

THE LOST MISSION

Written By

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EXT. GOLDEN GATE BRIDGE - MORNING

The sunrise paints the bridge a special orange-gold color. One of America's greatest symbols. A large black container ship passes under the bridge. We pull back and follow a car heading for the bridge from the San Francisco side.

INT. INSIDE CAR - MORNING

Veteran San Francisco Police Department detective JOHN DUGGAN (60s) on bridge approach from the city. His passenger is his partner MAX MILLER (60s). They are off-duty and wear weekend leisure clothing.

DUGGAN

We take a lot for granted.

MAX MILLER

Yeah, we sure do. Like me getting up at seven to drive to the wine country with you.

DUGGAN

I meant our partnership, Max. Still together after thirty-five years. Two marriages for me. Three for you.

MAX MILLER

Yeah, that too. But you're pushing the limits by making me give up tickets to the Giants game today to go up to the wine district.

DUGGAN

You'll love the wine district.

MAX MILLER

You know I hate wine.

EXT. GOLDEN GATE BRIDGE - MORNING

The large black container ship passes under the bridge as the detectives drive over it. Max glances out his window at it.

MAX MILLER

Jesus, Duggs. An all black container ship. Black crates on it. Don't see one of them very often.

DUGGAN

Must be military stuff for the Alameda navy base.

MAX MILLER

Friday the 13th and we're on a bridge going over a black ship. Bad luck. I wouldn't bet on the Giants today.

DUGGAN

You and your superstitions, Max.

EXT. GIANT BLACK CONTAINER SHIP - MORNING

Seen from water level. The great black ship comes at us as it passes under the Golden Gate Bridge. It looks ominous like something that really could cause bad luck. On the side of the ship in large block letters: "M. Henderson."

EXT. VALLEY OF THE MOON - DAY

The Valley of the Moon in full bloom. An explosion of color. Wildflowers and yellow mustard plants carpet the valley. The vines beginning to awaken. Duggan's car heads along Highway 12 that runs through the valley.

MAX MILLER (V.O.)

Maybe I can see why you want to retire up here.

JOHN DUGGAN (V.O.)

I want to show you the place I've got picked out. Enough land to grow some grapes.

MAX MILLER (V.O.)

Duggan's Cabernet.

JOHN DUGGAN (V.O.)

I was thinking of a little more creative name. You've gotta' be into branding up here. (Beat) You still planning on moving to Reno?

MAX MILLER (V.O.)

Yeah. Got a good friend who's gonna' help me get going. Knows a lot of people. Was on city council.

(MORE)

MAX MILLER (V.O.) (CONT'D)
(Beat) But it still pisses me off we're being forced into early retirement because of all the new technology the chief's in love with. All the new toys from his buddy Bob Smith.

JOHN DUGGAN (V.O.)
I know what you mean. But then again it gives me an early start on growing my Cabernet grapes.

EXT. A SMALL COTTAGE IN THE VINEYARDS - DAY

Detective Duggan and Miller come out of the cottage and follow real estate agent VIVIAN WALSH (40s) around the property. Duggan is trim and in good shape but Miller is overweight and out of shape.

VIVIAN WALSH
They've got Chardonnay planted now but your Cabernet could do well here.

JOHN DUGGAN
I'm ready to close the deal.

VIVIAN WALSH
You mentioned financing through your police pension fund.

JOHN DUGGAN
Yes. I'll have my financial guy contact you in a few days and work things out.

VIVIAN WALSH
You're getting this at a steal.

JOHN DUGGAN
I'll give you the first batch of my Cabernet.

EXT. SAN FRANCISCO STREET - NIGHT

A rundown home in a bad section of town.

INT. CAR - NIGHT

Duggan and Miller sit in a car across the street from the home. Above, lights flash from a drone that hovers over the scene.

DRONE POV

Above the home. A car drives down the street and pulls into the driveway of the home. Three men get out and go into the home.

BACK TO SCENE

INT. CAR - NIGHT

Duggan and Miller look at the home but do not leave their car.

MAX MILLER

The damned SWAT team was supposed to be here by now.

JOHN DUGGAN

Another screw-up of the department's new communications system. (Beat) We can't wait for them to show up. We've gotta' take them ourselves.

MAX MILLER

I hate it when you say that.

EXT. SAN FRANCISCO STREET - NIGHT

The two detectives get out of their car and slowly approach the home being careful to find cover behind trees.

POV DRONE

They move up onto the porch of the home and stand on both sides of the front door with their guns drawn. Duggan nods to his partner Miller and Miller moves in front of the door and knocks it in with a massive kick from his large body.

BACK TO SCENE

INT. DARK ROOM - NIGHT

A few police officers look at a screen showing what the drone is showing.

INT. HOME - NIGHT

People scurrying about. SHOTS fired.

Two men inside the house are wounded and down on the floor.

Max stands over them with his gun.

Duggan goes into a backroom of the home.

A man in the back fires at Duggan but misses and Duggan fires back dropping him to the floor.

As Duggan goes over to check on the man on the floor, he is attacked by another man.

A fight ensues. The other man is much younger than Duggan but still no match for Duggan's martial arts skills and he is soon on the floor next to the man wounded from Duggan's pistol.

There is a lot of commotion as a number of members of the SWAT team flood into the home.

JOHN DUGGAN

Glad you boys decided to join the party.

EXT. JOHN'S GRILL - NIGHT

A car pulls up and parks in the NO PARKING zone. Duggan and Miller get out of the car. Duggan straightens his tie, buttons his shirt collar, dusts off his jacket and runs his hand through his hair. Miller does the same. They are uncomfortable in suits.

INT. JOHN'S GRILL SECOND FLOOR - NIGHT

A number of people gathered at a big U-shaped table. A large banner hangs across one wall. "Happy Retirement To Duggan and Miller. Two of Our Best." Everyone stands up and cheers as Duggan and Miller walk up the steps into the room.

Handshakes and back slaps as they find their way to the places of honor at the head of the table next to San Francisco Police Chief PATRICK MULHANE. Everyone sits down for the retirement dinner celebration and Guinness beer begins to flow.

CHIEF MULHANE

Wasn't sure you boys were going to make it with your bust over on Oak Street.

JOHN DUGGAN

Wouldn't miss our retirement party for anything. (Beat) But we could have used a little help. Your new communication system still has a lot of problems. The SWAT boys were late to the party. It's not the first time the new system has screwed up.

CHIEF MULHANE

We're still fine tuning things. Implementing leading edge technology takes time.

The chief pulls out his cell phone and shows them a video of the bust from the perspective of the drone.

CHIEF MULHANE (CONT'D)

Take a look at this. We got your bust on high definition video with our new drone.

JOHN DUGGAN

(unimpressed)

It would have been nice if the drone could have called in the SWAT team a little earlier for us. (Pause) You know my feelings about all your leading edge technology chief.

CHIEF MULHANE

It's the future Duggan.

MAX MILLER

And we're the past.

CHIEF MULHANE

Things are changing. There used to be simple things like homicides and robberies. Now we have terrorists and suicide bombers and radicalized kids to worry about. The world is changing. Police work has to change with it.

JOHN DUGGAN

You're putting too much money into Bob Smith's fancy new toys.

CHIEF MULHANE

We're lucky to have the world's leading crime technology firm in town.

JOHN DUGGAN

And we still can't get a SWAT team at a drug bust when we need them.

EXT. SAN FRANCISCO AVENUES - ESTABLISHING - DAY

A nondescript flat wedged next to a line of other nondescript flats. If they were any closer they would pop out like the eyes of Mr. Gumby.

INT. INSIDE DUGGAN'S FLAT - DAY

John Duggan storms around his flat holding his cell phone to his ear and throwing things. He talks to his FINANCIAL ADVISOR on the phone.

JOHN DUGGAN

You're telling me the pension fund lost two thirds its value in the last six months!

FINANCIAL ADVISOR (O.S.)

The police pension fund has lost over a billion dollars.

JOHN DUGGAN

I need to find the criminal who managed it.

FINANCIAL ADVISOR (O.S.)

There's a federal investigation underway.

JOHN DUGGAN

It's good to know the feds are on top of it. It's not going to help me much right now.

INT. IRISH BAR IN AVENUES - NIGHT

John Duggan and Max Miller sit at the bar with pints of Guinness in front of them. A dart game in progress against one of the walls. Both are feeling little pain.

JOHN DUGGAN

That son-of-a-bitch pension fund manager should be shot.

MAX MILLER

There goes that little fishing cabin I made a deposit on up at the lake.

JOHN DUGGAN

I'm not going to be in the wine business.

MAX MILLER

Why don't you come to Reno with me? We can start our own agency.

JOHN DUGGAN

Thanks for the offer Maxie but I've talked to my cousin in Salt Lake City. He's owns a little home he's letting me rent for a steal. He's always telling me about the clean living there. I could use some clean living after all the years with you.

MAX MILLER

Thanks for the compliment.

EXT. SALT LAKE CITY - ESTABLISHING - DAY

The city on a bright blue day with white snow-peaked mountains in the background.

EXT. ALL AMERICAN DETECTIVE AGENCY - ESTABLISHING - DAY

A sign over a storefront in a mall. On one side is "The Great Wall" Chinese restaurant and on the other side "Pretty Nails" pedicure parlor.

INT. OFFICE OF DETECTIVE AGENCY - DAY

A one room office. John Duggan is on his cell phone.

JOHN DUGGAN

So if you can just calm down a little Mrs. Johnson and tell me where you think your husband might have gone.

AROUND SALT LAKE CITY - MONTAGE

Duggan sits outside a home at night in his car and observes a man enter the home. He makes notes on this.

Duggan meets with an elderly man at his office who has been robbed and makes notes.

Duggan sits in the corner of a bar and observes a woman talk to a man at the bar and makes notes.

Duggan sits over a breakfast table and goes over bank records of an elderly couple who tell him they've been victims of identity theft.

INT. BAR - NIGHT

Duggan sits at a bar on a cell phone call.

JOHN DUGGAN

I'm going crazy chasing cheating husbands and identity thieves. I miss the old days Max. Shoot-outs with just you and me when the SWAT team hasn't shown up. Homicide investigations. Killings. Murders. Bodies floating in the bay.

MAX MILLER (O.S.)

I know what you mean. None of the old excitement. (Beat) But I am enjoying Reno. Lots of gambling cases and young, single women who think detectives are modern versions of Indiana Jones.

JOHN DUGGAN

Maybe I'll visit you in Reno one of these days.

MAX MILLER

The offer's always open.

JOHN DUGGAN

I might take you up on that.

INT. OFFICE OF DETECTIVE AGENCY - DAY

John Duggan sits behind his desk with his feet up on it. The air conditioner rattles away but is not doing its job and sweat rolls off Duggan's face. He is reading a book titled *Growing Grapes in Sonoma*. The radio blares a classic rock song.

His cell phone buzzes. He looks at it and weighs answering it against continuing to read about growing grapes in Sonoma. It is a close decision but after a number of buzzes he decides to answer it.

BEN HENDERSON (O.S.)

Detective Duggan, this is Ben Henderson. I read about your career with the San Francisco Police Department.

JOHN DUGGAN

You saw the article in the paper last week.

BEN HENDERSON (O.S.)

Your credentials are impressive. We don't get many legendary detectives in Salt Lake City.

JOHN DUGGAN

Probably a good thing. (Beat) What can I do for you?

BEN HENDERSON (O.S.)

I want to engage your services.

JOHN DUGGAN

That's what I'm here for.

BEN HENDERSON (O.S.)

Can you come out to my home within an hour? Time is of the essence.

JOHN DUGGAN

I'll be there.

EXT. EXCLUSIVE AREA OF SALT LAKE CITY - DAY

Duggan's car drives through an exclusive part of Salt Lake City in the hills of the Wasatch Mountains. Wide streets and large trees and lawns that spread out with gardens in an explosion of color. An army of gardeners and service people work up and down the streets keeping everything beautiful. This is the home of the movers and shakers of the city.

EXT. HENDERSON ESTATE - DAY

Duggan's car turns into a driveway that is more like a private road. It winds up the road past a pond with swans to the top of a hill where a huge home sits looking somewhat like Noah's Arc after rescuing all earth's creatures from the great flood.

Duggan gets out and surveys the scene and whistles. He's seen a lot a big places in San Francisco but never a place like this before.

He walks up a wide set of steps to a massive front door and rings the bell. BEN HENDERSON (60s) opens the door and greets him.

INT. HENDERSON ESTATE - DAY

Duggan follows Henderson through a huge rotunda and down a wide hallway and into another room.

INT. HENDERSON LIBRARY - DAY

Duggan quickly surveys the room for clues like the true detective he is.

DUGAN'S POV

A large room with heavy furniture on a Persian carpet. Bookshelves fill two walls of the room. An expensive painting that might be a Rembrandt on the other wall. The wall facing the door has large french doors that open into the yard which disappears over a hill.

Light from the late morning sun throws a beam of light through the french doors. MYRNA HENDERSON (50s) an attractive woman sits on a purple sofa so that the back of her head is illuminated by the beam of light.

BACK TO SCENE

BEN HENDERSON

This is my wife Myrna Mr. Duggan.

MYRNA HENDERSON

Thanks for coming out here on the spur of the moment.

JOHN DUGGAN

No problem Mrs. Henderson. That's the life of a detective.

Ben Henderson hands Duggan a photo.

INSERT - PHOTO

A gorgeous young blond woman. Happy, smiling, bright. The type who was homecoming queen in high school.

BACK TO SCENE

BEN HENDERSON

Our twenty-year-old daughter Miranda. Our only child. After high school she got her call to serve and went on her mission to Liberia.

MYRNA HENDERSON

There is a strong tradition of missionary service in our Mormon church Mr. Duggan. The Savior taught in Matthew 28:19 "Go ye therefore, and teach all nations." Church members consider it a privilege to show their love for other people and the Lord by sharing the gospel.

JOHN DUGGAN

I'm familiar with the tradition. My cousin lives in Salt Lake City.

BEN HENDERSON

We got letters from her weekly for the first six months and then the letters stopped. We hired an investigator who flew over to Miranda's mission in Liberia. He found out she had left. No one knew where she went or what happened to her.

MYRNA HENDERSON

Then, a week ago, Miranda appears at our doorstep. Just like that. Of course it was wonderful to see her. But something had changed. She was distant, not present. She came and went at all hours of the night. Hardly said a word to us. Never contacted her old friends or anything.

BEN HENDERSON

This morning Myrna called me at the office and told me Miranda was gone. She took one of our cars and just left. An hour before I contacted you I got a call from my banker that Miranda had withdrawn a hundred thousand dollars from an account we set up for her.

JOHN DUGGAN

Any idea where she might have gone? Good friends in the city? Places she liked?

MYRNA HENDERSON

We spent time in California when she was growing up.

JOHN DUGGAN

That narrows it down.

MYRNA HENDERSON

I'm sorry I can't be more helpful.

JOHN DUGGAN

I need to take a look at her room.

INT. MIRANDA'S ROOM - DAY

Ben and Myrna Henderson watch as Duggan goes through Miranda's room. It is sparse and neat and hard to believe she was in it for a few days. The bed is made. A few stuffed animals are on it.

Duggan is meticulous like a CSI expert investigating a crime scene. He finds a notepad on Miranda's desk and tears the top piece of notepaper from it and holds it up to the light.

JOHN DUGGAN

A note with numbers.

Duggan takes a pencil from a can of pencils on Miranda's desk. He places the sheet of paper on the desk and carefully rubs the pencil over it. Ben and Myrna Henderson anxiously watch him. Then, he picks up the piece of paper holds it against the light and studies it.

JOHN DUGGAN (CONT'D)

15 south past Provo. Highway 6 to 50 in Ely. West on 50 from Ely. (Beat) Mean anything?

MYRNA HENDERSON

The directions from Salt Lake City to Highway 50. We used to drive to California across Nevada on Highway 50.

JOHN DUGGAN

They call it the loneliest road in America.

MYRNA HENDERSON

Miranda loved it. Used to look forward to the drive.

Duggan looks at his watch.

JOHN DUGGAN

How long ago you estimate she left?

MYRNA HENDERSON

Maybe three hours ago.

JOHN DUGGAN

I need some information from you. The make and license plate of the car.

(MORE)

JOHN DUGGAN (CONT'D)

A list of her friends. A sample of her handwriting. Her cell phone number. Her credit card information. A recent photo.

MYRNA HENDERSON

She doesn't use a credit card. Just cash. And she doesn't have a cell phone. I know this sounds strange in our digital age but that's the way she is. I'll get the other things you need.

Myrna Henderson leaves the room and Duggan and Ben follow.

INT. HENDERSON LIBRARY - DAY

JOHN DUGGAN

I'm gonna' run back to my place and toss some things into an overnight bag and be on the road heading south on 15 within an hour.

