby your rightful leader. I order you to lower your swords and accept my authority.

There is a pause. The Clan Members seem uncertain.

Imad looks back and sees their confusion. He turns, angered and starts to attack.

Aisha moves to profile position, knees down and waits as he flies toward her.

The impact is so swift that the only thing visible is a flash of swords.

Aisha backs up. He takes a breath, dazed. He stares into Aisha's eyes as his white tunic slowly turns red with blood. He falls to his knees and then face down in the mud.

Aisha shouts out to the Clan Members.

AISHA (cont'd)  
With the will of God, I take my  
revenge!

Aisha turns and charges Sinan with all her hate.

She leaps and four swords meet one another, sparks flying.

Aisha and Sinan battle fiercely and within moments Aisha loses a sword.

Sinan grins. His superior reach, weight and strength seem to make the outcome a forgone conclusion.

Aisha is fast and avoids his blows for several moments but finally he knocks her off balance and slices across her back.

Aisha arches and falls back, wincing. She gathers her breath and shakes off the pain and comes at him again.

Sinan ducks and then comes down from above with a crushing blow that forces Aisha to drop to one knee. He steps forward to inflict a final blow but Aisha spins and kicks him in the face, slicing the back of his knee with her sword where she cuts a tendon.

Sinan's paralysis is temporary but it is enough time for Aisha to get in another blow. She cuts him so deeply below the shoulders that his upper body has almost been severed. He falls.

Sinan is dead. Aisha turns to face the remaining Clan Members as she recovers her breath.



INT. JOHN'S OFFICE - DAY

John, still sitting at the terminals, checks the time. It is two minutes and counting.

He rolls down to the far monitor and sees FIGURES entering the Hummer in the plaza.

He rolls down to the far monitor to check the satellite reading.

WE SEE a figure in infrared, entering the vehicle with the beacon. The vehicle starts to back up.

John moves over to the middle consul and types in a launch code.

He waits for a few moments and then presses the 'enter' button.

He rolls down to the first screen and SEES the Hummer moving out of view.

He glances at the next monitor.

EXT. DRIVEWAY. EUROPEAN SIDE - DAY

Jacques' SUV backs down a driveway reaching the street.

An anti-tank missile appears meters above it and the vehicle explodes into smithereens.

INT. JOHN'S OFFICE - DAY

John watches the infrared image of the remains of the SUV burning.

He glances at the other screen, to see the Hummer moving safely away.

EXT. BUILDING GROUNDS - DAY

Aisha still faces the Clan Members.

AISHA

It's over. The Clan is over. You will no longer use its name.

She screams.

AISHA (cont'd)

Go!

They begin to disperse.

Aisha falls to one knee exhausted.

INT. BUNKER - DAY

John walks slowly down the hallway to find Maria in her room, playing with dolls, moving them around.

He watches for a moment, and ascends the stairs.

INT. MAIN ROOM. GAS STATION HOUSE - DAY

He emerges from the closet closing it behind him and walks toward the kitchen. He stops short.

Jacques is standing in the door way holding a silenced automatic.

He opens the screen door and comes in.

JACQUES

A decided to take the jeep today.

John stands frozen.

JOHN

Turn around, John.

Jacques comes forward and frisks him. He's clean.

Jacques backs away from him.

JACQUES

It was a nice plan. Very elegant.

There is a silence.

JACQUES (cont'd)

I don't blame you. Really. After all I killed all of your comrades. You must have thought you were next. And you were. You are. You see, John, one has to look at the big picture. I know it's difficult when you're on the ground but, it's like this...the wall will close in a few days and,

thanks to you and others,  
contracts have been awarded to  
extend it across the  
Mediterranean. Private security  
firms will handle the policing in  
the camps because the UN and the  
EU can't afford the blood debt.  
More contracts.

JOHN

So, what are you, DTS?

JACQUES

A little DTS, a little SFM, a bit  
of KBR, a little BTP. When you  
put them all together they spell a  
lot of fucking money.

JOHN

So, that's all it was about?

JACQUES

That's all it's ever about, John.

He shoots John in the right shoulder. John falls back  
against the wall near the closet door.

JACQUES (cont'd)

Sorry, John. Had to slow you up.  
Let's go downstairs, now. I'm  
going to need your hard drives.

John enters the closet with Jacques behind him. Jacques  
gestures with his chin for John to open the closet door.

John reaches for the handle and instead hits a button above  
the sill.

WE HEAR the inside metal door bolts sliding into place.

INT. STAIRWELL. GAS STATION HOUSE - DAY

A red light begins to flash in the stairwell.

INT. MARIA'S ROOM - DAY

Maria mobilizes as if on auto-pilot, a drill that father  
and daughter have been through many times.

She grabs a small back pack from a closet and runs toward  
the door, then backtracks and picks up a doll and exits.

