

(THE THIRD BOMB)

by

(William Barnhill and Keith Blackwell)

WGAW #1118500

William Barnhill  
430 Printz Road  
Arroyo Grande, CA 93420  
(805) 440-3763

FADE IN:

EXT. SKIES ABOVE PACIFIC OCEAN AUGUST 4TH, 1945 - MORNING

The view is at cloud level thousands of feet in the air. In the distance three B-29 BOMBERS are steadily growing larger and larger.

INT. LEAD B-29 - COCKPIT - MOMENTS LATER

The CAPTAIN checks his altitude, the clock on the panel and then his wrist watch. He looks out to the left and down. He points at a landmark.

BOMBER CAPTAIN  
(to copilot)  
There's the Jap coast dead ahead.

CO-PILOT  
Won't be long now.

BOMBER CAPTAIN  
(squeezes throat mic)  
All right guys we're over the empire, stay frosty. We should see some flak by the time we get to Chiba but nothing to worry about at our altitude. Woody tap our location back to Tinian.

INT. B-29 - BACK OF PLANE

NAVIGATOR  
Roger that, going out right now. Hold on, we just received a coded message. Support plane says we're a go for our prime target.

INT. B-29 - COCKPIT

BOMBER CAPTAIN  
Roger that Woody. Charlie what's the word on our distinguished guest?

INT. B-29 - BACK OF PLANE, CLOSE ON MONITORING PANEL WITH LIGHTS

ORDNANCE OFFICER 1  
Captain I've just checked the gadget and I'm getting all green lights across the panel. We're ready for show time. I repeat we're ready for show time.

INT. B-29 - COCKPIT - MOMENTS LATER

RADIOMAN (RADIO)  
Captain we have C-1 from Tinian I  
repeat we have C-1 from Tinian, OK  
to proceed.

BOMBER CAPTAIN  
Roger that Charlie.

INT. B-29 - BACK OF PLANE

The view travels through the entire length of the craft to the back and slowly reveals a single, NINE THOUSAND POUND WEAPON cradled over the bomb bay doors.

One of the two ORDNANCE OFFICERS picks up a piece of chalk and begins to write on the nose of the weapon.

ORDNANCE OFFICER 1  
There ya go baby, take that special  
delivery.

He hands the chalk to his helper.

ORDNANCE OFFICER 2  
(he writes as well)  
This is for all the guys from the  
509th.

INT. B-29 - COCKPIT - MOMENTS LATER

BOMBER CAPTAIN  
Woody, Chiba city dead ahead.

INT. B-29 - BACK OF PLANE

NAVIGATOR  
I'm on it, I'm on it. Coming up  
right now. I see Chiba and Tokyo  
bay.

The navigator checks a pocket watch in his hand then his charts.

NAVIGATOR  
We turn 095 in two minutes. I  
repeat, 095 in two minutes.

INT. B-29 - COCKPIT

BOMBER CAPTAIN  
Roger that Woody, we just made  
31,000.

The Captain squeezes and loosens his hands on the steering yoke.

BOMBER CAPTAIN  
OK Flossie, keep em peeled for the IP.

INT. B-29 - BACK OF PLANE

BOMBARDIER  
Roger that Captain I'm on it.

EXT. SKIES OVER TOKYO BAY

The planes begin a slight bank to due west and then straightens out.

INT/EXT. B-29

Out the Bombardier window of the plane, through the scattered clouds below, a large city begins to appear at the edge of the bay on the horizon.

INT. B-29 - COCKPIT

BOMBER CAPTAIN  
OK Flossie the IP should be coming up in a few minutes.

BOMBARDIER (RADIO)  
Roger Cap.

INT. B-29 - BOMBARDIER COMPARTMENT - MOMENTS LATER

The bombardier checks his safety harness and oxygen mask and the other crewmen do the same. FLAK begins to appear, exploding far below them.

The Navigator enters the bombardier compartment in the nose of the plane. He crouches looking over the bombardier's shoulders at the oncoming city.

NAVIGATOR  
There! Right there, Sumo bridge dead ahead.  
(holds up an aerial photo)  
Yep, that's it all right.

BOMBARDIER  
Got it.  
(to Captain)  
We have confirmation on the IP. Bomb sight and release system are synced, over.

INT. B-29 - COCKPIT

BOMBER CAPTAIN

OK Flossie I'm turning this show  
over to ya. There, you got control.

(to the crew)

You guys make sure you've got your  
goggles on when this thing hits the  
pan. Good luck.

INT. B-29 - BACK OF PLANE

NAVIGATOR

I best get back and strap myself  
in.

(beat)

Let's hope it flies straight.

BOMBARDIER

That's the only way I know.

They give each other the thumbs up and the navigator leaves.  
The bombardier flips a switch on the panel and a high pitched  
sound is immediately broadcast over the INTERPHONE of the  
aircraft.

BOMBARDIER

Captain we have acquired drop zone.  
The emperor's palace is coming into  
my sights.

(whispers to himself)

All right you son of a bitch you  
better fly straight.

The bombardier flips up a switch cover revealing a red  
switch. He flips the switch and the high pitch tone stops.

INT/EXT. B-29 - BOMB BAY

Two huge pneumatically controlled doors of the bomb bay open  
slowly. There is a rush of air as the Japanese landscape  
appears far below. The bomb appears to float for a moment  
then slips away beneath the plane.

The B-29 makes a hard banking turn right and down. The bomb  
is now hurtling to earth its fins wobbling. Beneath it Tokyo  
is growing larger and larger.

INT/EXT. B-29 - COCKPIT - BOMBER COCKPIT

The Captain is holding his breath as he eyes his watch and  
looks down upon the city. The plane is still banking hard,  
its engines complaining from the stress.

Crew members are twisting their necks to get a look out the windows of the craft.

EXT. MID AIR FALLING BOMB - DAY

The ground is rushing up quicker and quicker below the bomb.

EXT / INT. TOKYO SUBURB HOME - DAY

The home is an upper middle class Japanese structure with a tiled roof and garden. A Japanese woman can be seen through a window.

INT. HOME - CONTINUOUS

There is a small shrine with incense burning in the corner. The JAPANESE WOMAN and her 6 year old daughter, both dressed in light kimonos, are kneeling on a bamboo mat.

The daughter has the palms of her hands together and is bowing to the shrine. The mother rises and goes to a sliding door that leads to a court yard. She opens the door revealing an expansive, well maintained garden.

Across the garden is a small boy in traditional Japanese clothing. He is reaching out his hand to touch a butterfly that has landed on a bonsai tree.

JAPANESE WOMEN

Ohsi, Ohsi, come in now it's time  
for your afternoon meditations.

(beat)

Ohsi, I mean it, now get in here.

The boy continues, gently caressing the butterfly's wings with one finger. The woman, leaves the door open and goes back inside.

A breeze suddenly blows and the butterfly flies up and away out of the young boy's reach. Suddenly, from up above, there is a strange, HIGH PITCHED WHINING noise.

The boy turns around in time to see half of his home where his sister and mother are, instantly disintegrate followed by a deafening, SPLINTERING CRASH of timber, glass and bamboo.

The boy is thrown to the ground by the force of the impact and is covered with dust but is alive. He slowly rises to his feet. Inside the ruins of the home he sees the large tail fins of the BOMB protruding from the rubble.

INT. BOMBER COCKPIT - MOMENTS LATER

The pilot looks at his watch as the copilot continues to bank the plane around.

BOMBER CAPTAIN  
 Something's wrong it should have gone at 2000. It's gotta be on the ground by now.  
 (squeezes his mic.)  
 Flossie speak to me.

BOMBARDIER (RADIO)  
 She must have gone lame on us Cap.

The Captain smacks the steering yoke with the palm of his hand.

BOMBER CAPTAIN  
 Son of a bitch!  
 (to support plane)  
 Straight Flush, Straight Flush this is Top Secret do you copy.

STRAIGHT FLUSH CAPTAIN  
 This is Straight Flush go ahead Top Secret.

BOMBER CAPTAIN  
 The guest of honor did not make it to the show. I repeat, the guest of honor did not make it to the show. Let Bockscar know we're going back to the nest, over and out.

STRAIGHT FLUSH CAPTAIN  
 Roger that Top Secret, over and out.

BOMBER CAPTAIN  
 (to the crew)  
 OK, button it up! Woody plot us back to Tinian.

FADE TO:

EXT. OKAYAMA SKYLINE AUGUST 6TH - MORNING

Red tile roof tops and smoke from cooking fires rise into the morning air. There are dogs barking. Green mountains are in the distance.