Ben Henderson pulls out a checkbook and writes out a check and hands it to Duggan.

INSERT - CHECK

\$25,000.

BACK TO SCENE

BEN HENDERSON

This should get things going.

Duggan attempts to hold back his surprise at the size of the check.

JOHN DUGGAN

It's more than adequate.

Myrna Henderson comes into the library and hands Duggan the information he asked for.

MYRNA HENDERSON

Here's a list of her best friends in high school and the license number of the car she took. A dark blue Mercedes.

JOHN DUGGAN

I'm on my way. I'll be in touch.

Duggan leaves the library with Ben Henderson.

EXT. HENDERSON ESTATE - DAY

Ben Henderson walks Duggan to his car.

BEN HENDERSON

I don't want the police involved in this.

JOHN DUGGAN

The police could be helpful. I have a good friend in the Nevada Highway Patrol.

BEN HENDERSON

We need to keep this quite for now. I don't need the publicity. That's why I hired you.

EXT. HIGHWAY 50 - GAS STATION/RESTAURANT - DAY

In the middle of nowhere. Nothing around as far as the eye can see but endless desert with mountains in the hazy distance.

Duggan is filling his tank and wiping the bugs and sand from his car window. He walks across the road to a small restaurant with some cars parked around it.

INT. RESTAURANT - DAY

A few small tables and short counter with round stools. A large fan swirls overhead and an old air conditioner wedged into a window grinds away. Some vaguely familiar country and western song from an old jukebox in the corner. A young couple at one of the tables drinking cans of Coke. A guy sitting on one of the counter stools with the tired, lonely look of a traveling salesman who has traveled too far.

Duggan takes a seat at the counter a few stools away from him. A HEAVYSET WOMAN behind the counter tosses a menu in front of him. Duggan pushes it back.

JOHN DUGGAN

Just a Bud.

The woman plops a Bud in front of Duggan and sips the beer. He takes out his business card and puts it on the counter. The woman picks it up and looks at it.

HEAVYSET WOMAN

All American Detective Agency. You don't look All American to me.

JOHN DUGGAN

Don't be cute.

HEAVYSET WOMAN

A detective.

JOHN DUGGAN

More or less.

HEAVYSET WOMAN

Probably hot on the trail of some runaway husband from Ely.

Duggan pulls out the photo of Miranda Henderson, puts it on the counter and pushes it towards the woman. She picks it up.

HEAVYSET WOMAN (CONT'D)

A real looker.

JOHN DUGGAN

Seen her in the past few hours?

HEAVYSET WOMAN

No, and I sure as hell would remember a face like that.

Duggan rises, tosses a few dollars on the counter and walks to the door.

HEAVYSET WOMAN (CONT'D)

You might try my husband at the gas station.

INT. GAS STATION - DAY

An OLD MAN with a white beard sits behind a dirty grey metal desk reading a tabloid newspaper. A baseball game is on the radio. Duggan walks to his desk and puts his business card on it. The old man glances at it and keeps reading.

OLD MAN

Another detective after another runaway.

Duggan pulls out the photo of Miranda and tosses it on the desk. It gets the old man's attention. He drops the tabloid, picks it up and studies the photo for a few seconds.

JOHN DUGGAN

She would have passed through here a few hours ago.

OLD MAN

Don't see a lot of people these days. They all pay at the pump. (Beat) But I did see her. Came in a few hours ago to pay cash for her gasoline.

JOHN DUGGAN

She say anything to you?

OLD MAN

How much she loved Highway 50. I figured she was starting to hallucinate. Lots do crossing 50.

JOHN DUGGAN

Anything else?

OLD MAN

Asked me how far to Reno.

JOHN DUGGAN

That's all?

OLD MAN

She was out the door and gone. I watched her out the window. Don't get many lookers like her through here. Big Mercedes and all.

AERIAL SHOT - HIGHWAY 50 - DAY

Duggan's car speeds west on Highway 50.

JOHN DUGGAN (V.O.)

Max, it's Duggs.

MAX MILLER (V.O.)

Duggs! How the Mormons treating you?

JOHN DUGGAN (V.O.)

You're gonna' have a guest tonight at your place.

MAX MILLER (V.O.)

It's about time you paid me a visit.

EXT. POOL AREA OF CONDO COMMUNITY - NIGHT

A curving pool in a lush, tropical setting. Trees around the pool illuminated by colored lights. Tropical theme music coming from outside speakers.

Young people around the pool. Mostly women. Sounds of thunder in the distance. Flashes of lightning.

Max sits in a recliner next to the pool drinking a beer. He is engaged in conversation with a twenty-something woman named JILL who is wearing a scant bikini. Jill is in a recliner next to him drinking a Marguerita. He sees John Duggan appear and waves to him. Duggan walks towards him.

MAX MILLER

Jill, meet my old partner in crime John Duggan.

JILL

Duggs! Maxie has talked a lot about you.

JOHN DUGGAN

Oh no, that's not good.

JILL

What an exciting life. Detectives in San Francisco!

JOHN DUGGAN

It's not all it's cracked up to be in the employment brochures.

JILL

Maybe I can get one of my girlfriends and we can all go out tonight.

JOHN DUGGAN

Thanks Jill but I'm here on a case.

MAX MILLER

We need to talk a little Jill.

JILL

I understand when I'm not welcome. (Beat)
Nice to meet you Duggs! Another time.

Jill slowly gets up and walks away. Both men stare at her as she goes. She is not hard to stare at.

MAX MILLER

Just a casual thing. Not sure if it'll go anywhere but what the hell. You only live once.

JOHN DUGGAN

Looks like you've got a good set-up.

MAX MILLER

Been telling you that you've gotta' get away from the Mormons and into a life of sex, gambling and sin. (Beat) I need a partner. Got more business than I can handle. Lots of gambling related stuff. Big money with the casinos.

JOHN DUGGAN

I think I need to get out of Salt Lake City.

MAX MILLER

Let's talk about it.

Max reaches to a cooler next to him and pulls out a beer and hands it to Duggan. Another flash of lightning.

JOHN DUGGAN

I'm on a case and need your help. There's not much time.

Max looks up at the sky.

MAX MILLER

Got another big storm moving in. Time to move inside.

INT. MAX'S CONDO - NIGHT

Cheap, modern Ikea-like furniture. A neon beer sign on the wall. A poster of the mountains around Reno. Max and Duggan sit on the couch drinking beers. Flashes of lightning outside.

JOHN DUGGAN

I feel like I've gone back in time. This looks like your first place in the city when we were rookies.

MAX MILLER

Got a good deal on it. (Beat) Jesus, what a story Duggs! You really reeled in a big fish with Henderson. I hear he's the wealthiest guy in Utah.

JOHN DUGGAN

Had to drop a big case to take this one on. Was investigating identity theft of an eighty-year-old couple.

MAX MILLER

So you think Miranda Henderson is somewhere in Reno tonight?

JOHN DUGGAN

She's been driving all day. Can't drive much further. The old guy at the gas station told me she asked about Reno.

MAX MILLER

So we've got a blue Mercedes and a license number. But no cell phone or credit cards to track. (Beat) I can give my friend in the police department a call and have him put out an APB on the car.

JOHN DUGGAN

Henderson doesn't want any police involvement in this whole thing.

Max sits back in the couch and takes a long hit of his beer and ponders things.

MAX MILLER

Sheila King is in town.

JOHN DUGGAN

What's Sheila doing in Reno?

MAX MILLER

I convinced her to come up here for a few days to help me on a gambling case I'm working. (Beat) She might be able to help if Miranda Henderson is staying at a hotel or motel in town. She has one of the chief's new crime fighting toys with her.

JOHN DUGGAN

Give her a call.

EXT. HARRAH'S CASINO HOTEL - ESTABLISHING - NIGHT

Downtown Reno. Bright lights. Huge neon signs. Trees on the streets blown by an increasing wind. Flashes of lightning. Crack of thunder. Then a downpour of rain.

INT. ROOM IN HARRAH'S - NIGHT

A suite on a top floor. A number of computer screens around the room. The flashing lights of electronic gadgets.

SHEILA KING (50s), a short, stocky woman who looks like the eccentric medium Tangina Barrons from the film *Poltergeist*, is showing Duggan her new equipment. Sheila is one of the top CSI people in the San Francisco Police Department.

JOHN DUGGAN

I didn't think the chief ever let you out to play.

SHEILA KING

You know how convincing Max can be.

JOHN DUGGAN

Tell me about it.

MAX MILLER

Sheila is trying out one of the chief's new toys. (Beat) A system that matches handwriting to any living person.

JOHN DUGGAN

A new toy from Smith's company.

SHEILA KING

Of course.

JOHN DUGGAN

So, if Miranda has checked into a hotel or motel in Reno you can tell me where she is by the handwriting in the registration book.

SHEILA KING

Yes. All accommodations in the nation are on the system. Everything goes to a central computer in Colorado which I can access. The prints of all living people in the world. Whether they've got a record or not.

JOHN DUGGAN

I don't think Miranda Henderson has ever been fingerprinted.

SHEILA KING

Jesus Duggan. You're really in the past. (Beat) Everybody's been fingerprinted somewhere today. Whether they know it or not.

JOHN DUGGAN

That's one of the reason's I'm not
working on the front lines of crime
fighting anymore.

Sheila takes a chair at a desk in front of a computer
monitor and begins typing things into the computer.
Duggan and Max stand over her, watching.

SHEILA KING

I'm searching all the hotels and motels
in Reno now. If she's at one of them
we'll find her.

Right after Sheila says this there is a huge crack of
thunder and the power goes off so that everything is
dark.

MAX MILLER

Happens a lot this time of year.

They wait in the suite for the power to come back on but
it doesn't. After awhile, Max and Duggan walk towards the
door to leave.

JOHN DUGGAN

Call me when you get something.

EXT. DOWNTOWN RENO - NIGHT

Not bright with light like before but dark. Car lights
the only lights.

INT. CAR - NIGHT

Max drives back to his condo as Duggan looks out the
window at the large dark shapes of the neon signs.

MAX MILLER

Don't ever see it this bad. Lightning
must have struck a major transformer and
overloaded the back-up system.

JOHN DUGGAN

Lots of crime out there now.

MAX MILLER

Not as much crime committed now as the
crime committed by the casinos when the
lights are on.

INT. MAX'S CONDO - DAY

Duggan is sleeping on the couch. A number of empty beer cans on the coffee table in front of the couch. Duggan awakened by the sound of his cell phone buzzing. He slowly fumbles for it and answers it.

SHEILA KING

Power was out all night. Just went back on half an hour ago. (Beat) I have an address for you.

Duggan jumps up from the couch and grabs a pen and a piece of paper.

SHEILA KING (CONT'D)

The Lucky Chip Motel. She checked in yesterday at five-thirty.

JOHN DUGGAN

Great work Sheila. Meet us over there in half an hour. Bring your magic bag of tricks.

EXT. LUCKY CHIP MOTEL - ESTABLISHING - DAY

A pink cinder-block building. Just another motel along motel alley in Reno. Next to the motel, a pawn shop with bars on the window.

INT. FRONT DESK - DAY

A THIN ASIAN MAN looks through his registration book as Duggan, Max and Sheila watch him. Sheila has an aluminum case with her.

THIN ASIAN MAN

Miss Johnson checked in last night.
(Beat) I can see that you're detectives but I'm not at liberty to give you the key or tell you which room Miss Johnson is in.

Max reaches across the counter and pulls the shirt of the man towards him so that his face is no more than six inches from Max's face.

MAX MILLER

I'm at liberty to break your neck if you don't tell us right now.

The Asian man extracts a key from a board behind his desk.

THIN ASIAN MAN

Room 108.

EXT. OUTSIDE ROOM 108 - DAY

The three of them stand outside Room 108. Duggan knocks on the door but there is no answer. He inserts the key and they go in.

INT. ROOM 108 - DAY

No one is inside. Sheila pushes the two detectives back.

SHEILA KING

Let me do my work.

Sheila puts her aluminum case on the bed, opens it and takes out some of her tools and begins going over the room.

SHEILA KING (CONT'D)

I'm going to be awhile. I'll give you a call if I find anything.

INT. BAR AT HARRAH'S HOTEL CASINO - DAY

Duggan and Max sit at a long bar inside the casino drinking beers.

JOHN DUGGAN

If it wasn't for your damned storm and power outage we might have Miranda right now.

MAX MILLER

Chance events. Life's full of chance events. Sometimes technology or experience isn't enough. You need to have faith in chance a little more so you can relax about things in life Duggs.

JOHN DUGGAN

Chance is why I can't relax. What do you think the chances are she's heading for San Francisco?

MAX MILLER

Chances are as good as anything else you
have right now.

Duggan's cell phone buzzes.

SHEILA KING

Where are you? I need to show you
something.

JOHN DUGGAN

We're at that long bar in your hotel.

SHEILA KING

I'll see you in fifteen minutes.

INT. BAR AT HARRAH'S HOTEL CASINO - FIFTEEN MINUTES LATER
- DAY

Sheila King takes a seat at the bar next to Duggan and
Max. She extracts a photograph from her metal case and
places it on the bar in front of them.

INSERT - PHOTO

The bearded face of an angry man wearing a short, rounded
skullcap.

BACK TO SCENE

SHEILA KING

His fingerprints were found in the motel
room. Do you know who that is?

JOHN DUGGAN

I don't think he works at Disneyland.

SHEILA KING

That's Mohammed Kalali. (Beat) Ring a
bell?

MAX MILLER

Should it?

SHEILA KING

You guys have been away from things too
long.

JOHN DUGGAN

Tell us about him Sheila. We can't stand
the suspense.

SHEILA KING

One of the world's most wanted terrorists. A brilliant engineer. He's created a small wearable nuclear device. Everyone thought he was in Afghanistan. (Beat) His fingerprints were in the motel room. Along with those of Miranda Henderson.

MAX MILLER

Miranda is travelling in rough company.

Duggan pulls out his cell phone and begins scrolling through numbers.

JOHN DUGGAN

It's time to get some help. This is getting too big for us.

MAX MILLER

What are you gonna' do?

JOHN DUGGAN

I'm calling Captain Henry with the Highway Patrol and having him put out an APB on Miranda's car in Nevada and California.

INT. MAX'S CONDO - DAY

Duggan sits at the breakfast table with a pad in front of him going through the list of Miranda's friends Myrna Henderson gave him. Max is out on the porch of the condo on his cell phone with his contact at the Reno Police Department informing him Kalali might be in the city. Duggan's cell phone buzzes and he answers it.

CAPTAIN HENRY (O.S.)

John, Bill Henry. We found the Mercedes abandoned along I-80 near Truckee.

JOHN DUGGAN

Anything in the car?

CAPTAIN HENRY (O.S.)

Our CSI people dusted it and it was clean. Nothing in it. (Beat) Except fingerprints of Miranda Henderson and Kalali.

JOHN DUGGAN

That's all?

CAPTAIN HENRY (O.S.)

I've sent out the photo of Miranda Henderson you sent me. Along with the photo of Kalali. It's in every one of our offices in the state.

JOHN DUGGAN

Thanks Bill. Let me know if you hear anything.

Duggan gets up from the table and goes to Max's refrigerator opens it and takes out a beer and plops down into the couch sipping on it. A frustrated look on his face. Max gets off his cell phone and comes back into the condo from the porch, grabs a beer from the refrigerator and sits down next to Duggan.

MAX MILLER

You wouldn't believe the security around this town right now.

JOHN DUGGAN

They've left Reno Maxie. I just talked to Henry with the Highway Patrol. They found the Mercedes abandoned around Truckee.

MAX MILLER

He knows we're onto him.

JOHN DUGGAN

Maybe. Maybe not.

MAX MILLER

What about Miranda's friends?

JOHN DUGGAN

Not much luck. (Beat) All of them tell the same story. A shy, quiet girl with few friends. Her father's money isolated her. She was Mormon but never bought into the Mormon religion. Fought with her parents. She was more or less forced to go on her mission.

MAX MILLER

Maybe she met Kalali when she disappeared from her mission in Liberia.

JOHN DUGGAN

The thought has occurred to me.

Duggan and Max sit on the couch drinking beer. Max gets up and turns on the television to a baseball game.

MAX MILLER

The Giants are up two games in the playoffs.

They watch the game. Duggan's cell phone buzzes. The voice of CARLY SIMON is on the phone.

CARLY SIMON (O.S.)

Detective Duggan, this is Carly Simon. I was a good friend of Miranda Henderson. We should probably get together. I heard from one of her other friends that you needed information. I'm not on the list Miranda's mother gave you.

JOHN DUGGAN

I'm in Reno now Carly.