EXT. BACK OF HOUSE. GAS STATION HOUSE - DAY

She crawls out through the hatch and runs into the brush, muttering under her breath.

MARIA

Quiet as a mouse, quiet as a mouse...

INT. MAIN ROOM. GAS STATION HOUSE - DAY

Jacques backs up as John exits, pale and bloody from his wound.

JACQUES

Where's the override John?

JOHN

Downstairs.

JACQUES

Very funny.

He shoots John in the leg.

John falls to one knee.

JACQUES (cont'd)

John, this doesn't have to be so painful.

JOHN

Jacques.

JACQUES

Yes, John.

JOHN

Va...te faire foutre.

Jacques lowers the pistol and empties two more rounds into John almost as an after thought, then turns and exits.

EXT. WOODS BEHIND HOUSE - DAY

Maria, running through the woods, stops, hearing the shots.

She runs a little further, entering an opening in some large rocks.

EXT. STEPS. GAS STATION HOUSE - DAY

John pulls himself out through the front door onto the steps.

Jacques is gone.

He looks around the area. HE SEES a small green light flashing on the side of the house.

CLOSE ON a small bomb attached to the side of the house.

He slides down the stairs and rolls away from the house.

He looks over at the bomb. The green light stops flashing.

EXT. ROAD BREAK- DAY

Aisha walks along a road, heading toward the Gas Station.

An explosion SOUNDS in the near distance and smoke rises.

Aisha stops and then runs toward the smoke.

EXT. GAS STATION - DAY

The Gas Station House burns in the background.

John lies out by the side of the road. Embers burn on the ground nearby.

Aisha appears and runs to him.

She kneels beside him. He is still conscious but only barely.

JOHN

Maria...

She leans closer to him.

JOHN (cont'd)

She's in the woods.

AISHA

I can't leave you.

JOHN

Go...

Aisha rises and starts to leave when SHE SEES Maria through the smoke.

Maria walks slowly toward her father.

She reaches his side and lies down with her head and hand on his chest.

Aisha looks on with tears in her eyes.

EXT. THE WALL - NIGHT

We are close to the last section of the wall, still under construction. It is being built with eight MT slabs of grey cement which mark the landscape on either side of the gate all the way to the horizon.

The Gate at this point is nothing more than metal wire on poles. Bamboo scaffolding has been erected on either side, preparing this last open stretch for cement.

Aisha moves between the huge blocks toward the fence, which is scanned every few seconds by search lights.

She ducks under the lights.

INT. JACQUES HEADQUARTERS. EUROPEAN SIDE - NIGHT

Jacques is sitting at a computer terminal at a desk, working.

In the room with him are TWO BODYGUARDS, one standing outside the entrance to the room, the other sitting on an arm chair inside.

There is a SOUND on the roof and Jacques stops. He looks to the Bodyguard at the door and gestures upward with his chin.

The Bodyguard nods and moves out.

Jacques goes back to typing until he HEARS a crash, just outside.

He looks over at the other bodyguard, impatiently. The second Bodyguard rise and exits.

Within a few moments there is a muffled scream.

Jacques sighs and picks up a two way.

JACQUES  
Driveway. Come to the entrance.

He waits for a response.

JACQUES (cont'd)  
Driveway...

He rises impatiently and exits.

INT. CORRIDOR. JACQUES HEADQUARTERS - NIGHT

Jacques moves through the corridor to the entrance.

He opens the front door and steps out.

The two Bodyguards are lie dead on either side of the entrance, their chest's slashed.

Jacques pulls out his automatic, squinting to look down the driveway.

He SEES four more bodies, dead members of his security detail lying along the asphalt and at the end of the driveway a figure, obscured by the night.

Aisha steps forward into light.

Jacques raises his gun and empties it at her as she walks determinedly toward him.

She deflects bullet after bullet with her sword.

Jacques stands in amazement.

He turns and runs, reloading the gun as he goes.

INT. JACQUES HEADQUARTERS. EUROPEAN SIDE - NIGHT

Jacques crashes into the building and down the corridor with Aisha a few yards behind.

He opens out doors to block her as she goes and she moves steadily forward, slamming them shut.

He reaches a door at the end, turns and fires.

Aisha deflects another bullet.

He opens the door and shuts it locking it behind him and descends a stairwell into a basement corridor.

He HEARS the door shatter above him.

He makes his way out through a metal door in the basement.

He turns and locks it from outside.

He runs.

EXT. NEAR THE WALL - NIGHT

Jacques moves through the landscape near the construction area of the wall.

He looks back, SEES nothing.

He continues along the perimeter until he reaches a post manned by two GUARDS.

He runs towards them, holding up his ID.

JACQUES

I'm being chased by an assassin.  
I need you to come with me.