EXT: OKAYAMA - TRAIN STATION - CONTINUOUS

A train pulls into the station and comes to a slow stop as steam exhausts from the engine. OSHIRO ASAKAWA and his UNCLE exit the train and approach a station ATTENDANT.

The attendant says a few words to them and points. Oshiro and the man go to a bench and sit.

OSHIRO'S UNCLE

Nephew you have not spoken since we left.

(beat)

I know it's hard picking up and moving but your life is now in Hiroshima with your aunt and me. It's the only way. We are the only family that you have now.

(beat)

We will take your mother and sister back home for cremation. Then we'll see about getting you back in school.

Oshiro stares at a tattered picture of his Mother. He wipes tears from his eyes.

OSHIRO

Why uncle? Why did they do this?

OSHIRO'S UNCLE

I don't know why fate calls upon some and leaves others alone.

Oshiro raises his wet face. His young features are tight and angry.

OSHIRO

I don't know fate. I only know it was the Americans and so help me one day, God and emperor willing I shall avenge the death of my mother and sister. I will, I promise.

OSHIRO'S UNCLE

Give it time Oshiro, you need to give it

The uncle's words are cut short by a POWERFUL RUMBLE. They both look up to see a glowing fireball rising in the distance. In Oshiro's eyes is a reflection of the bright explosion and a rising mushroom cloud.



## OSHIRO'S UNCLE

My God.

A passing train travels past blocking their view as the RUMBLING of the train meshes with the rumble in the distance.

EXT. HIGH ABOVE HIROSHIMA LOOKING DOWN - MOMENTS LATER

The fiery blast is rapidly spreading across the city. Buildings, factories and homes within ground zero are instantly disintegrated.

EXT. HIROSHIMA - CITY STREETS - MOMENTS LATER

A crowd in a busy intersection are staring up at the sky through surrounding buildings and factories. The blast wave carrying dust and debris CRASHES through the streets hitting the crowd, catapulting them off their feet and through the air.

Windows in nearby buildings shatter and implode. Bodies, body parts and debris are strewn everywhere. Hundreds of people battered and confused are struggling to their feet.

A massive wall of flames heralded by a DEAFENING ROAR thunders towards them through the city streets. Countless numbers of people are running for their lives as they are vaporized in mid stride.

FADE TO:

EXT. VIEW OF THE AFTERMATH - LATER

The streets are littered with burned bodies and wreckage. A man holding a dead child in his arms is wandering around in a daze.

His clothes have been burned off leaving his blistered, charred flesh exposed. Bodies have been melted to vehicles and buildings.

There are shadows on buildings and streets where people once stood. It's eerily quiet for a few moments then an AIR RAID SIREN begins to WAIL in the distance.

The blackened streets are littered with bodies that are hot with smoke rising off of them. There are SCREAMS of agony all around as survivors wonder about in a catatonic state. Amongst the carnage a lone dog limps through battered streets. Most of its fur has been burnt off.

INT. WEST WING OF THE WHITE HOUSE - WASHINGTON DC - DAY

PRESIDENT TRUMAN approaches a podium to address the nation. The President and members of his cabinet are surrounded by reporters that expectantly watch as the president reaches the podium. CAMERA FLASHES flood the room. The President begins to speak.

TRUMAN

My fellow citizens, good morning.

(beat)

The world will note that the first atomic bomb was dropped on Hiroshima, a military base. That was because we wished in this first attack to avoid, insofar as possible, the killing of civilians. But that attack is only a warning of things to come. If Japan does not surrender, bombs will have to be dropped on her war industries and, unfortunately, thousands of civilian lives will be lost. I urge Japanese civilians to leave industrial cities immediately, and save themselves from destruction.

(TRUMAN'S VOICE ECHOING)

FADE TO BLACK:

INT. PRESENT DAY IN THE HILLS SURROUNDING TOKYO - DAY

Two YOUNG BOYS are playing and stumble upon a cave. Drawn by curiosity, they enter. The cave is damp with roots hanging from the ceiling.

In the center of the floor is a stream of clear water running from the back of the cave. As their eyes adjust they notice old boxes, rifles and other military equipment stacked against the walls.

Exploring further they find that the cave dead-ends into a concrete wall. In the center of the wall is an old, rusting door made from chain-link.

1ST JAPANESE BOY

These things must be from the war.

2ND JAPANESE BOY

My father will know.

1ST JAPANESE BOY

Where do you think that leads?

The 2nd boy shakes his head as the 1st boy moves forward and pulls on the rusting wire. The door falls off of its hinges and hits the floor of the cave with a THUD.

The boys slowly move through the doorway. In the darkness ahead they can see a light. Curious, they proceed. At the end of the passage they find a well lit open passage that leads into a laboratory type room.

In the center of the room on hoists hangs an incredibly large bomb. It has several panels missing from the nose section and it appears as if someone is working on it.

The boys cautiously approach the weapon and look inside the open panels where they can see the inner workings of the bomb. On a table beside the bomb are parts of various sizes. The boys pick up several parts and examine them.

They hear the sound of BREATHING through a respirator. Suddenly from behind a tall person dressed in a white isolation suit surprises them. They turn and see a GUN pointed at them.

BLACK OUT:

Two GUN SHOTS ring out.

EXT. NSA HEADQUARTERS, FORT MEADE MARYLAND - DAY

It is a warm summer day in Maryland. The parking lot of the NSA building is full. On the roof of the building are different spheres and communication arrays.

INT. NSA HEADQUARTERS - CONTINUOUS

A WOMAN in a dark blue skirt, white blouse and high heels is walking down a long hallway. She is carrying a green file in her hand.

She passes another person and they greet one another. Halfway down the long hall she turns into an office. She places something on a desk and KNOCKS on an inner office door.

GENERAL BLANKENSHIP

Yes?

The secretary opens the door and enters.

SECRETARY

I've got that file you asked for  
General.

GENERAL BLANKENSHIP  
 Wonderful. Put it right there and  
 see if my 2 o'clock has shown,  
 would you please.

He points to the table beside his desk. The woman waves the  
 file at the General before she puts it down.

SECRETARY  
 The duty officer said he's on his  
 way up.

GENERAL BLANKENSHIP  
 Thanks, make sure we're not  
 interrupted.

SECRETARY  
 Yes General.

GENERAL BLANKENSHIP  
 (mumbles to himself)  
 Old business, always this damned  
 old business.

INTERCOM BUZZES. The general grabs two Cuban cigars from a  
 humidor on a console behind him, checks his watch.

GENERAL BLANKENSHIP  
 Yes?

SECRETARY  
 Commander Cash is here General.

GENERAL BLANKENSHIP  
 Bring 'em in.

The General's door opens and a tall, handsome, rugged looking  
 man walks in and waits to be seated. The General comes from  
 behind his desk.

GENERAL BLANKENSHIP  
 Jake!  
 (tries to shake Jake's  
 hand.)  
 How have ya been?

JAKE  
 None the worse for retirement.

GENERAL BLANKENSHIP  
 I know, I know, Sandy keeps trying  
 to get me on the dole but I'm not  
 having any of it.

Man I think I'd go nuts sitting  
around and watching my ass grow.  
Have a seat.

He points to the seat beside the small table where the file  
was placed. The General goes back behind his desk and is  
puttering.

GENERAL BLANKENSHIP

So tell me, what have you been up  
to?

(grabs a paper)

You still got that boat down at  
Annapolis? What the heck was it  
called?

JAKE

Third Star From the Right, yea, I'm  
kind of living on it at the moment.

Jake eases into the high-back leather chair and runs his  
fingers through his closely cropped hair.

GENERAL BLANKENSHIP

Pretty cozy as I recall.

He hands Jake a cigar then turns on a fan at the window. He  
tries to light Jake's cigar but Jake puts his cigar on the  
table. The General lights his cigar, sits down and pulls a  
file from his desk.

GENERAL BLANKENSHIP

It's hard to believe it's been four  
years already and four years since\_

(beat)

Tess.

(beat)

Well, anyway, time goes by quick  
doesn't it?

JAKE

It goes by. So, now that we've  
gotten past my past, what's up  
General?

GENERAL BLANKENSHIP

What, no foreplay, not even a kiss.  
Christ Jake, I feel like a  
missionary's bride.

JAKE

As I recall there wasn't much foreplay from you on my last official mission. You, your superiors, just plain fucked me.

GENERAL BLANKENSHIP

Damn it Jake, we've been down that road already. Like I said before it wasn't my call. The orders came straight from the top.