CARLY SIMON (O.S.)

I just moved to Reno.

JOHN DUGGAN

Give me your address. My partner and I'll be over in half an hour.

CARLY SIMON (O.S.)

Summit Apartments. 300 Mountain Avenue. Apartment 560.

EXT. SUMMIT APARTMENTS - ESTABLISHING - DAY

Flags waving in front of it and a banner announcing "New Rates."

INT. CARLY'S APARTMENT - DAY

Full of modern Ikea furniture. Much like Max's condo. Duggan and Max sit on a couch in the apartment. A small dog growls at Max as he tries to pet it. CARLY SIMON (20s) an attractive blond girl sits in a chair facing the couch.

CARLY SIMON

It doesn't surprise me that Miranda bolted from her home. She could never stand the whole Mormon thing. (Beat) I can understand. I left the church a year ago. It's amazing she returned home in the first place.

JOHN DUGGAN

Probably to get the Mercedes and the cash for the road.

CARLY SIMON

She was like an iceberg. Cold with much hidden underneath. A real introvert. No one knew her. Not her mother. Especially not her father. She never wanted to go on a mission. It was something she was forced to do. I'm not surprised she left Liberia.

JOHN DUGGAN

You said you had some information that might be helpful in finding her?

CARLY SIMON

Miranda went to San Francisco one summer. Her father got her a job working for some Mormon group in the city. She met a boy in the Haight Ashbury District. You know. Home of the original hippies and all. She was so different when she came back. Talked about the Haight area all the time. It was like a revelation to her. Always said she was going to return.

JOHN DUGGAN

What about the boy?

CARLY SIMON

She never mentioned his name or anything. Was very secretive about the whole thing. But I think she was in love.

MAX MILLER

Nothing more about the summer she spent in San Francisco?

CARLY SIMON

Not really. As I said, no one really knew Miranda. Not even good friends like me.

JOHN DUGGAN

Thanks Carly. You've been helpful.

CARLY SIMON

Miranda's a strange person. She lost her mission. If she ever had one. I hope she finds a mission in life. Everyone needs a mission.

INT. MAX'S CAR - DAY

JOHN DUGGAN

Toss some things into an overnight bag
Maxie. We're flying to San Francisco.

MAX MILLER

This is your case Duggs. Not mine. My
business is in Reno.

JOHN DUGGAN

All those times I pulled your ass out of
the fire Maxie. They should be good for
something.

MAX MILLER

I've got pressing business in Reno Duggs.
A big casino case.

JOHN DUGGAN

It can wait a few days.

MAX MILLER

Damn it Duggs. These are supposed to be
my golden years.

JOHN DUGGAN

Jill will still be waiting for you when
you return.

EXT. SAN FRANCISCO SKYLINE - LATE DAY

The Smith Technologies Building looms over the skyline.
The dropping sun in the west makes its windows liquid
gold.

JOHN DUGGAN (V.O.)

Wonder what new stuff from Smith
Technologies the chief is now using.

MAX MILLER (V.O.)

Whatever it is I'm sure it's forcing a
lot of other officers into early
retirement.

INT. INSIDE CAR - LATE DAY

Duggan looks out at a large billboard.

INSERT - BILLBOARD

A large, no-nonsense photo of San Francisco Police Chief Patrick Mulhane. Below the photo, the headline "Chief Mulhane for Mayor. Technology Fighting Crime."

BACK TO SCENE

JOHN DUGGAN

The voters love the high-tech crime technology. Might be enough love to get him elected mayor in the November election.

EXT. SAN FRANCISCO POLICE DEPARTMENT - ESTABLISHING - NIGHT

INT. POLICE DEPARTMENT - LARGE ROOM - NIGHT

A large room where most of the detectives are located. Offices of the detectives are cubicle partitions so that anyone can be seen around the room by standing up.

As Duggan and Max walk through the room detectives begin to rise and there is increasing applause. Duggan and Max stop and briefly chat with a number of detectives. Handshakes, hugs and backslaps. Two of their best have returned.

INT. CHIEF'S OFFICE - NIGHT

Chief Mulhane's office in the corner of the large room. Floor to ceiling windows look out on the downtown area of San Francisco. The Smith Technology Building can be seen clearly from the window behind the chief's desk.

CHIEF MULHANE

I'm sorry about the pension fiasco boys. It's one of those things. We've still got an investigation going on.

DUGGAN

That's OK chief. I never really wanted to retire to the wine country and grow grapes.

CHIEF MULHANE

You're being funny again Duggan.

DUGGAN

No, seriously chief. Salt Lake City is exciting. I'm on some big cases like missing spouses and identity theft. And my office is right next door to a wonderful Chinese restaurant.

CHIEF MULHANE

(To Max)

I hear you're living a life of sin in Reno Maxie.

MAX MILLER

Someone has to do it chief.

CHIEF MULHANE

So we've got a runaway billionaire's daughter hooked up with one of the world's leading terrorists. And you think they're in San Francisco?

JOHN DUGGAN

In the Haight area.

Chief Mulhane tosses a thick file folder across his desk marked "Classified." Duggan picks it up and opens it.

CHIEF MULHANE

Even the NSA thought our friend Kalili was still in Afghanistan. No one knew he was in the country until officer King found the prints in the Reno motel room.

MAX MILLER

Sheila's a force of nature. You know she's been helping me up in Reno on a big casino fraud case.

CHIEF MULHANE

Yeah and I want her back.

Duggan closes the file and puts it back on the chief's desk.

CHIEF MULHANE (CONT'D)

So what's your plan Duggan?

JOHN DUGGAN

We go undercover for a few days in the Haight and see what we can find out. I've got an old friend out of town now who'll let me use his flat on Page Street. I'll work with some of your undercover people to help us.

(MORE)

JOHN DUGGAN (CONT'D)

Jensen's been working the area for years.
Know's it like the back of his hand.

CHIEF MULHANE

Maybe a plan.

JOHN DUGGAN

Sheila King is back in town. I'm having
her run a check on handwriting at all the
hotel and motel registers around the Bay
Area.

CHIEF MULHANE

Good.

JOHN DUGGAN

But I don't think we're gonna' find them
at a hotel or motel chief. Most likely,
Kalali and the girl are being harbored by
some radical cell in town.

CHIEF MULHANE

You need to find them soon. 9/11 is a few
days away and Kalali is not in town to
see the Golden Gate Bridge. (Beat) The
city has a big rally on 9/11 at the Civic
Center. It's expected to draw 50,000.

JOHN DUGGAN

Kalali would love to crash the party. A
terrorist attack in America's favorite
city on 9/11.

The chief picks up a thick "Classified" NSA file and
waves it at Duggan.

CHIEF MULHANE

I've read parts of Kalali's NSA file.
Reads like a Clancy novel. His rise as a
leading terrorist dumbfounds everyone.
Seems to have come out of nowhere. In the
last year he's invented a new type of
bomb. (Beat) A portable nuclear bomb. A
wearable device.

MAX MILLER

A nuclear suicide bomber. (Beat) There
goes the good old days chief when all we
had to worry about was just run-of-the-
mill suicide bombers.

CHIEF MULHANE

Kalali's a technology genius. One of the greatest the feds have ever seen. He has lots of tricks in his bag.

JOHN DUGGAN

You have a few tricks in your bag chief.

CHIEF MULHANE

You've seen Sheila King use the Williams Handwriting system. We wouldn't be having this conversation if officer King hadn't found Miranda's motel room in Reno.

The chief gets up and walks to his window. He motions Duggan and Max to come over to the window.

CHIEF MULHANE (CONT'D)

What do you see down there in the parking lot?

Duggan and Max look out the window.

DUGGAN/MAX POV

A large black bus surrounded by police guards gleams under gold mercury vapor lights in the police parking lot.

BACK TO SCENE

JOHN DUGGAN

A bus version of Knight Rider.

CHIEF MULHANE

The Black Knight. It does a lot more than Knight Rider could ever do. Our new tactical operations bus. The latest from Smith Technology. We'll have it at the Civic Center on 9/11.

JOHN DUGGAN

How's it going to stop Kalali chief?

CHIEF MULHANE

One thing it can do is monitor massive crowds with its new retina identification system. Find anyone we're looking for in crowds.

JOHN DUGGAN

You are planning on calling in the feds to supplement Black Knight. Right chief?

CHIEF MULHANE

Screw the feds Duggan. This is my party.
I don't want them screwing things up.

The chief turns from the window.

CHIEF MULHANE (CONT'D)

You guys won't believe what the feds just
did. Made this city a sanctuary city.

DUGGAN

What the hell is a sanctuary city, chief?

CHIEF MULHANE

A city that is a sanctuary for a bunch of
alien criminals. It's not enough that
they're streaming into the country like
water from a broken dam. Now the feds
want to protect them once they're here.
Makes my job all the more difficult. All
the more need for every tool to fight
crime I can get my hands on.

The chief walks them to the door of his office.

CHIEF MULHANE (CONT'D)

Keep in touch. Let me know if you need
anything from me.

JOHN DUGGAN

We'll do chief.

Duggan picks up the classified NSA file on Kalali from
chief Mulhane's desk.

JOHN DUGGAN (CONT'D)

I like reading Clancy novels chief. Mind
if I borrow this?

CHIEF MULHANE

Maybe you can make more sense out of it
than I can Duggan. You were always good
at details.

Duggan takes the file as Chief Mulhane walks them to the
door of his office.

CHIEF MULHANE (CONT'D)

I almost miss you guys.

JOHN DUGGAN

You're becoming nostalgic chief. I think
you're trying to get on my Christmas card
list.

EXT. FLAT ON PAGE STREET - NIGHT

A bright yellow Victorian flat. An old VW bus painted in psychedelic colors parked in front of the flat.

INT. FLAT ON PAGE STREET - LIVING ROOM - NIGHT

Decorated with Maxwell Parrish prints and Grateful Dead posters on the walls. Heavy old furniture. A pile of CDs on the coffee table and Grace Slick singing "White Rabbit" blaring from the stereo system. Duggan and Max are opening bags and pulling out hippy clothing.

MAX MILLER

I swear to god Duggs. The stuff you get me into. I could be up in Reno right now, laying by the pool, tossing down beers, getting a back rub from Jill.

JOHN DUGGAN

But you'd miss all the fun we're gonna' have Maxie.

MAX MILLER

I hate it when you say that.

JOHN DUGGAN

The chief is making a serious run for mayor. Billboards all over town. Ads on radio and TV. Not calling in any help from the feds. (Beat) A huge feather in his cap if he can catch Kalali before the election.

MAX MILLER

And there's no feathers for us. And, we don't even have caps.

Duggan takes a 49ers cap out of one of the bags and hands it to Max.

JOHN DUGGAN

Of course we've got caps Maxie.

EXT. HAIGHT STREET - DAY

The street is bustling with locals mixed with tourists. A number of women in burkas. Cars full of tourists jam the street. Homeless people in sleeping bags in crevices between buildings begin to stir.

Duggan and Max are dressed like aging, homeless hippies. They have long hair. Duggan has a Nehru shirt with beads. Max is wearing a tie-dye T-shirt and a 49ers cap. Both are wearing ponytail wigs. They walk under the iconic cartoon showgirl legs of a woman wearing fishnet stockings dangling from the 2nd story of a building on Haight. They continue down the street past smoke shops and Eastern-influenced outlets bearing names like Dreams of Kathmandu and The Love of Ganesha. They pass exclusive boutiques, high-end vintage-clothing shops, second-hand stores, Internet cafés and hip restaurants.

INT. ORGANIC RESTAURANT - DAY

Sitar music plays. Dark inside. Various rugs thrown across the floor. Hipsters sit at tables sipping tea and eating tofu with chopsticks. Duggan and Max at one of the low, Japanese style tables.

MAX MILLER

Why the hell couldn't we just go to the McDonalds on the corner and get a decent breakfast.

JOHN DUGGAN

We've got to get into the mood Maxie. When in Paris.

MAX MILLER

This is a long way from Paris.

JOHN DUGGAN

How the hell would you know Maxie.

A YOUNG GIRL wearing a Kaftan and no shoes approaches.

JOHN DUGGAN (CONT'D)

We'll have two organic green smoothies.

YOUNG GIRL

Do you want extra kale and broccoli in your smoothies?

MAX MILLER

No! God no!

JOHN DUGGAN

Sounds great. We'll take two. Extra kale and broccoli in both.

The girl leaves.

MAX MILLER

Jesus, Duggs. You're trying to kill me.

JOHN DUGGAN

You need to get into a healthier lifestyle Max. Look at yourself.

MAX MILLER

Let me worry about my lifestyle. Just because you jog everyday and live with the Mormons.

The girl brings the smoothies and puts them on the table. Duggan lifts his up.

JOHN DUGGAN

Cheers Max.

But Max just sits there and looks at his green smoothie. Duggan's cell phone rings and he answers it.

JOHN DUGGAN (CONT'D)

OK Jensen. See you there in ten minutes.

INT. AMOEBA RECORDS - DAY

The world's largest record store. The bins of records go as far as the eye can see. Duggan and Max make their way through the store. Duggan stops briefly at one of the bins and shuffles through records.

JOHN DUGGAN

Jesus Max. I've never seen so many Coltrane records in one place.

Max is anxious. He is not into Coltrane.

MAX MILLER

We're gonna' be late for Jensen.

The two continue on through the store to a back corner where they stop next to a tall thin man in a black Muslim cloak wearing a black kufi cap. The Muslim man is browsing a record bin. The Muslim man is undercover detective ERIC JENSEN who has worked the Haight Ashbury area for years. Duggan pushes up next to Jensen.

JOHN DUGGAN

Good to see you Jensen.

ERIC JENSEN

You look ridiculous.

Max laughs.

ERIC JENSEN (CONT'D)

You look pretty stupid yourself, Max.

JOHN DUGGAN

You're not exactly some style warrior Jensen.

ERIC JENSEN

I hate this crap. Had my retirement all planned out. A little place close to the ocean in Pismo Beach. (Beat) And then all the pension fiasco stuff.

JOHN DUGGAN

Join the party.

ERIC JENSEN

So you're on the trail of a few big fish.

JOHN DUGGAN

The daughter of a billionaire and her boyfriend Mohammed Kalali.

ERIC JENSEN

You think they're in my neck of the woods.

JOHN DUGGAN

The girl has a thing for the Haight.
(Beat) Just like you Jensen.

Jensen gives Duggan a dirty look.

JOHN DUGGAN (CONT'D)

I've been following her from Salt Lake City. There's a good chance she and Kalali are somewhere in the Haight.

ERIC JENSEN

The Haight's a different world Duggan.

JOHN DUGGAN

Don't lecture me Jensen. I was running around this place trying to find white rabbits in the 60s.

ERIC JENSEN

I saw the photos of the girl and Kalali you emailed me.

JOHN DUGGAN

Don't expect them to look anything like the photos. I'm sure they've got a lot better disguise than Max and me.

ERIC JENSEN

Kalali knows how to make a nuclear device?

JOHN DUGGAN

It's got the chief a little concerned with the rally at the civic center in a few days.

ERIC JENSEN

A terrorist event wouldn't help his campaign for mayor.

JOHN DUGGAN

It wouldn't be too good for the victims of the event either.

ERIC JENSEN

I'll meet with my people and put the word out. Not a hell-of-a-lot to go on.

JOHN DUGGAN

It's all I have.

ERIC JENSEN

I'll be in touch. Have a few friends from Afghanistan who owe a favor.

JOHN DUGGAN

Thanks Jensen. Maybe you'll become a hero in all this and be able to retire to Pismo Beach after all.

EXT. GREAT HIGHWAY - BEACH - DAY

A couple jogs along the beach. A YOUNG MAN (20s), blond hair, athletic, All American look. A YOUNG WOMAN (20s), brunette, beautiful.

EXT. GREAT HIGHWAY - DAY

The couple leave the beach and jog over some small sand dunes and head towards the line of homes along the Great Highway. They run down the street past a number of the homes and then stop, look around, and disappear into one of the homes.

INT. GREAT HIGHWAY HOME - LIVING ROOM - DAY

The living room of the small home has been converted into a work area. BAHIR ALLAM (20s) in a cloak and kufi cap works on a black cylinder. He inspects his work. The young woman reaches at her hair and pulls off the black wig revealing blond hair. She walks over to inspect the work.

YOUNG MAN

You learn fast Bahir.

BAHIR

I have a master teacher.

YOUNG WOMAN

Everything but the one critical component. Enough to throw them off.

BAHIR

Praise to Allah.

YOUNG WOMAN

Allah Akbar.

EXT. SMITH TECHNOLOGIES BUILDING - ESTABLISHING - DAY

A fountain and plaza in front of the great silver and glass building. The words "Smith Technologies" carved into a large granite stone.