GUARD

We can't abandon our post, Sir,  
but you can stay here with us  
while we call for reinforcements.

Jacques, sweating and scared looks around.

JACQUES

That's not good enough. Let me  
in.

GUARD

Yes, sir.

The Guards open the gate for Jacques and he runs into the refugee side.

EXT. WALL CONSTRUCTION SITE - NIGHT

Jacques moves among the concrete blocks.

He stumbles over stacked pieces of bamboo until he reaches the base of the scaffold

He begins to climb the scaffold until he reaches the first level platform.



He kneels and cocks the revolver looking for Aisha

EXT. FIRST LEVEL SCAFFOLD - NIGHT

Jacques rises and spots Aisha below. He runs toward the far end of the scaffold.

He turns.

Aisha suddenly appears at the top of the scaffold using a piece of bamboo as a pole vault.

She lands and starts towards him.

He empties the clip at her and reaches into his waistband for another. It slips from his hands, and clatters to the ground below. He throws away the gun and looks around, as Aisha comes for him. He picks up a pair of hammers from among a pile of construction tools and flings them at her. She ducks out of the way of one and deflects the other with her sword, continuing toward him.

Jacques sees a machete lying amongst the tools. He picks it up and begins to climb up to the second level of the platform.

Aisha walks to the edge, sees a rope holding a large metal basket dangling above her and cuts it allowing the counterweight to take her up.

EXT. SECOND LEVEL - NIGHT

Jacques swings at her with the machete as she appears at the second level of the scaffold.

Aisha ducks and they engage. Jacques is barely able to defend himself against her blows.

Jacques stumbles backward over a piece of sheet metal. He picks it up just in time to defend a blow by Aisha.

He comes towards her with the shield, driving her back.

Aisha trips on a wire and half of her body leans over the edge of the platform.

Jacques swings at her legs.

Aisha lets herself fall. She strikes out with her sword in mid fall, cutting deep into a board on the lower platform

and arcs down landing with sword in hand on the level below.

Jacques looks down and then starts to climb to the next level.

EXT. THIRD LEVEL - NIGHT

Jacques runs down the platform. He looks back as Aisha appears.

He has no where to go and stops, ready to fight.

Aisha attacks attempting to land a blow to his head.

He defends it with the machete poised inches away from his forehead.

With his other hand he manages to get a hold of her sword handle. They struggle for some moments but Jacques' size and strength against a weakened Aisha, overwhelm her and she loses her grip.

The sword falls behind her.

Seeing her disarmed, Jacques charges with the machete. He swings cutting at her and she spins and kicks him. He reels with his nose bloodied and she trips him. His machete falls to the level below.

He dives for it and lands on his belly. He looks up and sees Aisha walking towards him with her sword.

Jacques scrambles toward the edge of the platform.

He calls out.

JACQUES

I'm unarmed. I'm unarmed.

She continues toward him.

He looks down and then back at her.

JACQUES (cont'd)

You're the one. The girl. Sinan spoke of you.

She takes another few steps.

JACQUES (cont'd)

We can...cut a deal. It's not too late.

She stops.

JACQUES (cont'd)  
You can have the same as Sinan.

She starts toward him again.

JACQUES (cont'd)  
Better. Better. You'll have double what I promised him. A percentage of every thing. Construction, security...

Aisha lowers her blade. Jacques relaxes a little, getting control of his nerves.

JACQUES (cont'd)  
There will be money enough for all your clan. You'll have anything you want.

Aisha closes her eyes for a moment.

JACQUES (cont'd)  
It's a new world.

There is a barely perceptible flash.

Jacques tries to continue speaking but finds he can only make a gurgling sound.

Aisha sheathes her sword.

AISHA  
I like the old one better.

He reaches for his throat and blood pours out.

She kicks him in the chest and he reels backward and falls into the night.

EXT. SEA SHORE - DAYBREAK

Aisha alone sits on her knees looking out to sea.

After a few moments WE HEAR the trilling of Arabic women rising behind her.

Over the dunes appear at first dozens and then hundreds of REFUGEES moving toward the ocean.

EXT. THE SEA NEAR LAMPEDUSA - DAYBREAK

The sun rises over four large sail boats heading out to sea.

The CAMERA closes in on the lead boat.

Aisha stands on the foredeck.

CLOSE ON: her hand as she drops eight pearls into the ocean.

She turns and walks into the ship.

She finds MARIA sitting by another passenger, lying prone.

Maria rises to embrace Aisha and reveals John on an improvised cot.

He reaches out for Aisha's hand.

She kneels beside him.

AISHA

Look, my love, we're going home.

Aisha takes Maria's hand and turns toward the sunrise.

At the top of the mast a SAILOR calls out an Arabic chant as the main sail is hoisted.

The CAMERA pulls back until all four ships fill the frame, their sails going up one by one.

FADE OUT.

END