JAKE

So the shit just trickles down and I have to swallow it?

GENERAL BLANKENSHIP

Welcome to my world Jake.

JAKE

So what's so urgent that you had to whisk me down here PDQ?

GENERAL BLANKENSHIP

It's a matter of national security for one thing.

JAKE

And?

GENERAL BLANKENSHIP

An opportunity to make things right.

The General pushes the file towards Jake and places a photo of an Arab man on top of it.

JAKE

And you figured if I knew that he was connected in some way that I'd come running down here salivating with revenge.

(beat)

I'm retired for Christ sake. There's got to be plenty of other talent available.

GENERAL BLANKENSHIP

There is, there is, but there's available and then there's, well, discrete. Right now the agency would settle for more of the later.

JAKE

Discrete I am and you and the agency are damn lucky for that.

(beat)

I'm only here for one reason and one reason only.

(Off the photo)

You better be right about him or this time the shit trickles up, all the way to the top.

GENERAL BLANKENSHIP

Hell Jake, are you threatening me?

JAKE

I wouldn't waste my time. I'll just go on Larry King and tell the biggest secret since the grassy knoll.

GENERAL BLANKENSHIP

Listen Jake, we all got fucked on that mission. What happened to you was a tragedy but you can't keep blaming the agency for what that psycho did to your family.

(beat)

You can rest assured the Intel. on this is pretty solid. Just what it is that you decide to do with it is your business. Discrete remember.

JAKE

(eyes the file)

What are we talking about here?

Jake picks up the file.

GENERAL BLANKENSHIP

Go ahead take a look. Wait, I've got to say the standard lines.

(reads from a laminated card)

This is top secret information that you are about to see and is the confidential property of the United States government. You have been sworn...they did swear you in down stairs didn't they?

(Jake nods)

You have been sworn to secrecy on these and all matters relating to the documents that you are about to see, etc. etc. Good, now open it.

Jake breaks the seal on the file, opens it and begins to read.

JAKE

Jesus! You can't be serious?

GENERAL BLANKENSHIP

Look Jake a lot has changed since you were there.\_

JAKE

Look,

(waves the folder)

I chased this ghost for 5 years. The materials are not there, this is a waste of time and money.

GENERAL BLANKENSHIP

Commander, there's been a few developments that might make you feel different. Just look further into that God damn file will ya!

Jake thumbs the pages.

JAKE

So after all these years and all the waiting something has finally surfaced. Is that what I'm seeing?

GENERAL BLANKENSHIP

Not only surfaced but now I've been told by M54 that this one has a prerequisite attached and it's from the highest authority.

JAKE

The highest authority? This thing was set up decades ago. No president has cracked the seal on this dusty thing or even cared about it since the agency was set up by Truman in forty seven.

(fingers the file)

This is a dead end and it's a waste of tax payer's money ta boot.

The general hands Jake a piece of paper from his file. Jake carefully looks down the sheet.

JAKE

So what, I had three alerts similar to this during my



(makes quotations marks in  
the air)  
tour of duty.

The general hands Jake a second piece of paper.

JAKE

When did you pick this up?

GENERAL BLANKENSHIP

Last week from a server in  
Pakistan.

(beat)

We were able to grab a tail and  
find the source.

JAKE

And the source is?

GENERAL BLANKENSHIP

Out of Tokyo.

JAKE

Is this everything?

GENERAL BLANKENSHIP

We got a confirmation on our source  
material. An exact match to our  
baby. Someone's moving something  
around and it sure as hell isn't  
fuel rods.

JAKE

From what? A container or a shell  
casing?

GENERAL BLANKENSHIP

The bodies of two children turned  
up the day before yesterday  
floating in Tokyo harbor. Their  
hands were all but glowing with the  
stuff.

JAKE

Radiation poisoning?

GENERAL BLANKENSHIP

No, a bullet to the head of each.  
That's the scary part, they must  
have stumbled in on someone. Man,  
that sends shivers up my spine just  
thinking about the possibilities.  
That's why I need you back in Tokyo  
ASAP.

I need you to walk the cat back on the Pakistan connection and find out where those two kids were snooping 'round where they weren't suppose to be.

JAKE

Look, I need a few days to put things in order before I go.

GENERAL BLANKENSHIP

Time, I don't have. I need you on this now.

Jake walks to the window and looks out. He finally turns to the General.

JAKE

Alright, get me on the first plane out, but like I said, he better show up in this somewhere.

GENERAL BLANKENSHIP

Done and done.

The general hits a button and his secretary enters.

GENERAL BLANKENSHIP

Becky call M56. We need a flight for Commander Cash to Tokyo and call Fred at the embassy and let him know Jake is coming. You know the rest: ID, a car at the airport and all that.

SECRETARY

And the Japanese Ambassador?

GENERAL BLANKENSHIP

We're going in the shade on this one. We can ask for forgiveness later. That's a negative on the ambassador Becky.

The general leans back in his chair and takes a drag from the large cigar.

JAKE

Who are my resources on this?

GENERAL BLANKENSHIP

You'll be working out of George Donovan's office.

You've been given an L-level clearance for any homework you might need to do.

JAKE  
Anything else?

GENERAL BLANKENSHIP  
If you should find what we're looking for just follow protocol and notify Donovan or myself and we'll take it from there, OK?

JAKE  
Good enough, I'll be in touch.

GENERAL BLANKENSHIP  
Call me when you get situated.

The general looks out the window savoring his cigar as Cash gets up to leave.

GENERAL BLANKENSHIP  
And Jake!

Jake stops at the door without turning.

GENERAL BLANKENSHIP  
That Three Days Of The Condor bullshit about Larry King and everything...I'm just gonna forget we had that conversation and I advise you to do the same.

EXT/INT. TOKYO - NEXT DAY

It is mid-morning in Tokyo. The sun is beaming over the harbor.

EXT. AMERICAN EMBASSY, TOKYO - DAY

The American embassy sign is hung in front of a tall iron fence. By the entrance two marines are on duty.

INT. AMERICAN EMBASSY, TOKYO - CONTINUOUS

Jake shows his ID and comes through the main door to the inside of the embassy. He has a briefcase and a gray coat is hung over his arm.

He walks to the receptionists desk, pauses and says nothing. An AMERICAN WOMEN in her thirties is reviewing a list of names. She does not look up and begins to speak.

JOAN  
Yes, may I help you?

JAKE  
Only if you have time for lunch  
later.

She still doesn't look up but a big smile begins to grow. Slowly she raises her head. He kisses her on the cheek.

JOAN  
Donovan's waiting for you in the  
war room. You know the way. We'll  
catch up later.

INT. CONFERENCE ROOM - MOMENTS LATER

Jake quietly opens a door to a small meeting room. At the far side is GEORGE DONOVAN, his young daughter MEGAN and his wife REBECCA. They are unaware of his presence.

Jake watches as Donovan lovingly pulls his daughter between his knees and lifts her into the air. The little girl giggles loudly. His wife is standing by him with her purse in one hand her other hand on her husbands shoulder.

FADE TO:

EXT/INT. MARYLAND - POTOMAC RIVER - FLASHBACK 4 YEARS EARLIER

It's a warm, sunny day as Jake and his wife TESS are riding in a car beside the Potomac river. They are laughing and having fun. Their YOUNG SON is in the back seat.

EXT/INT. BED AND BREAKFAST - LATER

Jake is upstairs inside a room grabbing the last of the luggage. His wife and child are already in the car waiting.

He looks out the window down at the car. His wife and son are looking up at him laughing and waving. He waves back then suddenly sees an Arab man that he recognizes walking away quickly from the car.

The Arab man looks up and their eyes meet. Jake looks at the car where his son and wife are still looking up at him. He looks back at the Arab man and then the car explodes killing his wife and son.

HARD CUT:

INT. BACK TO CONFERENCE ROOM - PRESENT DAY

DONOVAN  
Jake...Jake.

JAKE  
Excuse me for interrupting.

DONOVAN  
Jake! Man it's good to see ya.

REBECCA  
Hello Jake.

JAKE  
Hello Becca.

He walks forward and kisses her on the cheek.

REBECCA  
You're looking good.

DONOVAN  
Careful now you're making me  
jealous.

JAKE  
And who's this?

He puts his hand on the little girls head.

MEGAN  
My name is Megan. You're Jake. I  
heard my daddy talk about you.

JAKE  
Oh boy.

DONOVAN  
Don't worry it was all good, well,  
most of it anyway.

JAKE  
Do you want me to come back?