INT. ROBERT SMITH'S OFFICE - DAY

A large corner office filled with modern chrome and glass furniture. ROBERT SMITH (60s) grey hair, distinguished, stands looking out the window while Chief Patrick Mulhane sits in front of Smith's glass desk.

ROBERT SMITH

The polls look good Pat. If they continue like they're going I'll be calling you mayor in a few months.

CHIEF MULHANE

Thanks to the technology from your firm. People want security today more than anything else today.

ROBERT SMITH

The kind of security the San Francisco Police Department provides them.

Smith moves from the window and sits down at his desk.

ROBERT SMITH (CONT'D)

The 9/11 rally at the civic center will be a test for us.

CHIEF MULHANE

We're ready.

ROBERT SMITH

You've got your people looking for Kalali?

CHIEF MULHANE

We think he's in the Haight. Have two of my best detectives working on it. John Duggan and Max Miller. Duggan was head of detectives. They're working with a number of our best people in the field.

ROBERT SMITH

The stakes are high. Higher than they've ever been.

CHIEF MULHANE

The Black Knight was designed for high stake operations.

ROBERT SMITH

You know the event has big political consequences.

CHIEF MULHANE

Of course I know.

EXT. GOLDEN GATE PARK - DAY

Duggan and Miller walk through Golden Gate Park. Two aging hippies. Duggan is carrying the NSA file on Kalali. A number of joggers run by. On a tree is posted a flyer. They stop and look at the flyer.

DUGGAN/MAX POV

"First Annual Park to Bridge Run! This Sunday. Starts at 11:00 am in Front of Academy of Science Museum."

BACK TO SCENE

Max smiles.

MAX MILLER

A new race in town. Maybe you should enter it Duggs. You used to run the Bay-to-Breakers every year.

Looking at the flyer.

JOHN DUGGAN

Maybe I will.

The two walk to a bench on John Kennedy Drive across from the de Young Museum and sit down. Max has a white McDonalds bag. He opens it, pulls out a Big Mac and begins attacking it.

MAX MILLER

This is crazy. Sitting in Golden Gate Park. Looking ridiculous. Trying to find a needle in a haystack.

JOHN DUGGAN

We've done crazier things before Maxie.

MAX MILLER

And look where it's got us. Early retirement.

JOHN DUGGAN

Quit complaining. You get to go back to Jill in Reno. I get to return to wives looking for cheating husbands and identity fraud cases.

They sit on the bench watching joggers, cyclists and tourists go by. A large bus stops across the street and a group of Japanese tourists spill out. An ELDERLY WOMAN strolls by and stops in front of the two men. She pulls a five dollar bill out of her purse and gives it to Max.

ELDERLY WOMAN

God bless you. Get yourself a cup of coffee and something to eat.

MAX MILLER

Thank you ma'am. You're too kind.

Duggan grabs the five dollar bill out of Max's hand and gives it back to the elderly woman.

JOHN DUGGAN

He's had too much to eat already.

The elderly woman is startled as she puts the five dollar bill into her purse and walks away.

Duggan and Max continue to watch people pass by. More buses appear full of tourists. Families pass riding bicycles.

A YOUNG WOMAN comes down the street pushing a cart with a sign on it reading "Water Station." She stops across the street from the men. Joggers stop and buy water. Duggan rises and walks across the street to the water station cart and buys a bottle of water for four dollars.

JOHN DUGGAN (CONT'D)

Highway robbery.

WOMAN

It's a deal today. I'll be charging six dollars on race day out on the bridge.

JOHN DUGGAN

They've got these carts on the bridge now?

WOMAN

Where I make most of my money.

The woman points to a license on the water station.

WOMAN (CONT'D)

The registration fee is ridiculous. They make you sign your life away. Five hundred dollars for one day.

JOHN DUGGAN

That's San Francisco for you.

Duggan walks back to Max drinking his four dollar bottle of water. Max is intensely looking at something. He taps Duggan on the arm and points.

DUGGAN/MAX POV

A busty young woman in a tight T-shirt is doing Tai Chi exercises across the street.

BACK TO SCENE

MAX MILLER

That eastern exercise stuff you like Duggs.

Duggan's cell phone buzzes and he answers it on speaker phone mode so that Miller hears.

ERIC JENSEN (O.S.)

This might mean something. My contacts tell me they've heard Bahir Allam has arrived in town.

JOHN DUGGAN

And that's supposed to ring a bell.

ERIC JENSEN (O.S.)

Jesus Duggan, you've been away too long. (Beat) Allam's a radical Muslim from Afghanistan associated with Kalali. An expert at building super bombs. He's known as Kalali's apprentice.

JOHN DUGGAN

Any idea where he is?

ERIC JENSEN (O.S.)

Just in town. That's all we know. We're trying to find out. But you know how difficult it is to penetrate ethnic communities.

JOHN DUGGAN

Email me your files on him.

ERIC JENSEN

Will do. Have you guys found out anything?

JOHN DUGGAN

Just that Max is interested in this chick across the street in a tight T-shirt.

ERIC JENSEN (O.S.)

What else is new.

Duggan puts his cell phone back into his pocket, gets up and pulls Max with him away from looking at the girl doing Tai Chi.

MAX MILLER

What the hell Duggs. I was gonna' go over and discuss eastern philosophy with her.

JOHN DUGGAN

She's not about to talk to a homeless old hippy. I'm going back to the flat and get the chief's NSA file on Kalali and Read what Jensen has on Bahir. Might be something to help us.

MAX MILLER

I'm not good at watching people read things. I'm gonna' call Sheila and see if she can grab lunch. Find out if she turned up anything with the motel and hotel registrations in town.

EXT. HAIGHT STREET - COFFEEHOUSE - ESTABLISHING - DAY

A sign in psychedelic lettering. "People's Coffeehouse." A sleeping bag on sidewalk in front and a homeless man beginning to stir from it. A girl wearing beads and a flowery shirt plays a guitar next to the front door. A cup at her feet with some change in it.

INT. PEOPLE'S COFFEEHOUSE - DAY

Young people busy on laptop computers or cell phones. The SOUND of an espresso machine. Very little social interaction. Everyone involved with technology.

Duggan dressed as an old hippy sits at a corner table under a dim Japanese lantern. A large cup of coffee in front of him. A yellow legal pad and his Mac laptop next to his coffee. He reads the NSA report on Kalali and makes notes on his legal pad.

There is a ping from an incoming mail.

DUGGAN POV

"From: E. Jensen. CLASSIFIED. Bahir Allam AKA Thomas Simpson."

BACK TO SCENE

Duggan scrolls through Bahir's file on his laptop. He finds something that startles him and writes this on his legal pad. He sits and ponders what he has read, wheels turning in his head. A ZOMBESQUE SERVER stops at his table, a girl in a kaftan and beads with a coffee pot.

ZOMBESQUE SERVER

More coffee?

JOHN DUGGAN

No thanks, I've had enough. Strong stuff.

ZOMBESQUE SERVER

You're a writer?

JOHN DUGGAN

A screenwriter.

ZOMBESQUE SERVER

I thought so. You look like one. What type of story you working on?

JOHN DUGGAN

A terrorist plot to set off a bomb in San Francisco.

ZOMBESQUE SERVER

Current news stuff.

JOHN DUGGAN

Yeah, current news.

ZOMBESQUE SERVER

Good luck.

JOHN DUGGAN

Thanks, I need it.

Duggan looks at his legal pad. He circles and underlines things on it.

Max appears through the beaded doorway of the coffeehouse and walks over to Duggan's table and sits down.

MAX MILLER

I had a big hamburger, fries and a piece of pie at lunch with Sheila. (Beat) First decent food I've had since we arrived in town.

JOHN DUGGAN

She find anything on registrations?

MAX MILLER

Did you know there's a hundred and fifty thousand tourists in the city right now? Forty-two thousand registrations at hotels and motels.

JOHN DUGGAN

Fascinating stuff Maxie. Did Sheila find any handwriting matches for Miranda or Kalali?

MAX MILLER

Nothing. She even expanded her search to look at the entire Bay Area. (Beat) You find anything in Kalali's NSA files?

JOHN DUGGAN

It's crazy. Kalali has almost no history in Afghanistan. It's like he was never born but just popped into existence one day. No relatives. Nothing.

MAX MILLER

Anything else?

JOHN DUGGAN

Something really strange in Bahir Allam's file from Jensen.

MAX MILLER (O.S.)

The terrorist who just arrived in town?

JOHN DUGGAN

He didn't exactly just arrive in town. (Beat) Bahir Allam. AKA Thomas Simpson. An electrical engineering graduate of Stanford University.

MAX MILLER

Jesus Christ.

JOHN DUGGAN

The real clincher is that Simpson was best friends with another graduate of Stanford. A kid by the name of David Smith. (Beat) Son of Robert Smith.

MAX MILLER

We need to visit Smith.

JOHN DUGGAN

I'm giving him a call.

EXT. SEACLIFF AREA - DAY

Duggan and Miller's car goes through the stone pillar gate into Seacliff and down wide streets with huge mansions on them, some with ocean and bay views unlike any other place in the city. They go through an iron gate and up a driveway to a big Spanish home overlooking Baker Beach below and the Golden Gate Bridge in the distance.

EXT. ROBERT SMITH MANSION - PATIO - DAY

Duggan and Max are escorted out onto the patio by an assistant of Smith. They are no longer wearing their hippy disguise but are dressed in coat and tie.

Robert Smith wears a Hawaiian shirt, shorts and sandals and paces back-and-forth on a cell phone call. He waves for them to sit down at a table. When he gets off his cell phone he comes over to the table.

ROBERT SMITH

Heard a lot about you guys. The chief's old boys.

JOHN DUGGAN

We've heard about you and your company. Hard not to hear about it when you're working for the police department.

ROBERT SMITH

The chief and I go back a long way.

MAX MILLER

I know the story. The chief likes to tell it when he gets a few Stouts in him.

ROBERT SMITH

You're looking for Kalali and his girlfriend.

JOHN DUGGAN

I was hired by someone in Salt Lake City to find a missing daughter. A Mormon girl who left her mission overseas. I found out in Reno she was with Kalali.

ROBERT SMITH

How does all this involve me?

JOHN DUGGAN

We just heard one of Kalali's key people just arrived in town. A guy by the name of Bahir Allam. Sound familiar?

ROBERT SMITH

Should it?

JOHN DUGGAN

Before Bahir Allam he was called Thomas Simpson.

Robert Smith is silent for a few seconds, startled by this information.

ROBERT SMITH

Thomas Simpson was one of my son David's best friends at Stanford.

JOHN DUGGAN

We'd like to talk with your son David.

Robert Smith smiles and shakes his head. He takes a photo out of his wallet and puts it on the table.

INSERT - PHOTO

A good-looking young man.

BACK TO SCENE

ROBERT SMITH

I'd like to talk to him to. (Beat) But he was murdered in Russia two years ago. Was kidnapped and held for ransom. I paid the money but they killed him anyway. Never returned the body.

JOHN DUGGAN

I'm sorry.

ROBERT SMITH

He had a great career in front of him. Stanford graduate. Top of his class. A brilliant engineer. A genius really. He worked for my company in the summers. Did research for a number of security products.

JOHN DUGGAN

And Thomas Simpson was one of his best friends.

ROBERT SMITH

They were together all the time. Simpson was another genius like David. One of the few people who really understood David.

JOHN DUGGAN

Do you know what happened to Thomas Simpson?

ROBERT SMITH

No. You know how it is. You lose track of people. I heard he went to Europe but I don't know what happened to him.

JOHN DUGGAN

You might be interested in knowing he went to Afghanistan and became one of Mohammed Kalali's key people.

ROBERT SMITH

It's not impossible to believe. There was always something distant about Thomas.

JOHN DUGGAN

Can you tell us anymore on your son David that might be helpful in finding Bahir Allam?

ROBERT SMITH

David and I were never close. He was always closer to his mother.

JOHN DUGGAN

We need to talk with her.

Robert Smith takes out his cell phone and scrolls through numbers on it. He writes some things on a piece of paper and hands it to Duggan.

ROBERT SMITH

Zelda Smith. We divorced a few years ago and she moved up to the wine country. Started a winery.

JOHN DUGGAN

Thanks Mr. Smith. You've been very helpful.

Duggan takes his business card from his wallet and hands it to Smith.

JOHN DUGGAN (CONT'D)

Give me a call if you can think of anything else that might help us.

EXT. VALLEY OF THE MOON - DAY

The beginning of the grape harvest. A busy time of year. Workers in the vineyards on both sides of the road. Highway 12 full of tourist cars and buses. The detectives are wedged into heavy traffic on the road slowed behind a tractor pulling a load of grapes. They pass the home Duggan was hoping to buy with his pension money from the police department. Duggan looks out the window at the home. There is still a "For Sale" sign in front of it.

JOHN DUGGAN (V.O.)

It's only painful when I think about it.

MAX MILLER (V.O.)

Someday you'll have a place up here Duggs.

They go along the fence of a large winery almost next door to the home Duggan almost purchased. They slow down and turn at a sign that says "Moondance Winery."

MAX MILLER (V.O.)

Looks like Zelda Smith made out pretty well in her divorce.

EXT. MOONDANCE WINERY - DAY

The detective's car arrives in front of a large Normandy style french castle in the middle of vineyards. The parking lot is full of tour buses unloading people.

INT. ENTRY - DAY

A large living room with tasting rooms off to the sides. A woman ASSISTANT sits at a desk. Duggan and Miller walk up to her. They are dressed in their official detective clothing of coat and tie.

JOHN DUGGAN

I'm detective Duggan and this is detective Miller. Zelda Smith is expecting us.

ASSISTANT

Follow me.

She walks out of the room and the detectives follow.

INT. BARN - DAY

The two detectives follow the assistant to a jeep in the barn. The assistant motions them to get in and they drive into the vineyards.

EXT. VINEYARDS - DAY

The jeep drives past workers picking grapes and stops at a group of people. The assistant gets out and the detectives follow. She walks towards ZELDA SMITH (50s) an attractive, new age woman wearing a straw hat, a red gingham shirt and jeans.

ASSISTANT

Detectives Duggan and Miller Ms. Smith.

Zelda Smith waves acknowledging the two detectives.

ZELDA SMITH

Be with you in a second.

She is busy looking at vines with a few of her employees and comes to them carrying a handful of grapes. She pulls some grapes off and hands them to the detectives.

ZELDA SMITH (CONT'D)

Our new growth of Cabernet grapes.

Duggan examines the grapes, holding them up to the light. He tastes them.

JOHN DUGGAN

Lots of backbone and balance. Earthy.

ZELDA SMITH

That's good. You know a little something about wine.

JOHN DUGGAN

A little. Certainly know about Moondance Winery. Wish I could afford your wine.

Zelda Smith laughs and walks through vineyards followed by Duggan and Miller.

ZELDA SMITH

I'll give you a few bottles to take with you.

JOHN DUGGAN

That's very kind of you Ms. Smith.

ZELDA SMITH

Zelda. Please call me Zelda.

JOHN DUGGAN

That's kind of you Zelda.

ZELDA SMITH

So you talked to Robert this morning.

JOHN DUGGAN

As I mentioned on the phone, he thought you might be able to shed a little more light on your son David's relationship with Thomas Simpson.

ZELDA SMITH

It's not that hard to believe what you told me about Thomas. That he's become a terrorist.

MAX MILLER

How so?

ZELDA SMITH

Thomas was a genius. Like David. But like a lot of geniuses he was a lonely, disturbed kid. The two of them planned things they wanted to do when they graduated from Stanford. David went to Russia after graduation. (Beat) You heard what happened to him, that he was killed over there.

JOHN DUGGAN

I'm sorry about your son. You former husband said he worked at his company in the summers.

ZELDA SMITH

And hated every minute of it. But David was a genius in electrical engineering and it kept him busy. He never wanted to work for his father after he graduated though. He and Thomas talked of doing something together.

JOHN DUGGAN

David have any other good friends at Stanford? Any girlfriends?

ZELDA SMITH

There was briefly a girl in his life. A girl he met one summer. He brought her to see me when I had filed for divorce and moved out of our home in Seacliff. I was living at a flat in the Haight District. A beautiful girl. But quiet and strange. In a funny way, I think they were in love. I never saw her again.

Duggan pulls out his cell phone and scrolls through photos on it and shows a photo on it to Zelda.

INSERT

Photo of Miranda Henderson.

BACK TO SCENE

ZELDA SMITH (CONT'D)

That's her! Where did you get it?

JOHN DUGGAN

It's a photo of my client's daughter I've been hired to find. We think she's in San Francisco with Thomas Simpson and another terrorist.

They walk to Zelda Smith's jeep, get in and drive back to the main building.

INT. GIFT SHOP - DAY

Zelda Smith walks around the gift shop pulling bottles from shelves and putting them into a box.

ZELDA SMITH

This should give you a good sampling of our wines.

Duggan takes the box of wines.

ZELDA SMITH (CONT'D)

Oh, I can't forget to give you our top wine.

Zelda takes them to a special area in the shop, unlocks a case and pulls out a bottle of wine and gives it to him.

ZELDA SMITH (CONT'D)

Noon The 15th.

Duggan holds it delicately like it is the Holy Grail.

JOHN DUGGAN

I've always wondered what the date meant.

ZELDA SMITH

In honor of the time and date my son David was born. A memorial to him.

JOHN DUGGAN

I appreciate the wine Zelda. This might even get my partner to stop drinking beer.

MAX MILLER

I don't know about that.

Zelda walks them to the door of the gift shop.

ZELDA SMITH

There are some things to be grateful for in the tragedy of David's death.

JOHN DUGGAN

What do you mean by that Zelda?

ZELDA SMITH

I mean if David was still alive, he might be associated with Thomas Simpson and the girl.

Duggan looks at Zelda but does not say anything.

JOHN DUGGAN

We'll be in touch if we need to ask you more questions.

EXT. GOLDEN GATE BRIDGE - DAY

The detectives car drives over the Golden Gate Bridge. Duggan is on his cell phone.

JOHN DUGGAN (V.O.)

I know its strange chief that Robert Smith's son and Bahir Allam were good friends at Stanford. Talked to both of the Smiths today. No leads on anything. I'm meeting Jensen tonight to see if he's turned up anything.

CHIEF MULHANE (O.S.)

Time's getting short Duggan.

JOHN DUGGAN (V.O.)

We're doing everything we can.

INT. BAR IN THE HAIGHT - NIGHT

A dark, dingy bar. The jukebox playing "Somebody to Love" by the Jefferson Airplane. Duggan and Miller dressed in their hippy disguises sit at a table with Eric Jensen dressed in his Moslem disguise.

JOHN DUGGAN

We've been getting the story bit by bit from various people. But as it generally happens in such cases, each time it's a little different story.

ERIC JENSEN

We're sure Bahir Allam's in town. Been confirmed by a number of our sources. But that's all we know. We're trying to track down one of his old girlfriends from Stanford. She might be able to help us.

MAX MILLER

Looks like the chief is going to get to use his magic bus at the civic center rally tomorrow.

ERIC JENSEN

I hope it's as magic as he says it is.

Duggan takes a bottle of wine from a bag he has been carrying and places it on the table. He takes out a corkscrew and opens it. He takes out three wine glasses and pours the wine and hands the glasses to Max and Jensen and raises his glass in a toast.

ERIC JENSEN (CONT'D)

What the hell we celebrating Duggan.

JOHN DUGGAN

Drinking some of the best wine in California. A 2007 Cabernet from Moondance Winery.

Max puts his hand over his wine glass.

JOHN DUGGAN (CONT'D)

Come on Maxie. You need to try a decent wine for once.

Max reluctantly takes his hand away from his wine glass and lets Duggan pour him a glass of wine. Duggan lifts his glass and the other two lift their glasses also.

JOHN DUGGAN (CONT'D)

To finding Kalali before the chief's bus finds him.

EXT. CIVIC CENTER - DAY

A few hours before the 9/11 rally. Blockades and crowd control rails being set up by police officers. Many police cars in the area. On top of buildings, police sharpshooters in full body armor. Other officers on buildings are scanning the civic center with high powered binoculars. The Black Knight bus is parked on Polk Street directly in front of City Hall.

INT. BLACK KNIGHT BUS - DAY

Chief Mulhane sits on a slightly elevated platform in the back of the bus observing monitors along the side of the bus. Robert Smith sits next to the Chief.

A number of special agents are in chairs at computer screens below the monitors. Colored lights flash all around. The SOUND of various policeman around the area reporting in.

EXT. GREAT HIGHWAY HOME - DAY

A number of officers surround the home taking cover behind unmarked cars. Duggan, Miller and Eric Jensen kneel behind one of the unmarked cars. All are wearing their disguise.

ERIC JENSEN

Nothing like a last minute tip.

JOHN DUGGAN

Our toast last night worked.

ERIC JENSEN

Bahir's girlfriend's out of the state now. But they've lived together at this place after he graduated from Stanford. Before he left the country.

JOHN DUGGAN

It's as good as anything else we've got right now with the rally a few hours away.

Duggan lifts a megaphone.

JOHN DUGGAN (CONT'D)

This is the San Francisco Police Department. We have the home surrounded. Come out with your hands up.

Silence. Duggan looks at the commander of the SWAT team, shakes his head and motions towards the house with his hand. The SWAT team moves toward the front door of the home.

JOHN DUGGAN (CONT'D)

We're coming in!

Duggan waves the SWAT team to enter the house. They knock the door down and flood into the home. In a few seconds, ONE SWAT member comes out and waves.

ONE SWAT MEMBER

All clear!

INT. LIVING ROOM - DAY

Duggan, Max and Jensen walk through the living room of the home looking for evidence. It looks like it has been cleaned. Duggan finds something of interest on the floor and picks it up and examines it. It is a strand of hair. He places it into a plastic baggie.

JOHN DUGGAN

Call Sheila and get her out here Maxie.
Give her this.

Duggan looks at his watch.

JOHN DUGGAN (CONT'D)

We've gotta' get over to the civic
center.

EXT. CIVIC CENTER - DAY

The civic center is beginning to fill with people for the rally. A band is setting up on the main stage. Many people in the crowd are wearing red, white and blue clothing in support of American patriotism. Many American flags on sticks being waved by people.

Scan around the crowd and then focus on a few aging hippies and a large Moslem. Duggan, Miller and Jensen have arrived and are walking around the crowd, watching people. Duggan's cell phone buzzes.

JOHN DUGGAN

I'm sorry too chief. I thought we had 'em
out at the Great Highway.

INT. BLACK KNIGHT BUS - DAY

Chief Mulhane and Robert Smith watch the monitors scanning the crowd. The monitors zoom in on certain persons in the crowd. Close-ups of eyes on many of the monitors. Brown eyes. Green eyes. Blue eyes. Lines of code scrolling on the computer monitors. Much number crunching on computer screens. Then, the cameras zoom out and continue searching through the crowd.

EXT. CIVIC CENTER - DAY

Duggan, Max and Jensen observe three suspicious people in the crowd. Two men wearing Muslim clothing and a woman in a burka.

They follow them as the threesome walks around the crowd. It appears that one of the men is carrying something under his robe.

Duggan approaches the group and the detectives pull them away to an area away from the crowd. Duggan addresses the man who looks like he is carrying something under his robe.

JOHN DUGGAN

I want you to slowly take out what you have under your robe. Slowly. Very slowly.

Max and Jensen have drawn their guns and carefully watch the man dressed in Moslem attire as he slowly pulls out a loaf of bread. Duggan examines the loaf of bread.

JOHN DUGGAN (CONT'D)

You're free to go.

As the three people leave, the band has started playing in the background.

INT. BLACK KNIGHT BUS - DAY

Chief Mulhane and Robert Smith are watching one of the retina scans intently. The scan is making a number of red lights in the bus flash. A MAN AT COMPUTER pushes buttons on his computer.

MAN AT COMPUTER

We have a match chief. (Beat) Bahir Allam.

The chief and Robert Smith look at the monitor.

POV CHIEF/ROBERT SMITH

Close-up eyes of Bahir Allam.

BACK TO SCENE

CHIEF MULHANE

Go, go, go.

EXT. CIVIC CENTER - DAY

There is scrambling in the civic center as police converge on a particular area. The three detectives are the first on the scene.

But Bahir Allam is gone. They search the area around where he was situated. By a nearby tree in the civic center plaza they find a black tube. Duggan gets on his cell phone and within minutes the police begin clearing people from civic center as the special bomb unit arrives.

INT. POLICE DEPARTMENT - DAY

Chief Mulhane conducts a press conference. Duggan and Max watch from the side. Television cameras all around from the national networks. ONE REPORTER and ANOTHER REPORTER ask questions.

ONE REPORTER

Your new scan technology found the terrorist in the crowd chief.

CHIEF MULHANE

Yes. We were able to find him and the bomb.

ANOTHER REPORTER

What type of bomb was it?

CHIEF MULHANE

I'm not at liberty to discuss this. Suffice to say it was a powerful bomb.

ONE REPORTER

Are the terrorists still in the city Chief?

CHIEF MULHANE

I'm not at liberty to discuss this. That's all I have to say for now.

Chief Mulhane walks over to Duggan.

CHIEF MULHANE (CONT'D)

Anything else on them?

JOHN DUGGAN

Nothing chief. You think they're still in town?

CHIEF MULHANE

Maybe but it makes sense they might have left after their failed event at the civic center.

JOHN DUGGAN

I'm not so sure. Not much makes sense in this whole thing.

INT. ROOM IN A MOTEL - NIGHT

The same young couple from the home on the Great Highway in San Francisco. They're watching a REPORTER on television after Chief Mulhane's press conference.

REPORTER

There's speculation whether the terrorists are still in the Bay Area.

A few photos appear on the television.

REPORTER (CONT'D)

Here are photos of the suspected terrorists. Mohammed Kalali and Miranda Henderson.

POV YOUNG COUPLE

Photo of a smiling pretty young blond woman and an angry man with a beard and kufi cap.

RETURN TO SCENE

The couple watching the television.

REPORTER (CONT'D)

Anyone who sees these people is asked to immediately contact the following number.

A number appears on the television screen. The young woman writes down the number and clicks off the television with the remote.

YOUNG WOMAN

Let's go.

The two leave the motel room.

EXT. BEST VALUE MOTEL - NIGHT

A neon sign that says "Best Value Motel." The couple get into a car and speed out of the motel's parking lot. PULL OUT to wider shot and we see the motel is in the downtown area of Los Angeles.

EXT. AERIAL SHOT CAR - NIGHT

As it travels on an LA freeway.

YOUNG WOMAN (V.O.)

I'd like to report I saw two people who resembled the couple on the television screen. They were staying in a room at the Best Value Motel in downtown Los Angeles.

INT. CAR - NIGHT

The young man drives the car and the young woman puts her phone back into her pocket as we hear someone on the phone ask "What is your name."

EXT. BEST VALUE MOTEL PARKING LOT - NIGHT

Full of the red and blue flashing lights of police cars. The door to one of the motel rooms is open and a CSI team walks into it with their equipment.

EXT. AERIAL SHOT CAR - NIGHT

Now out of Los Angeles and traveling on a divided freeway. It passes a green mileage sign on the side of the road that reads "San Francisco 350 Miles."

INT. LOS ANGELES POLICE CHIEF OFFICE - DAY

On the outside of the office the sign "Chief Raymond Hess. LAPD." San Francisco Police Chief Mulhane is on the speaker box with his counterpart in Los Angeles Los Angeles Police Chief RAYMOND HESS.

CHIEF MULHANE (O.S.)

You're sure it's them Ray.

CHIEF RAY HESS

Got Kalali's prints and the girl's prints all over the motel room. And the handwriting in the registration matches the girl's handwriting.

CHIEF MULHANE (O.S.)

What do you think they're up to down there?

CHIEF RAY HESS

There's an event at the coliseum in a few days. Expecting a crowd of a hundred thousand. A big patriotic event like the one you had at the Civic Center. Be a perfect target for them.

CHIEF MULHANE (O.S.)

Keep me updated Ray. I can send one of my buses down there.

CHIEF RAY HESS

That's OK Ray. We can handle things.

CHIEF MULHANE (O.S.)

I think we spooked them out from up here with their failed bomb attempt. Now it's your turn Ray.

CHIEF RAY HESS

We'll find 'em Pat.

The chief clenches his fist in a victory gesture. He pulls out his cell phone and pushes a button on it.

CHIEF MULHANE

We're out of the woods for now Duggan. Just spoke with Chief Hess down in LA. Kalali and the girl are down there. They were at a motel in LA. Got fingerprints at the motel.

JOHN DUGGAN (O.S.)

Haven't found them?

CHIEF MULHANE

No but it's out of my court. We stopped them up here. Now they're Hess' problem in LA.

EXT. ROBERT SMITH MANSION - PATIO - NIGHT

A fund-raising event for Chief Mulhane. A large banner hung over the french windows leading to the patio. "Pat Mulhane For Mayor." A festive mood. Colored lights strung outside. Waiters in tuxedos bring wine and hors d'oeuvres on silver trays. The guests are well dressed. The movers and shakers of the city. In the distance can be seen the Golden Gate Bridge illuminated with golden lights.

Duggan and Max dressed in rented tuxes wander around the event. Max is stuffing food into his mouth and pointing out a young woman in a low-cut dress to Duggan.

The chief stands next to Robert Smith. They are surrounded with people congratulating the chief on the civic center event.

JOHN DUGGAN

I can't buy the LA story Maxie. Kalali wouldn't be that careless. It's like he wanted everyone to know he was down in LA.

MAX MILLER

There you go getting paranoid again Duggs. Overthinking things. Makes sense they left the Bay Area after all the heat the Chief put on 'em up here.

JOHN DUGGAN

It doesn't make sense.

Duggan sees someone he recognizes.

JOHN DUGGAN (CONT'D)

There's Snell from the bomb squad. (Beat)
I think I'll have a word with him.

Duggan walks over to CAPTAIN PETER SNELL (60s) a dour and gloomy man who lives amongst things always ready to explode.

CAPTAIN PETER SNELL

The chief's golden boy.

JOHN DUGGAN

Yeah, so golden I was forced to take early retirement and then get hit with the pension scandal.

CAPTAIN PETER SNELL

So how is Salt Lake City Duggan.

JOHN DUGGAN

Fascinating. Chasing identity cases for little old ladies is a lot more exciting than dismantling bombs.

CAPTAIN PETER SNELL

The golden years Duggan.

JOHN DUGGAN

That's what they tell me. I'm still waiting to see them. (Beat) So, I need to congratulate you on disarming the bomb at the civic center.

(MORE)

JOHN DUGGAN (CONT'D)

It wouldn't have been a good thing for the chief's campaign if it had gone off.

CAPTAIN PETER SNELL

There wasn't any chance of it was going off Duggan.

JOHN DUGGAN

What do you mean by that?

CAPTAIN PETER SNELL

A key detonation mechanism was not in it.

JOHN DUGGAN

What?

Peter Snell glances around.

CAPTAIN PETER SNELL

Look Duggan, all of this is not common knowledge. For your ears only. I'm only telling you because this is your case.

JOHN DUGGAN

I'm all ears Snell.

CAPTAIN PETER SNELL

We completely broke down the device. There was some nuclear material in it and it could have made quite a big bang. Killed a lot of people. But there was no way that it was ever going to go off without the detonation mechanism in it.

JOHN DUGGAN

Why would someone experienced like Kalali make a stupid mistake like that?

CAPTAIN PETER SNELL

Not a bad question Duggan. Something for you to ponder about when you're back in Salt Lake City with the old ladies.

JOHN DUGGAN

Thanks for the information Snell.

CAPTAIN PETER SNELL

Remember Duggan. This is just between you and me. It doesn't make the chief look like a hero if the bomb would never have gone off. You know what I mean.

JOHN DUGGAN

I know what you mean. San Francisco needs
a hero.

AROUND SAN FRANCISCO - MONTAGE

Patrick Mulhane addresses a large rally for him in the
downtown area of the city. The Black Knight bus is in the
background.

A news-tape in the downtown Financial District of San
Francisco. Big news on the wire. "The stock in Smith
Technologies is rising quickly. Orders pour in for Black
Knight buses by other police departments around the
nation."

Newspaper headline. "Mulhane Pulls Ahead in Mayor Race."

INT. CHIC CAFE - HAIGHT

Max and Duggan in regular casual clothing and no longer
hippy disguise. Eric Jensen with them still dressed in
his disguise as a Moslem. They are having lunch. Not an
organic lunch but real hamburgers and fries.

MAX MILLER

I've got a four o'clock flight to Reno
tomorrow.

JOHN DUGGAN

Happy to give you a ride.

MAX MILLER

No, I'm fine. So you're staying in town a
little longer Duggs?

JOHN DUGGAN

Might run up to the wine country for a
few days.

MAX MILLER

You'll get that place one of these days.

JOHN DUGGAN

Thanks Maxie. I'll name my first Cab
after you.

ERIC JENSEN

So you're giving up the battle Duggan?

JOHN DUGGAN

I can't spend my life looking for a girl and her terrorist boyfriend. I've called the Hendersons and told them I'm tossing in the towel on this one.

ERIC JENSEN

I thought we had them out at the Great Highway.