DONOVAN  
No, when I told Becca you were back  
in town she insisted on coming in  
person to invite you for dinner.

REBECCA  
If you two aren't too busy chasing  
bad guys of course.

JAKE

I would love to. Just let me know when and I'll be there.

REBECCA

Good, well we better go Doni. Megan say goodbye to your father. Jake it was so good seeing you again after all these years.

JAKE

Ditto, see you at dinner then.  
(to Megan)  
Bye sweetheart.

Rebecca and Megan leave.

DONOVAN

Christ Jake, it's been almost five years.

JAKE

Time flies.

DONOVAN

Jeez, yea. Where was it?

JAKE

The funeral.

DONOVAN

Sorry Jake.

JAKE

It's okay.

DONOVAN

How have you been otherwise and what the heck have you been up to?

JAKE

After I retired I sailed around the world, tied up some loose ends and sailed back home.

DONOVAN

Loose ends?

JAKE

Loose ends. I parked the boat at Beamon's in the harbor and I've been there ever since.

DONOVAN

Shoot, the last time I was there was just after I joined the agency. They still got that funky little bar on the dock? What was the name of that place?

JAKE

The Glass Eye. No, it's a restaurant now and the clientele are a little less colorful.

DONOVAN

Boy, those were the days. Anyway Jake it's good to have you back in the club.

JAKE

Tell ya the truth I'd be lying if I said that I didn't miss it a little bit. Becca looks great. How's she doing?

DONOVAN

Missing home a bit but now with Megan she's doing fine, in fact we have another on the way.

JAKE

That's great, congratulations.

DONOVAN

Thanks

(beat)

So, how much did Blankenship tell ya?

JAKE

You know him, just enough to get me interested. He said you guys picked up an encrypted net inquiry looking for some information on how to shake & bake a uranium mass. My initial reaction was so what?

DONOVAN

Yea, that would've been mine too. You know how many of those we get a month. Most of which turn out to be physics grad students or someone in a high school class doing a book report.

Granted there is the occasional wacko that has bad intentions but not the brains or finances to pull it off. That said this one was pretty damn specific right down to the size of mass and configuration. So we traced it back from the server in Karachi where we originally picked it up, through 25 countries and 50-some odd servers and bingo. Right back here to the land of the rising sun.

JAKE

Do we have a primary yet?

Donovan sits on the corner of a table, picks up a paper and hands it to Jake.

DONOVAN

Asakawa Limited in the industrial district.

JAKE

Do you have a name?

DONOVAN

We have a person on the inside but have only been able to narrow it down a bit.

JAKE

A bit?

DONOVAN

It went out heavily encrypted and anonymous from the mainframe of the business network under the pseudo Tamako.

JAKE

What the hell does that mean?

DONOVAN

It means whoever sent this either has the expertise or is in charge of the people who do. So we're looking in executive management, IT management or a tech in IT. That's about 160 people including the owner.

JAKE

Who is?



DONOVAN  
Oshiro Asakawa.

JAKE  
Doesn't he own a baseball team or  
Something?

DONOVAN  
Or two, two baseball teams. His  
main business of course is metal.  
Between South America and Asia he  
moves about 80 million metric tons  
of ore a month by ships.

JAKE  
Quite a business.

DONOVAN  
But not his only business.

JAKE  
Oh yea?

DONOVAN  
Turns out he's under investigation  
by the Japanese government.

JAKE  
For?

DONOVAN  
Not sure. We don't have anything on  
that yet so be my guest and dig  
right in.

EXT. THE INDUSTRIAL DISTRICT, TOKYO - DAY

There are many cars and buses in the street. Large high rises  
form a wall on both sides.

EXT/INT. CAFE - MOMENTS LATER

Jake is sitting at a tea shop across the street from the  
Asakawa Limited Building. A waiter dressed in white with a  
white folded cap serves him. He sips his tea while looking  
out the window.

Jake checks his watch, gives the waiter money and leaves. He  
is followed by a pretty Japanese women neatly dressed in her  
early thirties. He stands on the side walk and looks up at  
the tall building.

Insert - sign  
ASAKAWA UNLIMITED

## INT. AMERICAN EMBASSY - NIGHT

There is a bankers-type light switched on above a desk in an embassy office where Jake is working. He is reviewing papers from a file.

There is a picture of the Asakawa building in the file that he tosses to one side.

He picks up a list of names of employees and management of Asakawa limited. After reading down the list he places it to one side.

He picks up a decoded communication translation marked top secret. On the inside sleeve is a post-it that says July 7th Tamako to Dr. Obaidul Khan Rumi. He reads it.

## INSERT - E-MAIL

"Dear Dr. Rumi, Thank you for seeing me on such short notice. As I explained during my visit I am an amateur world war II historian always eager to learn more about the details of such an important time. The details about the Trinity type 235 mass that you were able to impart to me filled in many gaps of missing information about such an interesting part of the war. I have decided to take advantage of your offer for you to come in person. I only have a couple of items that should not take much of your time. I would like to prepare the item in question by the 25th. You will receive by wire a prepayment, the balance being due upon completion of the work. You will be met at the airport on the specified date and taken to the site.  
Regards, Tamako"

Jake rubs his eyes and looks at his watch. He pulls a group of photos from the file of Dr. Obaidul Rumi and three other men. He thumbs through the photos and slowly pulls out one photo. It is the photo of the Arab that killed his wife and son. He does not realize that Dovavan is standing at the open door of the office.

JAKE

(low whisper)

Maybe I'll get my chance after all.

DONOVAN

Excuse me Jake.

(beat)

Burning the midnight oil?

Jake leans back in the chair with his hands behind his head.

JAKE

A bit. Just trying to get my feet wet. I'm glad you're here 'cause I've got a question. This Obaidul Rumi character, what's his background?

Donovan looks at the photo that Jake is holding.

DONOVAN

Rumi? All in the black dossier right over there but the down and dirty of it is he's a nuclear physicist, 65 years old, worked on a ton of projects for the soviets during the cold war. Did a stint in Polynesia for the French and afterward was linked to some work for Pakistan helping them get their program off the ground.

JAKE

Anything current?

DONOVAN

There was a report from Langley, although inconclusive, that Al-Qaeda was making overtures for his expertise. Those three men that you'll see in Rumi's file have been coming and going from his residence in Islamabad ever since the communications to Tokyo began.

JAKE

Our missing material, do you think that this guy can put it together into a complete package ready for use.

DONOVAN

It's not a matter of if, it's when and how soon. Everyone at HQ is preceding as if it's already a done deal and they're getting it straight from the old man himself.

The White House never does hands-on unless it's something special.

Jake nods his head in agreement, opens the black file and settles into the chair.

JAKE

Did you see the sat com. and air sample data?

DONOVAN

Yea, they did a sweep of the Tokyo area just like we have always done from time to time and wamo-blamo there it was. We got low level signatures of radiation on the southeast side.

JAKE

Did they do a confirming sweep to try and pin it down?

DONOVAN

The next time around it disappeared so we think they probably went to ground in some type of steel or concrete storage bunker.

JAKE

What's on that side of the city?

DONOVAN

(Donovan guffaws)

The other half of the God damn city.

(beat)

You almost made me forget what I came in here for. Blankenship needs you in Guam tomorrow. There's a military transport leaving first light that can have you there by mid-day.

JAKE

Did he say why?

DONOVAN

Your eyes only kind of stuff. Have fun.

JAKE

I'm sure I will, good night.

Donovan starts to leave, puts his hands in his pockets and turns.

DONOVAN

Jake, I don't mean to be a pain in the ass but\_

JAKE

But what?

DONOVAN

I hope you came back into the fold for the right reasons.

JAKE

So do I Doni, so do I.

Donovan leaves and pulls the door shut behind him. Jake searches the drawers of the desk finally pulling out a bottle of scotch and pours a glass. He puts Rumi's file aside and studies the picture of the Arab.

JAKE

So do I.

EXT. AIR BASE - FOLLOWING MORNING

Jake is walking across the tarmac toward a large US military transport plane. He throws his bag up to a crew member who is in full gear.

He boards via a ladder and finds a jump seat behind the cockpit and settles in. The weather is getting cloudy and the take off is bumpy. The plane climbs and is soon over the ocean. Jake stares out the window at the spinning prop of the C-130.

FADE TO:

EXT/INT. FLASHBACK - OVER THE YEMEN DESERT - FIVE YEARS EARLIER.

Jake is sitting in a jump seat of a C-130 and is dressed in black fatigues. He is outfitted with an assault rifle, radio headset and other special ops equipment.