JOHN DUGGAN

Always a few steps ahead of us. Maybe I'm just getting too old. Maybe I really should be chasing identity theft cases for little old ladies.

Duggan gets up after the meal and pulls the Noon 15th bottle of wine from Moondance Winery out of a bag and lifts it up.

JOHN DUGGAN (CONT'D)

Come on Maxie. Lets walk over to our bench in the park and enjoy the best bottle of wine we'll ever have.

EXT. GOLDEN GATE PARK - DAY

The same bench Duggan and Max were on before. The bottle of wine has been opened and they sip its contents from two plastic cups. The park is filling up with joggers who are gathering in front of them. A crazy contingent of runners dressed in all sorts of costumes. Much like the Bay-To-Breakers Race.

JOHN DUGGAN

I forgot. This is the day of the Park to Bridge race.

Pointing at a woman without much of a top.

MAX MILLER

I knew there was a reason we used to like running in the Bay-To-Breakers. The invitation to join me in Reno is always open Duggs.

JOHN DUGGAN

Appreciate it Maxie. I don't think Salt Lake City is for me.

MAX MILLER

Maybe you can get a job with the chief when he becomes mayor.

JOHN DUGGAN
Looks like he's a shoe in.

The crowd continues to grow. Thousands of people. Max takes a long drink of wine.

MAX MILLER
Not bad. I could become a convert.

Duggan watches the increasing crowd of joggers appear.

JOHN DUGGAN
Jesus Max. I had no idea what a big thing this was.

MAX MILLER
I heard its bigger than the Bay-to-Breakers Race. 50,000 runners. (Beat) As many as there at the civic center the other day.

This statement sets something off in Duggan's mind and it is obvious he is pondering something as he looks at the crowd. He then looks at the bottle of wine.

INSERT - BOTTLE

Noon The 15th.

BACK TO SCENE

Across the street when there is a break in the crowd he sees a water station and some runners buying bottles of water. A flash of insight hits him.

JOHN DUGGAN
Jesus, of course.

He pulls out his cell phone and pushes a number on it.

JOHN DUGGAN (CONT'D)
Answer the damn phone Sheila.

SHEILA KING (O.S.)
Please leave a message.

JOHN DUGGAN
Sheila, Duggan. Call me right now. It's critical. It can't wait.

Then he jumps up and pulls Max up.

MAX MILLER

What the hell Duggs. I'm enjoying the sights.

JOHN DUGGAN

We gotta' get to the bridge.

EXT. HAIGHT STREET - DAY

Duggan and Max run down the street jumping over some homeless people in sleeping bags, going past the girl with the guitar singing in front of the cafe, past the legs hanging out the window. Duggan's cell phone rings.

SHEILA KING (O.S.)

Sunday morning Duggan. I do sleep sometimes.

JOHN DUGGAN

I need you to run some signatures for me right now.

SHEILA KING (O.S.)

More hotel and motel registrations? We've checked all of them.

JOHN DUGGAN

Not those Sheila. I need you to check registrations for these water stations they have on the bridge today for the big race. I'm looking for Kalali's handwriting on the registration form. Or Allam's handwriting. Or Miranda's.

SHEILA KING (O.S.)

I'm on it.

JOHN DUGGAN

How long's it gonna' take you?

SHEILA KING (O.S.)

I can have something to you in fifteen minutes.

JOHN DUGGAN

Make it ten minutes and I'll buy you dinner.

EXT. FLAT ON PAGE STREET - DAY

Duggan runs up the street followed by Max about fifty feet behind. His cell phone buzzes as he opens the front door.

SHEILA KING (O.S.)

Jesus Christ Duggan. There's a match.
Miranda's handwriting on the application
form for water station #13.

JOHN DUGGAN

Head to the Golden Gate Bridge and wait
by the entrance.

AERIAL SHOT - THE DETECTIVE'S CAR

The car runs west on Fulton Street and is stopped by a blockade on 19th Avenue for the runners. Duggan goes through it causing a few policemen to yell at him and some joggers to swear. He speeds up and goes along the northern part of Golden Gate Park and then turns on 25th Avenue and heads north.

JOHN DUGGAN (V.O.)

Chief they're on the bridge. The bomb's
in a water station.

CHIEF MULHANE (V.O.)

What the hell Duggan.

JOHN DUGGAN

I had Sheila run a check on registrations
for water stations. The kind they have
along the big race today. Miranda
Henderson's handwriting is on one of the
water station registrations.

CHIEF MULHANE

Jesus Duggan. You're sure?

JOHN DUGGAN

Sheila doesn't make mistakes chief. And
neither does Bob Smith's fancy
technology.

CHIEF MULHANE (V.O.)

I'm on my way in the bus.

EXT. GOLDEN GATE BRIDGE ENTRANCE - DAY

Duggan and Max arrive and go through the joggers to the bridge administration parking lot. They jump out of the car and begin running out onto the bridge. The chief's Black Knight bus is just arriving.

INT. BLACK KNIGHT - DAY

Chief inside the bus with a number of people on monitors.

INSERT - ONE MONITOR

The Golden Gate Bridge seen by the police drone. It zooms in on Duggan and Max in the front of the officers running over the bridge in the mass of the other runners.

BACK TO SCENE

EXT. ON THE BRIDGE - DAY

Duggan and Max pass water stations and briefly check them. Water station # 4. Water station #5 and #6. They weave in and out of costumed runners. A group of guys dressed as soldiers from the Revolutionary War wearing only underwear and carrying an American flag. A woman dressed as a bushel of grapes wearing nothing more than a bunch of purple balloons around her. A group of belly dancers in pink and gold sequins. A group of guys dressed in black suits with dark sunglasses surrounding a guy wearing an Obama mask.

Max falls farther and farther behind as he is out of shape.

Duggan looks at his watch.

INSERT - WATCH

September 15. 11:55.

BACK TO SCENE

JOHN DUGGAN
(to himself)
Noon the 15th.

Duggan runs by water station #9 and water station #10. He has a hard time passing a line of RUNNERS HOLDING HANDS. He breaks through their hands.

RUNNERS HOLDING HANDS

Asshole!

He is running much faster than others. Getting out of breathe. He looks at his watch again.

INSERT - WATCH

11:58.

BACK TO SCENE

INT. BLACK KNIGHT BUS - DAY

Sheila stands next to chief Mulhane. Both watch monitors from police helicopters which hover over the bridge with their cameras.

EXT. WATER STATION 13 - DAY

Two people behind the water station. A man in a hoodie and a woman in a burka. The man looks at his watch and glances around. He sees someone quickly approaching and reaches in his jeans and pulls out a gun.

EXT. BRIDGE - DAY

Duggan spots the man with the gun and pulls his gun out. He fires at the man with the gun and the man falls.

The woman pulls out a gun and Duggan fires at her but misses. Everyone screams and takes cover.

Duggan runs up to the water station and holds his gun on the man and woman while he searches the water station.

He finds a two foot long black cylinder under the water station. Max arrives and holds his gun on them while Duggan grabs the black cylinder and throws it over the side of the bridge. The man and the woman quickly get up and jump over the bridge rail before Max can stop them.

INSERT - WATCH

12:00.

BACK TO SCENE.

Duggan looks over the side of the bridge as the people fall into the bay. He waits. Nothing happens.

JOHN DUGGAN
Goddamnit Maxie. Another wild goose
chase.

EXT. SAN FRANCISCO BAY - DAY

Right after he says this, there is a huge flash of light in the bay below. It spreads out like a great colored iridescent flower. A plume of water shoots into the air higher than the top of the bridge. The bridge shakes and rolls back and forth. Giant waves move outward over the bay capsizing a number of boats. Duggan is looking at his watch.

DUGGAN
(To himself)
Jesus. Noon the 15th.

EXT. BRIDGE - DAY

The runners scatter in panic. Everyone trying to get off the bridge, not knowing what is happening. The chief's black bus comes out on the bridge and stops by the water station. The chief bursts out of it followed by Sheila King carrying her forensic case.

CHIEF MULHANE
They were all gonna' kill themselves.

JOHN DUGGAN
Along with thousands of others. I don't think the bridge could have taken a direct hit from the bomb.

CHIEF MULHANE
Sheila, work your magic on the cart.

Sheila goes to the water station and begins scanning it with her electronic devices. Lights blink. Whirring noises. She opens her laptop and sets it on the bridge rail.

CHIEF MULHANE (CONT'D)
How'd you know Duggan? Everybody thought they were down in LA.

JOHN DUGGAN
It's always dangerous when everybody thinks something chief.

CHIEF MULHANE

But the water cart. How did you know about that?

JOHN DUGGAN

Just a hunch. I saw one the other day in the park and found out they need to get registrations. Had Sheila check the handwriting on the registrations for them. Bingo. Miranda Henderson's handwriting.

The chief and Duggan walk over to the bridge rail and look over it.

POV DUGGAN AND CHIEF

Coast guard boats race to help boats and helicopters that have been capsized. Sirens ring out below.

BACK TO SCENE

Sheila King comes up to the chief and Duggan.

SHEILA KING

Prints of Mohammed Kalali and Miranda Henderson all over the cart.

CHIEF MULHANE

So it's finally over. Our two dead terrorists.

The chief walks back to his bus and starts to gets on it.

CHIEF MULHANE (CONT'D)

Ride?

JOHN DUGGAN

No thanks chief. I think we'll walk.

Other forensic examiners have converged on the water station. The area has been sealed off with yellow tape. Duggan, Max and Sheila begin to walk back towards the bridge entrance.

MAX MILLER

Well if I had to miss a flight ...

EXT. MARIN HEADLANDS - DAY

The attractive YOUNG MAN and YOUNG WOMAN we have seen before look down at the commotion on the bridge.

YOUNG MAN

They were brave Jihadist soldiers.

YOUNG WOMAN

We didn't accomplish our goal today. But we will accomplish it. It is not over. We are both invisible now, dead as far as everyone is concerned. Vaporized by the bomb. I made sure our prints were all over the cart. Our soldiers followed their instructions and sacrificed themselves to Allah.

YOUNG MAN

Allah Akbar!

YOUNG WOMAN

Allah Akbar.

The two begin walking from their observation spot.

YOUNG WOMAN (CONT'D)

There is our other plan. We will begin it at once.

YOUNG MAN

Yes.

YOUNG WOMAN

It has a good chance of success. The city has dropped its guard. No one suspects dead people blow things up.

EXT. POLICE DEPARTMENT PARKING LOT - DAY

A large press conference in progress. Chief Mulhane stands on a platform behind a podium. Robert Smith next to the chief. Behind him the American and California flags. Politicians and other dignitaries on the platform with the chief. Duggan, Max, Sheila and Jensen on the platform. Jensen is in a blazer, not his Moslem undercover outfit. The Black Knight bus is directly to the right of the platform.

CHIEF MULHANE

It is finally over. The terrorists Mohammed Kalali and Miranda Henderson died at noon yesterday in an explosion off the Golden Gate Bridge. We all owe a debt of gratitude to San Francisco Police Department detective John Duggan for locating the bomb on the bridge and quickly disposing of it into the bay below.

The chief turns to Duggan as applause and cheers break out. Duggan stands up and waves to the crowd.

CHIEF MULHANE (CONT'D)

Detective Duggan, operating on information received from our new Smith Communications System, was dispatched to the Golden Gate Bridge yesterday during the Park to Bridge Race.

As the chief says this, Max looks at Duggan and shrugs.

MAX MILLER

So the Chief made up a few little white lies Duggs.

AERIAL SHOT

Duggan's car heads south on 101. The Smith Technology Building can be seen towering above the San Francisco skyline.

MAX MILLER (V.O.)

It's not surprising the chief didn't give you credit for the bridge event.

JOHN DUGGAN (V.O.)

Not surprising at all. The election isn't far away. You know how security is the major part of his campaign platform.

MAX MILLER (V.O.)

You've got a standing offer to join me in Reno Duggs.

JOHN DUGGAN (V.O.)

Thanks Maxie. I'll consider it.

INT. DUGGAN'S CAR - DAY

MAX MILLER

Lots of business with the casinos. Good money. (Beat) And Jill's got some girlfriends she could set you up with.

JOHN DUGGAN

That's good to know Max.

MAX MILLER

I can't see you with the Mormons.

JOHN DUGGAN

No, you're right.

MAX MILLER

So you're gonna' stay in the city a little longer.

JOHN DUGGAN

Yeah. Same plan I had before. Chill out for a few days. See some old friends.

MAX MILLER

I know you too well Duggs. You still don't buy the story this whole thing is over?

JOHN DUGGAN

Someone's trying too hard to convince us it's over.

MAX MILLER

We've got the prints off the cart Duggs. What more do you need?

JOHN DUGGAN

The bodies of some dead terrorists.

INT. BAR IN THE HAIGHT - NIGHT

The same dark and dingy bar Duggan was at before. The jukebox still playing "Somebody to Love" by the Jefferson Airplane. At a table is Duggan in jeans and sweatshirt, and Eric Jensen dressed in his Moslem undercover disguise.

ERIC JENSEN

You're not staying in town to enjoy the sights Duggan. You've taken too many cable car rides.

JOHN DUGGAN

There's stuff that still doesn't make sense. Zelda Smith names a bottle of wine Noon The 15th after the birthday of her son David. The bomb goes off at noon on September 15th. Far too much of a coincidence.

ERIC JENSEN

It is a big coincidence.

JOHN DUGGAN

David Smith and Bahir Allam are best friends at Stanford. Both lonesome geniuses.

ERIC JENSEN

What do you think Duggan?

JOHN DUGGAN

I think Mohammed Kalali is David Smith. That's what I think. I've been thinking it for awhile. Haven't told anyone about my theory. Not the chief. Not Max.

ERIC JENSEN

David Smith was killed in Russia.

JOHN DUGGAN

That's the story. No one ever saw the body. I think he became radicalized over there and hooked up with Miranda Henderson. The two fell in love when she was out here in high school. Kept the whole thing a secret from everyone. Zelda Smith identifies the photo of Miranda Henderson I show her as the girl David met that summer out here.

ERIC JENSEN

But Sheila's handwriting system would have picked up David Smith's fingerprints and found they were the same as Kalalis.

JOHN DUGGAN

Not if David Smith was listed as dead. The system only finds prints of living persons.

ERIC JENSEN

What a theory Duggan. The son of the Chief's best friend is one of the world's leading terrorists.

JOHN DUGGAN

The kind of plot for Hollywood movies.

ERIC JENSEN

Even if you're theory is right, Kalali AKA David Smith and Miranda Henderson died in the bomb explosion. Their fingerprints were all over the water cart.

JOHN DUGGAN

No one ever saw the people at the cart. The man had a hoodie. The woman was wearing a burka. They jumped before anyone could make them out.

ERIC JENSEN

You think there's still something going down?

JOHN DUGGAN

It would make sense. The Chief has called off all the heat in town. Dropped his guard. No one looks for dead terrorists.

ERIC JENSEN

What are you gonna' do?

JOHN DUGGAN

I'm going back to my flat and open another bottle of wine from Moondance Winery and think about things. Last time I opened a bottle I stopped an explosion on the bridge. Maybe there's more magic in another bottle of wine.

INT. FLAT IN HAIGHT - NIGHT

A photo of the Smith Technology Building on the wall. Arrows to certain parts of the building. The young couple we have seen before at work on a table. Other people in the flat scurrying around in the background. It is a busy place.

EXT. JOHN'S GRILL - ESTABLISHING - NIGHT

INT. TABLE - NIGHT

Duggan and Chief Mulhane at a booth. Two pints of Guinness Stout in front of them.

CHIEF MULHANE

You've become quite a celebrity in town Duggan.

JOHN DUGGAN

As they say, all in a days work chief.

CHIEF MULHANE

You've thought about that position I mentioned to you in my upcoming administration as mayor?

JOHN DUGGAN

It's quite an offer chief.

CHIEF MULHANE

You don't belong in Salt Lake City chasing runaway husbands and credit card cases.

JOHN DUGGAN

Max wants me to come to Reno. Go into business with him. I'm considering that.

CHIEF MULHANE

We need you here Duggan.

JOHN DUGGAN

I'm thinking about it chief.

CHIEF MULHANE

So you're in town a few extra days to catch up with friends?

JOHN DUGGAN

A few old girlfriends.

CHIEF MULHANE

There were enough of them up here.

EXT. VALLEY OF THE MOON - DAY

Duggan's car drives down Highway 12. Still busy with the grape harvest. He slows as he passes the home he wanted to buy with his pension money. There is still a "For Sale" sign in front of it.

INT. ZELDA'S OFFICE - DAY

Duggan sits in the office of Zelda Smith. A bottle of wine open in front of them. Zelda is in her hippy attire. She raises her wine glass in a toast.

ZELDA SMITH

To the big bridge hero.

JOHN DUGGAN

All in a day's work Zelda.

ZELDA SMITH

Quite a day. So my former husband's technology led you to the bridge.

JOHN DUGGAN

That's what I called to talk to you about. It's the standard answer that his technology led me to the bridge.

ZELDA SMITH

It's not true?

JOHN DUGGAN

Not exactly.

ZELDA SMITH

So what's the truth?

JOHN DUGGAN

The truth is that I was enjoying that special bottle of wine you gave in Golden Gate Park on September 15th. That special bottle named after the birthdate of David. It was around 11:30 am. Half an hour before noon. Some things suddenly came together. I suspected the bomb was set to go off at noon. It went off at noon. Too much of a coincidence.

Zelda is shocked by this information.

ZELDA SMITH

You're not really suggesting David is Mohammed Kalali? The terrorist who died in the bridge explosion?

JOHN DUGGAN

Yes, I think he is. He met Miranda Henderson that summer and the two were radicalized in the Middle East. But I'm not convinced he died in the explosion. No one ever got a look at the two people who jumped off the bridge before the explosion in the Bay. I think Miranda Henderson is with him.

Zelda is speechless.

ZELDA SMITH

So David did not die in Russia?

JOHN DUGGAN

The old David died in Russia. The son you knew. And when he died, Mohammed Kalali was born.

ZELDA SMITH

You think David is still alive in San Francisco?

JOHN DUGGAN

It's a possibility.

ZELDA SMITH

What do you think they're planning to do?

JOHN DUGGAN

I think they're planning another bombing. They wanted to blow up the Golden Gate Bridge but were stopped at the last second. Next time they might not be stopped and thousands could die. Anyone who plans on blowing up the Golden Gate Bridge thinks big.

ZELDA SMITH

Can you do anything to find them?

JOHN DUGGAN

That's why I'm here, Zelda. I need your help. I need you to think back to that time when you moved out of your place in Seacliff and lived in the Haight. The time when David came to visit you a lot. I need to know where he might go in the Haight. I suspect he and Miranda are somewhere in the Haight.

Zelda gets up and walks over to the big window in her office that overlooks the vineyards. She looks out the window.

ZELDA POV

Workers in the Moondance Winery vineyards.

BACK TO SCENE

ZELDA SMITH

It's going to be a good wine year but not a great year. No more Noon The 15th wine.

JOHN DUGGAN

Wine like that only comes once in a lifetime.

ZELDA SMITH

Yes, once in a lifetime. (Beat) He was such a shy little boy. Never fit in. Certainly not with the life his father planned for him. Really hated his father and all his father's technology. The Haight was so different than his father's high-tech world.

JOHN DUGGAN

I need places in the Haight that meant something to David.

ZELDA SMITH

There was my old flat on Oak Street. Along the Panhandle.

Duggan writes the address onto a pad.

JOHN DUGGAN

That's the kind of information I need.

EXT. VICTORIAN FLAT ON OAK STREET - ESTABLISHING - NIGHT

EXT. PANHANDLE PARK - NIGHT

Duggan and Jensen hidden behind trees in the Panhandle Park. They observe the flat on Oak Street with binoculars. Around them, other officers.

POV - DUGGAN/JENSEN

A couple goes into the flat. The man is wearing Moslem headdress and the woman a burka.

BACK TO SCENE

Duggan pulls his cell phone out of his pocket.

JOHN DUGGAN

Let's move. Now!

Officers run from Panhandle Park and surround the flat. Duggan and Jensen go up the steps.

JOHN DUGGAN (CONT'D)

Police! Open up!

The door opens. The man with the Moslem headdress behind the door.

INT. FLAT ON OAK STREET - NIGHT

Eric Jensen grabs the man in the Moslem headdress as Duggan rushes into the flat. In a few seconds, members of the SWAT team follow him. The woman in the burka stands in the living room, shaking.

They search the flat. There is no one else in the flat. They interview the couple at a table. Duggan is on his cell phone.

JOHN DUGGAN

No need to come over with your tool bag Sheila. The couple's been here two years. Have valid identification. Both work in the city. All legitimate. A false alarm.

INT. BAR IN THE HAIGHT - NIGHT

The same bar they've been to before. Duggan and Jensen are sitting at the bar having a few beers after the failed bust at the flat.

ERIC JENSEN

Maybe it's time to go home Duggan. I'll keep an eye on things here in the Haight. You can't make a career of looking for them. Who knows if they're still in town or gone back to Afghanistan.

JOHN DUGGAN

You might be right. I'm not getting any younger. The chief has offered me a position in his new administration when he becomes mayor. Max wants me to join him in Reno. Not a bad life there. Lots more money there with the casinos.

ERIC JENSEN

Go home. Clear your head. Get all this behind you. Then decide what you want to do.

JOHN DUGGAN

Maybe you're right Jensen.

EXT. SMITH TECHNOLOGIES BUILDING - DAY

A crowded weekday in downtown San Francisco. People come and go from the front entrance of the huge building. Taxis pick up a few businessmen. A group of professional young women walk by discussing something. A man passes out flyers in front of the fountain by the entrance. A homeless person begs for money.

A young, attractive couple walk down the street. The man wears sunglasses and is dressed in a blue blazer and grey slacks. Light brown hair. An all American look. The young woman, brunette hair, in a striped business suit. They might be lawyers working at one of the law firms in the Smith Technology Building.

INT. FOYER SMITH TECHNOLOGIES BUILDING - DAY

The young couple walk up to the guard station and flash their cards at the guard and slide their cards through a machine. A green light goes off. A gate swings open. They walk towards the elevators.

INT. ELEVATOR - DAY

The couple on the elevator. Very straight-laced, realizing they are being monitored by cameras.

INT. ONE FLOOR - DAY

The couple walks down a long hallway on one of the floors of the building. They slip into a side door.

INT. ROOM - DAY

The young man takes off his jacket and pulls things out that have previously been put in the room. He begins assembling something. He works with the skill and technique of an old German watchmaker. The woman watches her cell phone which has a number of small monitors on it from cameras monitoring the floor.

The young man pulls out a black tube and encases his work in it. He activates the device. Red lights on it begin to flash. He looks to the woman. She shakes her head, the coast is clear. He puts his blazer back on, straightens his hair. They walk out of the room.

INT. FLAT ON PAGE STREET - DAY

Duggan is packing his bags. He pushes a number on his cell phone.

JOHN DUGGAN

The tip on the place from Zelda turned out to be a dud Maxie.

MAX MILLER (O.S.)

So you coming to Reno?

JOHN DUGGAN

I'm going back to Salt Lake City and take a week to think things out. Reno's not a bad idea.

INT. DUGGAN'S CAR - DAY

Duggan drives to the airport listening to the car radio. An INTERVIEWER on the radio talks to Chief Mulhane.

INTERVIEWER

Chief Mulhane, your plan as mayor is to continue to work with the police department to increase security technology in San Francisco.

CHIEF MULHANE

We're living in a new era. Security is the future of our cities. Certainly the future of San Francisco.

Duggan looks out the window.

POV - DUGGAN

A billboard with a photograph of Chief Mulhane standing at the entrance to the Golden Gate Bridge in his chief's uniform with his arms folded. Under the photograph the caption: "The man who saved the bridge."

BACK TO SCENE

INTERVIEWER

You will continue your partnership with Smith Technologies when you're mayor?

CHIEF MULHANE

Of course. The name Smith represents the leading technology for fighting terrorism today.

INT. AIRPORT - DAY

Duggan walks down the airport corridor pulling a small rolling carry-on. His cell phone rings and he answers.

ZELDA SMITH (O.S.)

I'm sorry the Oak Street flat didn't lead anywhere. (Beat) I've been thinking. Racking my brain on where David might be. God knows I want you to find him before the police do. Before he kills himself and a lot of people.

JOHN DUGGAN

You have another idea?

ZELDA SMITH (O.S.)

Yes I do. I first lived with a girlfriend on Fell Street before I moved into the flat on Oak. David came to visit a lot. It meant a lot to him. He was happy I had another place after leaving his father. 345 Fell Street. I'll always remember that address.

JOHN DUGGAN

I'm on my way.

ZELDA SMITH (O.S.)

Please find him before the police do.

Duggan spins around and begins running the other way in the airport corridor as he pokes a number on the phone.

JOHN DUGGAN

Meet me near 345 Fell Street Jensen. Bring the SWAT boys but keep everything low key and don't do anything until I get there. Call Sheila and get her over there.

ERIC JENSEN (O.S.)

I thought you were on your way home.

JOHN DUGGAN

I'm making a little detour.

EXT. FLAT ON FELL STREET - LATE AFTERNOON

A large Victorian gingerbread flat painted in bright purple and yellow. An obvious throwback to the hippy era. Some black cars with dark windows across the street from the flat. An unmarked van parked at the corner.

A car comes around the corner and parks in a driveway of another flat. Duggan gets out and walks towards one of the black cars and gets in.

INT. JENSEN'S CAR - LATE AFTERNOON

Eric Jensen and Sheila King are in the car.

ERIC JENSEN
Another tip from Zelda Smith?

JOHN DUGGAN
For what it's worth.

ERIC JENSEN
We've been here for half an hour. Nothing yet. No activity coming or going. Maybe we should go in.

JOHN DUGGAN
Maybe. Your people in place? The SWAT boys ready to go?

ERIC JENSEN
You're the man.

JOHN DUGGAN
Let's go.

Jensen picks up the speakerphone in the car.

ERIC JENSEN
We're on. Show time.

EXT. FLAT ON FELL STREET - LATE AFTERNOON

The street explodes with police offers from the black cars. SWAT team members pour from the van on the corner and surround the flat. Duggan and Jensen run to the front door with their guns drawn.

JOHN DUGGAN
Police department. Come out with your hands up.

There is no response from inside the flat. A SWAT TEAM MEMBER comes up to Duggan with a battering ram.

SWAT TEAM MEMBER
Batter the door down, detective?

Duggan shakes his head "Yes" but then grabs hold of the SWAT team member with the battering ram.

JOHN DUGGAN

Let's do things differently. If they're away it might be better they don't know we've been here.

Duggan goes up the steps of the flat and pulls out a metal device and puts it into the lock. In a few seconds the door opens. Duggan goes into the flat followed by Jensen and members of the SWAT team. In a few moments, Duggan's voice from inside the flat.

JOHN DUGGAN (O.S.)
(CONT'D)

Clear.

INT. FLAT ON FELL - LATE AFTERNOON

Duggan examines things in the flat as Sheila King works the flat over with her magic tools. There are a number of books on Islamic radicalism scattered about the flat. A book by Sayyid Qutb called *Milestones* on the couch. A blue blazer is thrown over a chair. On a table Sheila finds a registration application for a water station.

JOHN DUGGAN

Bingo! This is like the Reno apartment Sheila.

Sheila is on her knees scraping something into a small dish.

SHEILA KING

Sand.

She has taken the dish over to a table. She sits down at a table in the flat and pulls out a device from her aluminum case. She pours the sand into the device and turns it on and watches as lights on it flash on and off. Duggan and Jensen watch her.

SHEILA KING (CONT'D)

Sand from Baker Beach. It's got a particular make-up to it.

JOHN DUGGAN

You're sure?

SHEILA KING

Of course I'm sure.

JOHN DUGGAN
Let's go. Baker Beach.

EXT. BAKER BEACH - TWILIGHT

The end of a warm day. Families are beginning to leave. A few bonfires on the beach. The lights of the Golden Gate Bridge have just come on. The police group arrives at the beach.

EXT. ROBERT SMITH MANSION - PATIO - TWILIGHT

Robert Smith and Zelda Smith sit on the patio having a glass of wine. Below the patio is Baker Beach.

ROBERT SMITH

The whole story about David being Mohammed Kalali is crazy Zelda. I think your detective friend Duggan is trying to make a name for himself.

ZELDA SMITH

He has no interest in making a name for himself. He's already done this.

ROBERT SMITH

David was killed two years ago in Russia Zelda. Why can't you just let him rest in peace.

ZELDA SMITH

You can't accept anything else can you Bob. I think you wanted him to die. He was the son you never wanted.

ROBERT SMITH

And the son you always wanted to change.

EXT. BAKER BEACH - TWILIGHT

The police explode from their vehicles in the parking lot of Baker Beach and take cover behind sand dunes waiting for further instructions.

Duggan and Jensen walk over the sand dunes and head for the beach. They survey the landscape. Most people have left the beach at this hour.

They spot a young man in a hoodie walking on the beach and slowly, cautiously, move toward him with their guns drawn. When they get fifty feet away Duggan yells out.

JOHN DUGGAN

David Smith!

The young man looks up and then begins to run. Duggan and Jensen chase him down the beach. Duggan tackles him.

EXT. WOODS ABOVE BAKER BEACH - TWILIGHT

A young woman in a burka stops from picking berries and watches the action on the beach a few hundred yards away. Police lights flash and a sirens are heard. She stops and quickly puts down the bag of berries and extracts a rifle scope from her backpack and looks through it.

POV THROUGH SCOPE

The young man on the beach is surrounded by a group of police officers.

BACK TO SCENE

The woman quickly opens her backpack and takes some metal tubing out of it and screws them together to create a rifle. She screws the scope onto the rifle and she locates a tree stump and rests the rifle on the tree stump while she takes aim.

EXT. BAKER BEACH - TWILIGHT

The young man sits in the sand. The officers have pulled his hoodie off and despite the beard and long hair, he is a good-looking young man. Duggan compares a photo of David Smith with the young man sitting in the sand.

POV DUGGAN

A young man wearing a Stanford I-shirt with short hair with the name David Smith written at the bottom of the photo with a marker. The photo looks similar to the young man on the beach.

BACK TO SCENE

Duggan squats down next to the young man on the beach.

DUGGAN

It's time to level with us David. We know all about your faked death in Russia.

YOUNG MAN

You're crazy. My name is not David.

DUGGAN

You have been giving us a lot of trouble.
This is the end of it.

YOUNG MAN

This is the end of nothing. It is only
the beginning. Soon there will be an
explosion and you will see that this is
only the beginning.

Duggan grabs the young man by the collar.

DUGGAN

Why would you want to do something stupid
like that? Now is your chance to do
something right and stop all of this.
Where is the bomb planted?

The young man only laughs and shakes his head.

YOUNG MAN

She will set it off. Allah Akbar.

He raises his head and shouts this into the night.

YOUNG MAN (CONT'D)

She will carry out the will of Allah!
Allah Akbar!

Right after he says this there is a zip sound and a patch
of blood appears over the young man's heart. His eyes go
open wide and then he gasps for breathe and falls over
into the sand. Duggan and the officers quickly take
cover.

DUGGAN

It must have come from the woods up
there. Jensen, take some guys and see
what you can find.

ERIC JENSEN

Where are you going?

DUGGAN

I've got another one of those dumb
hunches of mine.

Duggan runs off the beach and gets into his car in the
parking lot and speeds off.

EXT. ROBERT SMITH MANSION - PATIO - TWILIGHT

Robert Smith and Zelda stand on the patio looking at all the flashing lights on Baker Beach below them.

ROBERT SMITH

Another drowning probably. The kids just don't learn.

ZELDA SMITH

I remember we almost lost David one summer down there.

EXT. DUGGANS CAR - TWILIGHT

Speeding through streets in the Avenues of San Francisco with a flashing red light placed on top of the car.

DUGGAN (V.O.)

Sheila, meet me at the flat on Fell Street as soon as you can. This is an emergency.

EXT. A STREET IN SEACLIFF - TWILIGHT

The young woman who shot the young man comes running up the street and gets into a black van and speeds off.

EXT. FLAT ON FELL STREET - NIGHT

Duggan's car stops across the street from the flat. He draws his gun and gets out and walks up to the flat. The curtain is partially open and he looks in.

POV DUGGAN AND CHIEF

The flat is empty.

BACK TO SCENE

Duggan quickly runs back to his car. The unmarked car with Sheila King in it arrives and Duggan motions Shiela to his car.

INT. DUGGAN'S CAR - NIGHT

SHIELA

I heard over the police radio David Smith was just killed out at Baker Beach.

DUGGAN

He knew too much.

SHIELA

Who did it?

DUGGAN

I wouldn't put it past Miranda. I don't think she's the innocent little girl everyone think's she is.

SHIELA

Our sweet billionaire's daughter.

DUGGAN

There's nothing sweet about her.

EXT. FLAT ON FELL STREET - NIGHT

The black van comes around the corner burning rubber and stops in front of the flat. The young woman quickly gets out of the van and runs up the steps and unlocks the door and goes into the flat.

INT. DUGGAN'S CAR - NIGHT

Duggan gets out of the car.

DUGGAN

Wait here Shiela. I'll call for you.