He is also wearing a parachute. There are five other men on his team outfitted the same. Red lights inside the plane cast a dim, crimson wash over everyone and everything.

JUMP MASTER

Showtime Commander, we'll be over the DZ in 5 minutes.

JAKE

(to his team)

OK, listen up, you know the drill, we meet up at the south east perimeter. Trick, you and Bobby take down the eyes and secure communications. Bacon, you and Bolt protect the extraction corridor. Wack, back me up on the primary. Remember, we gotta be out before day break or we'll have 2000-pounders coming down on our heads. Got it?

(everyone nods)

Good luck and stay sharp.

(to Wack)

Get 'em up and ready.

WACK

Alright it's pay back time. Lets get this Son of a camel's dick and get 'em out before they know what hit 'em.

The huge rear door of the C-130 slowly begins to open. Jake along with his men put on full head stockings, stand and head for the open door. They clip on to a static line and one by one quickly exit the rear of the plane and fall into darkness.

EXT. DESERT FLOOR - MOMENTS LATER

One by one Jake's team silently lands, secures their parachutes and immediately begin running like a pack of wolves over sand dunes and gullies toward an encampment far in the distance.

EXT/INT. ENCAMPMENT - CONTINUOUS

The team gathers at the perimeter. Jake checks his watch and sees that it is 4:25 in the morning. He signals to two of the members who run off toward a building. He signals two more who run off to the opposite side of the camp.

Jake proceeds ahead with his second in command, WACK. They silently make their way through the camp. They arrive at a building. Jake points at his eyes and then at a doorway. Wack enters silently and brutally kills a guard by snapping his neck.

Jake enters the building behind Wack, passes him and heads down an underground passage that leads to a system of bunkers.

He kills a guard with his knife and one by one checks doorways leading off of the passage. He hears noises coming from inside of one room.

He taps on the door lightly with the tip of his knife then presses up against the wall beside the door. A young man in Arab garb opens the door. The young man is immediately pulled out by Jake who stabs him through his ribs with one hand and suppresses the man's scream with the other.

Jake slowly enters the room which is dark except for one light over a bed at the far end. The noises grow louder. There are SUCKING sounds of pumps coming from a dialysis machine that is by the bed.

A series of tubes are running from the machine to a person who is sitting up in the bed. The person is eating a plate of food. He raises his head and Jake sees that it is OSAMA BIN LADIN. Jake is in the darkness at the far end of the room and can not clearly be seen by Bin Ladin who's vision is hindered by the light.

OSAMA

(Arabic)

Kasime, Kasime is that you?  
Take this plate and bring me a  
towel so I can clean my hands.

JAKE

(Arabic)

You'll never get those hands clean.

Binladin is surprised but quickly gathers his composure.

OSAMA

(English)

These hands were trained by the  
same people that trained yours.

JAKE

These hands are guided by a  
conscience.

OSAMA

And mine are not?

(beat)

Come forward into light. At least  
let see the face of the man who's  
going to kill me.

Jake moves slowly forward with his gun on Binladin. With the other hand he pulls up his head stocking.

JAKE

I'm not going to kill you I'm going  
to take you back to stand trial.

Suddenly from behind Jake an automatic weapon with a silencer is firing. Binladin's chest explodes into red and he is thrust against the backboard of the bed by the force.

The gunfire stops and Binladden slumps over dead. The pumps from the dialysis machine pump blood through the damaged hoses over everything. Jake turns quickly and sees Wack standing with a smoking assault rifle.

JAKE

What the hell's going on? We didn't  
have a kill order!

WACK

Sorry boss, I got orders from a  
higher authority.

Jake charges Wack and jacks him up against the wall by putting his assault rifle beneath his chin.

JAKE

Orders from who?

WACK

Need to know basis only boss,  
sorry.

JAKE

You son of a bitch, you could've  
told me.

He lets Wack down. Wack pushes by Jake and goes to the body and checks for a pulse.

WACK

Ain't no coming back once you've  
been Wacked.

He pulls a vial from his shirt pocket, takes a sample of Binladden's blood and puts the vile back in his pocket. Next Wack pulls out a digital camera, props Binladden's dead body up and snaps a picture of him.

JAKE

That order come from your higher  
authority as well?

WACK

Yea, but this one's for my scrap  
book.



Wack kneels beside the bed with his face next to Binladen's. He holds the camera out with one arm, smiles and snaps several more pictures.

JAKE

Why? I want to know why!

Jake levels his assault rifle at Wack. Wack slowly rises to his feet.

WACK

Look Boss, I don't give a rat's ass either way, right. They, he, told me why and it kinda makes sense.

JAKE

Kind of?

WACK

We take him back alive and in the minds of the average Joe and Jane the bad guy's caught, end of story all wrapped up tidy and clean.

JAKE

What the hell does that mean?

WACK

It means no more funding. No more  
(rubs his thumb and index  
finger together)  
to keep playing the game. This  
war's bigger than just one man. We  
gotta stay in the game, finish what  
those bastards started. First in  
Afganistan, then in Iraq and on ta  
Iran. Hell who knows, the whole  
damn middle east could be ripe for  
(Makes quotation marks  
with his hands)  
democracy.

They hear shouting followed by gunfire.

JAKE

You're as crazy as they are. Let's  
get the hell out of here.

WACK

Coming Boss.

JAKE

You call me Boss again and you'll  
be a permanent fixture with your  
bed partner over there.

Wack pulls down his mask and exits the room. Jake can't find his mask and must leave without it. As they enter the hallway a group of men quickly exit a doorway far down the passage from them.

Several men from the group turn to confront Jake and Wack. They fire their weapons but are quickly mowed down by Jake and Wack.

The other two, who are not carrying weapons, run down the hallway away from Jake and Wack. Wack raises his weapon to fire and Jake pulls it down.

The men turn. Jake and one of the men get a look at each others faces. It is the Arab man from DR. Rumi's file and the man that killed his wife. Suddenly an explosion brings down part of the passageway.

JAKE

Shit, they're early!

Jake and Wack are forced to retreat back the way they came. On the outside they meet up with the other members of the team.

TRICK

Where the hell is he?

JAKE

Back there.

BOBBY

What happened?

WACK

He had a big Wack attack.

They all run out into the darkness of the desert as the sun begins to crack the horizon.

INT. TRANSPORT PLANE - PRESENT DAY - DAY

Jake is jolted awake when the plane hits the runway. Jake rubs his eyes and looks out the window to see that they have landed in Guam.

EXT/INT. GUAM MILITARY BASE - CONTINUOUS

Jake is met at the edge of the tarmac by Gen. Blankenship. They walk together inside the military concourse.

GENERAL BLANKENSHIP

Welcome Jake, sorry to spring this on you so soon after your flight to Tokyo but it couldn't wait. Remember that I said there was a "pre-requisite" attached to this project?

Jake rubs his eyes and nods his head

GENERAL BLANKENSHIP

With what we have so far and some new developments that time has come.

JAKE

Why Guam? Why not just send the damn thing via diplomatic pouch?

GENERAL BLANKENSHIP

The clearance on this one says that it can only be opened on American soil. I know, I know, as old as this thing is it's probably some kind of irrelevant cold war bullshit that needs to be cleaned up. Let's just see what they have.

JAKE

OK.

GENERAL BLANKENSHIP

In there.

They approach a room that is guarded at the door by two MP's. They salute and open the door to the room. There is a woman and two men waiting for them inside.

GENERAL BLANKENSHIP

Jake I would like you to meet Robert Cole, Communications Officer and Sat surveillance department leader, CIA.

ROBERT COLE

How do you do?

GENERAL BLANKENSHIP

I think you recognize Wendy Wells  
the president's special advisor and  
her assistant John Tume.

WENDY WELLS and JOHN TUME nod their heads at Jake.

GENERAL BLANKENSHIP

Jake, have a seat please and let's  
see what this is all about.

WENDY WELLS

Good morning gentlemen, let's get  
right down to business, shall we?  
As we all know the NSA has  
maintained a presence in Tokyo ever  
since the agency was set up by  
Truman in 1947. History notes one  
reason given at that time for this:  
with the onset of the cold war,  
eastern listening posts were needed  
with a base of operation to  
coordinate them. All of you of  
course know the second mission, a  
specific amount of uranium 235 was  
misplaced or lost during the start  
of American occupation. This was  
initially a search and recover  
operation and later when nothing  
turned up it became a wait and see  
if anything turns up assignment.  
That said, in light of new  
information and other  
circumstances, today we are at a  
crucial junction of this  
assignment. John would you please.

Her assistant rises and hands a sealed file to every person  
in the room.

WENDY WELLS

Now then, with the current  
circumstances a standing executive  
order attached to this issue has  
been initiated. Gentleman please  
open the files.

(beat)

In these files you will find a  
detailed report of those  
circumstances and an executive  
directive given from President  
Truman over fifty years ago.

They remove the seal on their respective folders. Inside is a copy of an old letter containing the presidential seal.

INSERT LETTER - TRUMAN'S VOICE (O.S.)

TRUMAN

"IF YOU ARE READING THIS DOCUMENT THAT IS BEFORE YOU, IT IS BECAUSE INFORMATION AND/OR SUSPICIONS HAVE SURFACED AS TO THE WHEREABOUTS OF SOMETHING THAT HAS BEEN LOST BY THE UNITED STATES GOVERNMENT. HOPEFULLY THIS INITIATIVE FINDS THE WORLD IN PEACEFUL TIMES AND ALL MATTER OF RESPONSE WILL BE STRICTLY RECOVERY AND DISPOSAL. HOWEVER, SHOULD THIS DEVICE BE KNOWN TO HAVE FALLEN INTO THE HANDS OF ENEMIES OF THE UNITED STATES OF AMERICA ALL METHODS AVAILABLE MUST BE USED AGAINST THOSE SAME ENEMIES. THOSE SAME METHODS WILL AND MUST BE USED PREJUDICIALLY TO PROCURE, SECURE AND SAFELY RETURN THE ITEM TO THE MAINLAND OF THE UNITED STATES OF AMERICA. THE ITEM IN QUESTION IS AN ATOMIC WEAPON, ORDINANCE #30952074.

(PHOTO OF ITEM ATTACHED)

I CANNOT IMPRESS UPON YOU, YOU WHO ARE UNDERTAKING THIS MISSION, THE NEED FOR UTMOST DISCRETENESS AND SECRECY IN THIS MATTER. AS A NATION WE HAVE BEEN JUDGED BY OUR PAST ACTIONS AND THE HONOR OF THOSE SAME ACTIONS. WORLD PEACE DEPENDS UPON THE KNOWLEDGE THAT WE HAVE ACTED WITH RESTRAINT AND THOUGHT. SHOULD THE WORLD THINK OTHERWISE OUR REPUTATION AND THE SECURITY OF OUR NATION WILL BE AT STAKE. GOD'S SPEED AND GOOD LUCK,  
PRESIDENT HARRY S. TRUMAN"

WENDY WELLS

Sobering to say the least, is it not gentleman?

GENERAL BLANKENSHIP

How in the heck do you lose an atomic bomb and why in God's name did we bring one here in the first place?

WENDY WELLS

We didn't lose it. It was dropped from 31,000 feet and it failed to detonate.

JAKE

That one never made the history books.

(beat)

So that's the ghost we've been chasing all these years.

WENDY WELLS

Correct Mr. Cash.

The first atomic bomb dropped on Japan was on August 4th, 1945 not the 6th. It was the little boy type, and it's target\_

JAKE

The Emperor's palace. The first bomb was dropped on Tokyo.

WENDY WELLS

Right again, but we call it THE THIRD BOMB, Mr. Cash, third because it's still out there.

JAKE

What happened?

WENDY WELLS

It strayed as best as the crew could tell, landed in a neighborhood about 4 miles away. The detonator bullet had failed to fire. When the occupying troops entered the city two months later a team had strict orders to go directly to that neighborhood and recover the bomb or any remains that could be found. When it could not be recovered it was assumed that it was either buried or at worst the core was taken and hidden.

JAKE

How does something 9 feet long and weighing 3 tons go missing?

WENDY WELLS

There were a lot of bombs dropped on Tokyo Mr. Cash and many didn't explode for one reason or another. Anticipating an invasion the Japanese hid tons of unexploded ordinance and firearms in caves in the hills above the city. Many of those caves have gone undiscovered for years and some have not. Now that brings us to our current situation which Mr. Cole here will fill you in on.

ROBERT COLE

Thanks Wendy. I guess I'll start by telling you what we think we know and who the players are.

Cole opens a laptop in front of him and turns on a projector on the table. A picture of Oshiro Asakawa is projected onto a screen on the wall.

ROBERT COLE

Jake I'm sure by now you have become familiar with this gentleman Mr. Oshiro Asakawa. Mr. Asakawa was the sole heir to his uncle's steel business which flourished during post-war reconstruction. His business now supplies almost a quarter of all steel used in the auto business in Japan and over fifty percent of the high-rise construction throughout the country. Needless to say he's not hurting for money. As you know he owns a couple of baseball teams and has a small fleet of ore freighters that go back and forth between South America, Asia and Mexico. What you may not know is\_

JAKE

He's under investigation by the Japanese government for terrorist crimes against the state.

ROBERT COLE

That's right.

JAKE

So what do our sources say?

WENDY WELLS

If he's involved, which we're pretty much convinced of, he has yet to screw up and leave any evidence.

GENERAL BLANKENSHIP

With all his money and power why bother?

ROBERT COLE

He is extremely anti-American, General, all of the terrorist plots either involved or were targeting American interests or American companies. We suspect that he has a score to settle.

JAKE

So what's the connection?

ROBERT COLE

The connection is this. According to records there were several homes in the neighborhood where Asakawa grew up that were destroyed as a result of our aerial bombardment on August 4th. Asakawa has stated in several interviews that his mother and little sister were killed by an American bomb that fell on their home that day.

JAKE

So, Tokyo is a big town.

WENDY WELLS

His family lived in that neighborhood up until the incident. To make matters worse most of the rest of Asakawa's extended family were wiped out two days later in Hiroshima.

JAKE

So you think that Asakawa kept the bomb intact or in pieces and still has it?

ROBERT COLE

Still has it and intends on using it.



GENERAL BLANKENSHIP

But how?

ROBERT COLE

This next photo is of Dr. Obaidul Khan Rumi. I believe that you gentlemen are already aware of his contributions to the Pakistan, Russian and French nuclear weapons programs. It was suspected but never proven that he was giving information to the Taliban shortly before their ousting in 02 as well as letting it be known that his services are up for hire to the highest bidder. Needless to say he's been a very busy fellow and the agency has been scrambling to stay ahead of his activities.

WENDY WELLS

As if that were not enough the plot has thickened. We now have confirmation that these men are  
(points at photos)  
involved somehow. The agency and our free-lancers lost track of them in Singapore two weeks ago. I don't have to tell you that all three of these men are Al-Qaeda operatives. Kareem Almed of course is the cell leader and he does it all:  
Artillery, small arms, explosives.

ROBERT COLE

Hell, he even has a rating to pilot heavy transport planes thanks to us and the Afgani underground.

GENERAL BLANKENSHIP

(looks at Jake)

We know all about that character. What's Asakawa gonna do with a 60 year old bomb?

WENDY WELLS

Plenty. If the mass and components are still intact he'll have Rumi give it a face-lift and make it operational again. We have information that he's retro fitting a freighter at the Nagumi ship yard.

The over all design of the ship has been lightened and a unique drive system has been installed that will increase the speed of the ship two fold.

If the bomb still exists that ship would be the perfect way to deliver it to one of our military outposts in the Pacific or worse yet the Hawaiian islands.

GENERAL BLANKENSHIP

He's gotta be stopped.

JAKE

Call the Japanese authorities and shut him down now.

WENDY WELLS

I'm afraid it's not that easy Mr. Cash. They need substantial proof and they do not want to jeopardize their current investigation of Asakawa.

EXT. TOKYO SKYLINE - AFTERNOON

It is late afternoon and a golden light has settled over the city reflecting off buildings and waterways. There are ships moving in and out of the harbor. Many people are about. Neon lights are starting to come on in the streets below.

INT. ASAKAWA BUILDING - CONTINUOUS

Oshiro Asakawa is sitting in a chair before a huge pane glass window on the top floor. In one hand he holds a picture of a large freighter in the other is a glass of Bourbon whiskey.

ASAKAWA

Tell me again how two children, two children mind you, can stumble into the lab. Right into the lab.

NACUROO YAMGUSHI

I am very sorry Asakawason. We have sealed up the other entrance and have doubled the guard on the perimeter of the grounds.

ASAKAWA

That may be very well but it still does not excuse the incompetence that took place. The damage is already done.

You know the gravity of what is at stake here. Is that not clear to you?

NACUROO

As clear as the rains of Osaka.

ASAKAWA

Good. Now, tell me more about the American.