EXT. FLAT ON FELL STREET - NIGHT

Duggan approaches the flat with his gun drawn. He goes up the steps and stops at the front door. He takes out a metal device and works it around in the key lock and slowly opens the door.

INT. FLAT ON FELL - NIGHT

The woman is unlocking a door off the living room when Duggan enters the flat. Before she has it open, she turns and sees him. She takes a stance of a martial artist.

DUGGAN

Give it up Miranda. It's not worth it.
David is dead.

YOUNG WOMAN

I am not Miranda. I don't know any David.

DUGGAN

Let's go. The whole thing is over.

Duggan moves toward Miranda to put cuffs on her. But she is lightning quick and trained in martial arts. She quickly spins around and knocks the gun out of his hand and jabs him in the stomach with a sharp blow. Duggan stumbles and tries to catch his breathe. He has also been trained in martial arts and a fight ensues with both throwing blows at each other. The young woman fights like a trained martial arts instructor. She knocks Duggan to the ground and he goes for his gun as he shakes his head trying to regain his facilities.

POV DUGGAN

The room is hazy and wobbles like something seen through an aquarium. A figure goes out the front door.

BACK TO SCENE

Duggan wobbles to his feet and goes toward the front door of the flat.

EXT. FLAT ON FELL STREET - NIGHT

Duggan looks to his right and left at the top of the steps into the flat. There is no sign of the young woman. Shiela King comes out of the car.

SHIELA

I saw her head west.

DUGGAN

We've got to let her go. There's more important things to do. Maybe we can do them if we're lucky. Get your toys. I think there's something important behind a locked door in the flat.

INT. FLAT ON FELL - NIGHT

Duggan opens the locked door that the young woman was trying to open. Shiela and Duggan go into the room. It is a makeshift room with shelves for canning things. A number of mason jars on the shelves. A bare single light bulb illuminates the room. Duggan and Shiela go through items on the shelves but find nothing. Then Shiela lifts her hand and motions to Duggan to be quiet.

SHIELA

Hear that sound? A soft whirring sound.

She looks around the room and steps on a stool and reaches up to the top shelf. She feels around.

SHIELA (CONT'D)

Ah, I have something.

Shiela brings the item she has found down and takes it out to the living room of the flat and puts it on the dining room table. It is a small black shiny metal device not much larger than a pack of playing cards. The device has some lights flashing on it and it has a red button in the middle of it. Shiela apparently knows what it is and is busy getting her magical tools out of her case.

DUGGAN

I don't want to know what would happen if that button was pushed.

SHIELA

No you don't.

DUGGAN

Can you disarm it? Can you find where the bomb is planted?

SHIELA

Too many questions Duggan.

Shiela has opened up the device and works on it like a surgeon working on a patient. She has placed a large magnifying glass in front of her that helps with the intricate things she is doing inside of the device.

SHIELA (CONT'D)

Sophisticated little son-of-a-bitch. Not just your off-the-shelf remote detonator. Sophisticated. The work of genius.

Duggan's cell phone is buzzing and he answers it.

ERIC JENSEN (O.S.)

Nothing in the woods above Baker Beach,
Duggan.

DUGGAN

I think the killer was Miranda Henderson,
Jensen. I found her back at the flat on
Fell. Got the best of me and got away.
She was in a black van but she left it at
the flat. Headed west on Fell. Put the
word out but I'm sure she's gone into
hiding somewhere else.

ERIC JENSEN

Will do. What are you doing?

DUGGAN

Not much. Just trying to disarm a nuclear
weapon planted somewhere in the city. Get
in touch with the Smiths and tell them
about their son. I want them to be the
first to know. I don't want them to hear
about it all for the first time in the
papers tomorrow.

Shiela is still working on the device.

SHIELA

Little bastard. I can't believe what
they've done.

DUGGAN

What's that Shiela?

Sheila gently lifts a thin sheet inside the device with a
pair of tweezers.

POV DUGGAN AND CHIEF

A type of clock with red digital numbers continually
changing is revealed under the thin sheet.

BACK TO SCENE

SHIELA

There was both a trigger switch button
and a timer on the bomb. You stopped her
from pressing the button and manually
setting the bomb off. But it's still
going off. We've got to find it.

Duggan pulls his glasses out and looks at the digital clock.

DUGGAN

In two hours. Ten o'clock tonight.

SHIELA

Yes.

DUGGAN

And you can't do anything to stop it?

Shiela is already reaching into her bag of tricks. She pulls out an aluminum block with dials on it and flips a switch. Nothing happens. The dials do not light up. She opens the bottom of it where a battery is revealed.

SHIELA

Damn battery is dead. Need to get another battery.

DUGGAN

You don't have one in your bag of tricks?

SHIELA

(with an exasperated look)

Whoever thinks of batteries these days.
There's a CVS a few blocks away.

INT. CVS IN THE HAIGHT - NIGHT

The usual night zombies in the place. Shiela quickly runs to the aisle with batteries and finds the battery she needs. She buys a whole pack of them determined not to let this happen again. She runs back to the check-out counter. There is a line of people and she takes a twenty dollar bill from her wallet and tosses it on the check-out stand. One of the people in line pick it up while the checkout person is not looking as Shiela runs out of the store.

EXT. CVS - NIGHT

Shiela runs to Duggan's car and jumps in. Duggan is focused on a woman getting out of a car in the parking lot. He draws his gun and gets out of the car using his open door as a shield.

DUGGAN

(shouting)

Miranda!

The woman immediately draws a gun and fires at Duggan who stays behind his car door. Then she gets back in the car and the driver of the car takes off. Duggan gets back in the car with Shiela and takes off after the car.

EXT. RICHMOND DISTRICT - NIGHTS

The car chase goes through the Richmond District of San Francisco where flats are pushed up against each other. Gunfire comes from the car Duggan is chasing. Duggan's car begins to swerve and spins out of control going through a bunch of trash cans set out on the curb for pick-up coming to a stop crashed into the garage of a flat.

INT. DUGGAN'S CAR - NIGHT

Shiela is injured and is unconscious. Duggan feels her pulse. He pulls out his cell phone.

DUGGAN

Eric, I had an accident in pursuit of Miranda. Send an ambulance to 10th and Clement. Shiela's been injured. Get some of your people out in unmarked cars looking for a dark blue Toyota. Late model. Plates were covered up. Be careful. They're armed and dangerous.

Slowly Shiela opens her eyes and rubs her head.

SHIELA

Jesus, Duggan, that's the last time I go to get batteries with you.

DUGGAN

God I'm glad you're OK. I thought ...

SHIELA

No time for thinking. We've gotta get back to the flat.

EXT. STREET IN FRONT OF FLAT - NIGHT

A crowd has gathered around the accident. The sound of an ambulance approaching getting closer until it stops in front of the accident. Duggan flashes his badge at the ambulance driver and Shiela and him get in and the ambulance heads away down the street. The crowd watches all of this in bewilderment wondering what is happening.

INT. FLAT ON FELL - NIGHT

Shiela is back to working intensely on the little device on the table. The cube is now illuminated by lights and an electronic map screen appears on the top of it.

DUGGAN

An hour.

SHIELA

I'm closing in on the location of the bomb.

POV DUGGAN

A Google-type map of the downtown area of San Francisco defined by concentric circles.

BACK TO SCENE

SHIELA

Getting closer and closer ... Jesus Christ Duggan. It's in the Smith Technologies Building.

DUGGAN

Why am I not surprised. Let's go. I'll call the chief and have the bomb squad meet us there.

EXT. DOWNTOWN ALLEY - NIGHT

Two vans are parked in an alley. Pull back to reveal they are right across from the Smith Technologies Building.

EXT. SMITH TECHNOLOGIES BUILDING - NIGHT

A flurry of frenzied activity. The big black bus of Chief Mulhane is at the curb in front of the building. Large lights illuminate the area. Flashing red lights of police cars all around.

INT. LOBBY OF SMITH TECHNOLOGIES - NIGHT

Two guards behind the desk in the large atrium lobby of the building. A group of police come running through the front door. The guards pull Uzi's out from under their desk and begin firing at the police officers. The police take cover and there is a gunfight in the lobby.

EXT. DOWNTOWN ALLEY BUILDING - NIGHT

People pour out of the car and van carrying Uzis. They are dressed in military gear ready for combat. They take cover behind cars parked across the street from the front of the building and begin firing at the police.

INT. LOBBY OF SMITH TECHNOLOGIES - NIGHT

The two guards lay dead next to their Uzis. Police have their guns drawn waiting for what's next. Duggan and Shiela walk over glass in the lobby as the large windows have all been shot out. Shiela has her case with her. Duggan has his gun drawn.

DUGGAN

Fifteen minutes Shiela. Have you located it yet?

SHEILA KING

Almost. I'm getting closer.

DUGGAN

Close is not good enough.

Shiela begins running for the elevators.

SHEILA KING

It's on the thirtieth floor.

Duggan and Shiela go into the elevator and the door closes.

INT. BLACK KNIGHT BUS - NIGHT

A few police inside the bus next to Chief Mulhane who looks into a screen.

POV MULHANE

Drone view above the terrorists fighting police.

BACK TO SCENE

The Chief shakes his head.

CHIEF MULHANE

Perfect position over them Sergeant. Let 'em have it.

EXT. SMITH TECHNOLOGIES BUILDING - NIGHT

A few drones hovering above the gunfight begin firing away at the terrorists stationed behind the cars. A number of them fall and the few left limp back to one of the vans and take off down the alley with the drones after them.

INT. THIRTIETH FLOOR - NIGHT

Shiela holding her device runs down the hallway followed by Duggan covering her. They go in and out of various offices.

DUGGAN

Five minutes Shiela. I'm calling the Chief and have him clear the area out.

SHEILA KING

I love your faith in me Duggan.

Shiela comes to a door and pulls on it but it's locked.

SHIELA

This is it Duggan.

Duggan takes out his little wire device and begins working on the lock.

DUGGAN

I used to be good at this.

After a few precious seconds the door opens and they rush into the room. It is a room full of shelves with cleaning supplies. Buckets and brooms and towels. One shelf is flashing. Shiela goes to the shelf and gently takes a black tube with flashing LED lights off of it. She puts a stethoscope-type of device on and listens to the black tube. She gently puts the tube on a small table inside the room and then pulls tools out of her bag.

DUGGAN (CONT'D)

One minute Shiela.

Shiela has the black tube open and is searching for wires and where they go to inside the device.

SHIELA

Sophisticated stuff.

The lights stop flashing.

POV DUGGAN

Fifteen seconds left on the device.

BACK TO SCENE

SHIELA

But not sophisticated enough for old
Shiela.

INT. FAIRMONT HOTEL SUITE - DAY

The Hendersons have come to San Francisco after the death
of David and the foiled plan to blow up the building.
Duggan sits on a couch in their suite.

MYRNA HENDERSON

It's hard to believe Miranda is who you
say she is. Killing David with a high
powered rifle. She doesn't even know how
to use a gun.

DUGGAN

You know very little about your daughter
Mrs. Henderson.

BEN HENDERSON

We take a lot for granted.

DUGGAN

Yes, a lot.

BEN HENDERSON

Think we know people. Our own children.
When we don't know them at all.

DUGGAN

The world's in transition today Mr.
Henderson. Nothing is black or white
anymore. Everything's on a spectrum.
Everything a degree of something.

BEN HENDERSON

You're a celebrity now detective Duggan.
Are you going to consider that offer to
come to work for my company?

DUGGAN

I appreciate the offer but I'm entering a
much-deserved retirement phase of my
life.

MYRNA HENDERSON

Where do you think she is? Will I ever see her again?

DUGGAN

Those are questions I can't answer Mrs. Henderson.

EXT. JOHN'S GRILL - NIGHT

Robert and Zelda Smith, Chief Mulhane, Duggan, Shiela King, Eric Jensen and Max Miller are at a party. An air of celebration. The event at the Civic Center has been foiled. The bridge saved. The Smith Technologies Building saved. The terrorists thwarted for now. Duggan and Shiela are the "heros of the hour" and surrounded by people congratulating them.

MAX MILLER

I never figured I was leaving before the party was starting.

DUGGAN

Things got pretty crazy after you left Maxie.

MAX MILLER

I notice the chief's taking a lot of credit as usual.

DUGGAN

He's a shoe in for mayor.

ERIC JENSEN

You're amazing Duggan. Still the old blood hound nose you had all those years on the force.

DUGGAN

It never goes away Jensen. But there's times I wish it would disappear long enough to give me a little peace.

Max motions over towards Zelda Smith who is talking to some people.

MAX MILLER

So you guys an item?

DUGGAN

Just friends. We've had a few dinners to help her get through the death of her son. I'm not in any hurry to get to get into another marriage.

INT. VICTORIAN FLAT - DAY

Miranda stands in front of a GROUP of Jihadists wearing military gear.

MIRANDA

Our brother Mohammed Kalali is dead. Allah called him home because he was too careless for our dangerous world. Praise to Allah for taking back our brother.

GROUP

Yes. Praise to Allah!

MIRANDA

Bahir Allam will replace Mohammed Kalali. You know Bahir as a faithful soldier. We must gather our thoughts and direct them towards another goal for Allah.

THE GROUP

Towards Allah!

MIRANDA

Allah has more work for us. Our brothers and sisters are coming into Europe. They need leadership. Cities in Europe need to see the power of Allah.

THE GROUP

The power of Allah!

EXT. GOLDEN GATE BRIDGE - MORNING

We pull back from our view of the bridge and then zoom and follow a car heading for the bridge. A great black container ship heads west, out of the bay and under the bridge. It is the same ship Duggan and Max saw that day they were going up to the wine country to see the home Duggan wanted to buy.

INT. INSIDE CAR - MORNING

The bridge can be seen out the car windows. Duggan driving and Zelda Smith a passenger.

ZELDA SMITH

That was a lovely weekend. You're more romantic than I thought.

DUGGAN

That's what I tried to tell my wives.

ZELDA SMITH

A good ending to all the craziness of the past few weeks.

DUGGAN

Yes.

ZELDA SMITH

Maybe a good beginning to something else?

DUGGAN

That might be nice.

ZELDA SMITH

My new neighbor.

DUGGAN

It's not much compared to Moondance Vineyards. But its mine.

ZELDA SMITH

I'm glad the chief approved the pension so you could buy it.

DUGGAN

I know the chief too well. He has ulterior motives. He wants to keep me close at hand.

ZELDA SMITH

I think he's pretty smart.

DUGGAN

I told him I'm starting my well-deserved retirement years. My golden years. I'm going to make a decent wine and call it "Dead Battery Cab."

ZELDA SMITH

A funny name. What's it mean?

DUGGAN

I'll tell you some day.

Zelda looks out the car window.

POV ZELDA

The place on the bridge where the water stand and terrorists were located. The massive black container ship passes under the bridge right at this time.

BACK TO SCENE

ZELDA SMITH

Do you think Miranda will be back?

DUGGAN

People like her never really leave.

ZELDA SMITH

They still looking for her?

DUGGAN

Probably. But you'll never hear the chief say this. Not good politics when things aren't finished, when loose ends aren't tied up. But loose ends will not be tied up for a long time. People like Miranda don't retire, like me. I'm sure your former husband is making new toys to find Miranda. I'm sure Eric Jensen will be wandering around the streets of the Haight looking for her.

ZELDA SMITH

And everybody thought my son David was the terrorist Kalali when Kalali was really an invention of Miranda.

DUGGAN

That's the way I figure it. Everyone thinks she was brainwashed by Kalali but the truth is Miranda was the one who brainwashed Kalali. Miranda was Kalali. Your son got involved with something way over his head.

EXT. MARIN HEADLANDS - MORNING

Miranda Henderson and Bahir sit in the grass looking down at the Golden Gate Bridge from a hill in the Marin Headlands. It is the same place that she and David watched the failed attempt to blow up the bridge.

MIRANDA

So it is over for now. But it is not over forever. Nothing is ever over forever.

BAHIR

Will we leave the city?

MIRANDA

Allah will provide a sign for us.

BAHIR

You are a great leader Miranda. I will follow you like David followed you.

MIRANDA

David was careless. Too trusting in people.

Miranda looks at Bahir with a coldness in her eyes.

MIRANDA (CONT'D)

I know you won't be as careless as David. The forces of Allah have no place for careless soldiers. We will build a new Kalali together.

The two continue to sit watching the bridge. Then, Miranda's gaze catches the great black container ship going past them below, heading out into the Pacific Ocean. She sees the ship's name on the side and grabs Bahir and points to it.

POV MIRANDA AND BAHIR

The name "M. Henderson" in large white block letters against the black hull.

BACK TO SCENE

MIRANDA

A sign Bahir. It is time for us to leave America.