Nacuroo holds out a file. Inside is a picture of Jake.

NACUROO

My sources tell me he is from American Intelligence and has made inquiries regarding you and the company.

ASAKAWA

Make sure he finds nothing of significance and if he snoops further, deal with him. Do you understand?

NACUROO

Yes, Asakawason!

ASAKAWA

This is not a whim of mine you see. This is something I have been preparing for over fifty years. This is the culmination of many years of waiting and many years of preparations. On the day of my mother's burial I made a promise to her and my family. A promise to avenge their deaths and bring honor back to Japan.

(beat)

Do you see this glass Mr. Yamagushi?

He holds it up in the last bit of sunlight. The light fractures as it passes through the golden liquid projecting a sparkling web of light on the far wall. Nacuroo nods his head slowly.

ASAKAWA

It holds fine, expensive, American whiskey and I must admit that I like it very much, but at the same time it makes me think of something that I hate, very, very much.

You could say that I also drink it to remind me of my duty.

(takes a short sip)

Yes we prosper and yes we own, or think that we own, many things around the globe. But we're still in an occupied country as far as I'm concerned, occupied physically in Okinawa and other places and occupied by spirit. A spirit that replaced the one that was stolen from us at the end of the war. The spirit of truth and honor that was sucked from us as surely as a leach takes blood from its victims.

NACUROO

Yes Asakawason.

ASAKAWA

Take a look at this, the Toshi Maru.

Asakawa hands a picture of the modified freighter to Nacuroo.

ASAKAWA

The weapon that this will carry will create our finest moment. It will be our crucible, our sword that will deliver the final word and allow our ancestors to rest in peace. The gentleman from Pakistan will be here tomorrow to complete the process and I want to be underway three days after that. Do you understand?

NACUROO

Yes Sir. I have made accommodations for the Arabs aboard the ship. Their leader has checked out on the flight prep and training. But they continue to be very pushy and insistent upon overseeing every phase.

ASAKAWA

Good, good, let them believe it is their bomb and their mission that they have purchased. The fools will have a front row seat when they go to their God.

NACUROO

Very well then Asakawason

ASAKAWA

Make sure that Rumi sails with the ship. I don't care what you have to tell him, just make sure of it, do you understand? I will be at the game tonight if you should need to contact me.

Asakawa swivels in his chair. The sun, now gone is a red glow above the mountains west of Tokyo.

EXT/INT: BASEBALL STADIUM - NIGHT

The lights shine brilliantly over the baseball field. The stadium is packed and banners for both teams are flying above the crowds. The camera zooms in on the owner's box of the home team.

The jumbo-tron stadium screen shows Asakawa's face as he watches the game. A player approaches the plate with his bat poised to swing. The pitcher winds up and throws. The ball is hit deep to center field, it climbs and climbs.

At the last moment before it sails over the wall it is pulled down by the center fielder. The crowd goes wild. Asakawa is standing on his feet and swings his fist at the air when the ball is caught.

Jake watches him from the crowd below. Jake motions to a boy selling food and buys something to eat. He unwraps the food, examines it and takes a bite.

YOSHI OSHIMANO

Good evening Mr. Cash. You must try the sauce, that's like eating a hotdog without ketchup or mustard.

She hands Jake a business card.

JAKE

Yoshi Oshimano, Japanese Secret Service. How long have you been following me?

YOSHI

Since the airport.

JAKE

You could have introduced yourself then.

YOSHI

I believe it is customary and even required for one country to inform another before sending a security agent, is it not Mr. Cash?

JAKE

I'm sure my people did. The notification probably got lost in the shuffle. Us little folks are always kept in the dark. You know how that stuff works.

YOSHI

Yes, I know how that stuff works. I believe in your country they call that stuff bullshit. Why don't you enlighten me?

JAKE

Just taking in the sites. It's been a while since I've been in town so I thought I'd have a look around.

YOSHI

A look around. Is this more of that stuff you were talking about earlier? I could detain you and take you in for questioning.

JAKE

Not much has changed since the last time I was here.

YOSHI

That all depends.

JAKE

When did you start with the service anyway and what happened to Yamoki?

YOSHI

Inspector Yamoki was killed in the line of duty five years ago.

JAKE

I'm sorry to hear that, he was a good man. How did it happen?

YOSHI

Do you recall the terrorists who gassed the subway?

JAKE

Yes, as I recall over thirty people were killed.

YOSHI

Well, Yamoki was one of those killed. He was trying to stop them from using the gas.

JAKE

I'm sorry he died in vain.

YOSHI

He didn't. Their target was the Citi Corp building downtown. They were on their way to put it into the air units that supplied the building. There would have been deaths in the thousands if not for Inspector Yamoki. He is a national hero and no one knows it.

JAKE

Sounds like things are run the same way here as back home. But of course that's the nature of our business isn't it?

YOSHI

Let's talk about the radio active material that was lost after the war and what has really brought you out of retirement.

JAKE

So much for the pleasantries.

(beat)

Last month out of the blue after all these years we get curious inquiries that not only lead right back to Tokyo but were very specific in nature.

YOSHI

Meaning?

JAKE

Meaning that they all but described in detail the item that was supposedly lost during the occupation.

YOSHI

Any idea why the United States government had the materials here?

JAKE

We were told that they had planned to build a experimental reactor here for energy testing.

YOSHI

1947 was a bit early for that wasn't it?

JAKE

I'm just telling you what I was told.

YOSHI

But why build one here?

JAKE

You got me.

YOSHI

So, we are both searching for answers.

JAKE

I guess you could say that.

YOSHI

The children that were found in the harbor, are they connected to this? Is that your stuff that we picked up on their hands?

Jake watches the game stoically.

YOSHI

Very well then maybe our answers are up there, in the owner's box?

JAKE

Look, I don't know anything at this point. I'm just following a few leads to see what turns up. This is in the best interest for both our countries that this turns out to be another dead end and I'm sure it will be. That stuff is probably buried under a hundred feet of rubble by now anyway.



YOSHI  
And tonight?

JAKE  
Hey, I'm just here for the game.

YOSHI CONT'D)  
I'll be right up there if you would  
like to share more, about the game  
of course.  
(points)  
Right up there.

She leaves and Jake pulls out a pair of binoculars with a camera attached and sees that Asakawa is not alone. Another ball is hit and line drives through the short stop and out into left field.

The crowd goes wild. Jake snaps several pictures through the lens of the binoculars. He can see the face of the other man who is talking to Asakawa.

EXT/INT. OWNER'S BOX - SIMULTANEOUSLY

Asakawa is standing after the ball is hit. He is watching the runner rounding first.

ASAKAWA  
Go on Yuki, go on!

The runner hesitates and then returns to first base.

ASAKAWA  
Damn! We're not going to win a title that way. You'd think that for as much as I pay that fool he could at least give a whole-hearted effort. I hope you're not that way Mr.Nagumi.

MR.NAGUMI  
Not to worry Mr. Asakawa. The ship will be ready to go by Friday I can assure you of that.

ASAKAWA  
Good, good I knew I could count on you. What is her top speed?

MR.NAGUMI  
30 to 35 knots without straining the engines. You could cross the pacific in a matter of days if you had to.

ASAKAWA

Is the captain happy with the arrangement?

MR.NAGUMI

Yes sir, he will report to the ship the day after tomorrow to prepare her and the crew for departure.

ASAKAWA

That's fine Mr.Nagumi your company has done a fine job for me so far. Now, sit back and enjoy the game. I have to leave and take care of some business.

MR.NAGUMI

Just one more thing Mr. Asakawa.

Oshiro turns as he is leaving.

ASAKAWA

Yes?

NAGUMI

There is a typhoon coming up from the south. You may want to delay your departure.

ASAKAWA

I will keep that in mind. Good evening.

EXT. STADIUM UPPER LEVEL - SIMULTANEOUSLY

Through the binoculars Jake sees that Asakawa is leaving. Jake sets his food on his seat and leaves. As he walks up the alleyway he winks at Yoshi.

She follows Jake but has to weave in and out of people to get up the sloping stairway into the concession area level. She sees his brown leather jacket and follows him around a corner. She turns the corner to find that Jake has disappeared.

EXT. OUTSIDE THE STADIUM - LATER

Jake watches from behind his rental car as Asakawa leaves via a side entrance and enters a limo. From behind Jake headlights grow larger and larger.

Jake does not see the oncoming danger. At the last moment he turns and dives out of the way.

A huge garbage truck slams into his car ramming it through a guard rail and into the stadium exit doors.

Jake gets up, runs to the truck, opens the driver door but there is no one inside. His rental car is totaled.

JAKE  
Son of a bitch!

He brushes himself off and sees Asakawa's limo disappearing into the night.

EXT. AIRPORT TARMAC, TOKYO - FOLLOWING MORNING

Dr. Obaidul Rumi is walking down the steps of a small Lear jet holding an attaché case. The Doctor is a small, dark skinned man with grey hair and glasses.

From the plane he is escorted to a limousine parked on the tarmac. Nacuroo steps out and greets the Doctor.

NACUROO  
Welcome Doctor Rumi. I'm Nacuroo Yamagushi, Mr. Asakawa's assistant. He is anxious to meet with you.

DR. RUMI  
Then let's not delay further with pleasantries.

Dr. Rumi enters the limo without further comment.

EXT. THE DOCKS - FOLLOWING DAY

It is mid-morning and the docks are very busy. Ship workers are coming and going from the long buildings that line the street in front of the concrete docks.

There is an enormous ship moored at the end of the long concrete channel. Jake is surveying the situation with binoculars.

BINOCULAR POV - LARGE SHIP

The view starts at water level and moves upward taking in the entire ship. There is some welding going on up on the deck of the freighter. There is a voice from behind him. But he does not turn around.

YOSHI  
Are you taking an interest in ships?

JAKE

Yea, I kind of like to watch 'em go in and out of the harbor.

YOSHI

Maybe you should know, that one doesn't seem to be going anywhere.

Jake turns and faces Yoshi.

YOSHI

Mr. Cash, I'll show you mine if you show me yours.

JAKE

You've watched way too many American movies.

YOSHI

Or maybe not enough. Anyway, the man at the game last night was Mr. Nagumi. He owns this shipyard.

JAKE

And that ship that they're working on?.

YOSHI

Registered in Yemen but it belongs to our friend Mr. Asakawa as I'm sure you already know.

JAKE

Why after all these years are you guys taking an interest in little ole me?

YOSHI

Don't feel slighted but our attention is on Mr. Asakawa.

JAKE

Go on.

YOSHI

Mr. Asakawa has always been stuck in the old ways. You see after the war he held hard feelings against the United States. As time passed most put their feelings in context to the times and moved on however, Mr. Asakawa did not.

We believe that he has been involved with, if not headed up, several anti-American incidents. One of which was the subway gassing I told you about. So you see Mr. Cash, we can save each other a lot of time and maybe some lives if we share our information.

JAKE

He's got a bomb, a very big bomb and we think he plans on using it.

YOSHI

What kind of bomb?

JAKE

The worst kind.

YOSHI

An atomic bomb made from the uranium that your government lost?

JAKE

Something like that.

YOSHI

We have to tell my people, my office. Give me the proof you have and we will go to them and get this stopped I can assure you.

JAKE

It's not that simple.

YOSHI

What do you mean.

JAKE

I mean that a lot of our evidence is circumstantial. By the time your government got around to doing something about it it would be too late. We think he's going to move on this within the week.

YOSHI

What! How sure are you?

JAKE

Sure enough to make my government very nervous.

YOSHI

We could do a routine check of the ship as its leaving the harbor. It's done all the time by the harbor patrol. You could go along if you wish.

JAKE

That's fine but what if he feels cornered and decides to set it off. Tokyo would be a wasteland.

(beat)

No, it's best to let him get out to sea where exposure is limited, then confront him.

YOSHI

How far out to sea?

JAKE

I don't know, 50, a 100 miles at least. The explosion is one thing the fallout is another. There's the wind direction to consider.

YOSHI

So now what?

JAKE

I need you to get me in to see Asakawa if that's possible?

YOSHI

Yes, I'm sure that can be arranged by my office.

JAKE

(points up at the ship)  
What do you think he's up to with this thing? I thought he was stripping it down for light running but if anything it looks as if he's added weight by raising and lengthening the deck.

YOSHI

Let's just hope that you're wrong Mr. Cash. Maybe he's going into the container business.

INT. ASAKAWA BUILDING - FOLLOWING MORNING

Jake and Yoshi are heading down from the top floors in the elevator.

JAKE  
I thought your office had a tail on  
Asakawa?

YOSHI  
Well, it seems we lost him.

JAKE  
We need to find him.

YOSHI  
We could go to his estate but as  
his receptionist said he is out of  
the country on business.

JAKE  
He's up to something.

YOSHI  
The ship!

EXT. THE DOCKS - LATER

Yoshi and cash arrive at the docks but the Toshi Maru has  
already left port. Yoshi runs to the shipyard office and  
confronts a man.

YOSHI  
(Japanese)  
When did the ship leave.

OFFICE FOREMAN  
(Japanese)  
The Toshi Maru?, Yesterday evening.

YOSHI  
(Japanese)  
Do you know where she was headed.

OFFICE FOREMAN  
(Japanese)  
Mr. Nagumi said she was going down  
to Yokohama to pick up the rest of  
the crew and supplies.

YOSHI  
Thank you.  
(to Jake)  
He said..

JAKE  
I got it, but I bet she didn't stop  
at Yokohama and is far out to sea  
by now.

I'll radio my people, you better do the same. We gotta cruiser ready in Okinawa and a flock of F-18's standing by but they're not going to fire on a freighter just because we have a hunch.

YOSHI

We could scramble a coast guard helicopter and intercept her if she's not too far out.

JAKE

Try it, I'll call my people and see if we can scramble those jets.

EXT. THE OPEN SEA, SOUTH OF YOKOHAMA - DAY

The Toshi Maru is heading south. Behind her a Japanese Coast Guard helicopter is bearing down. They radio for the ship to stop so it can be boarded and the ship complies.

As the helicopter lands on the deck of the ship a team of Japanese inspectors jump out and are met by the captain of the Ship. Asakawa watches from a control room by the bridge.

INT. THE EMBASSY WAR ROOM - DAY

Jake introduces Yoshi to Donovan and he takes them to the war room. As they enter the room Yoshi's cell phone rings. She steps outside to answer.

DONOVAN

What the hell is this?

JAKE

I think it's time that we combined our resources Doni.

DONOVAN

Looks like you already have.

Yoshi shuts off her phone and approaches Jake and Donovan.

YOSHI

I've just heard back from the coast guard. They didn't find so much as a firecracker.

DONOVAN

Oh boy, that's gonna make it slow going. Maybe we're wrong, maybe he's going to fly it out?



JAKE

Or they're meeting another ship out at sea and picking up the package.

YOSHI

There's one more thing, those kids were last seen alive playing in the Osumi hills area.

DONOVAN

And?

YOSHI

It's owned by Asakawa Unlimited.

JAKE

Jesus, that might be all we need to get those birds flying.

DONOVAN

Let's get over there quick.

(Looking at Yoshi)

The locals are gonna want a warrant.

Yoshi flips open her cell phone and dials her office.

YOSHI

(In Japanese)

I need a warrant to enter the Asakawa estate. Yes, that's right. Call me back when you have it.

What?

(beat)

When?

JAKE

If we can find a trace of the stuff we've got a good case to take action.

YOSHI OSHIMANO

(Hangs up the phone)

There is a problem.

DONOVAN

What do you mean?

YOSHI

The district magistrate who issues the warrants is out of town.

DONOVAN

Out of town, you can't be serious?

YOSHI

One more thing; we got a positive on Rumi. We followed him from the airport right to Asakawa's compound.

JAKE

Doni, you think we can scramble those jets now?

Donovan is already on the phone and talking. He nods his head a few times.

DONOVAN

Yes sir, but, yes sir, will do.

Donovan hangs up the phone shaking his head.

DONOVAN

HQ says it's out of the question until we get a positive on the bomb and its location.

JAKE

Damn!

YOSHI

My government has helicopters standing by.

DONOVAN

Depending which way she went they could be too far for that now.

JAKE

Can we get a plane?

EXT/INT. OVER TOKYO HARBOR - DAY

A small coast guard plane is flying out to sea. Jake, Yoshi and Donovan are inside with a pilot and co-pilot. They are climbing over the harbor and heading out to sea.

YOSHI

Captain what's the weather look like to the south?

PLANE PILOT

There's a typhoon coming up from the south but it should turn east and head out across the Pacific.

JAKE

How far south can we go until we run into it?

PLANE PILOT

About 200 to 400 kilometers.

DONOVAN

Looks like we could be in for quite a ride.

FADE TO:

EXT/INT. COAST GUARD PLANE - LATER

On board the coast guard plane 400 kilometers south of Tokyo. Turbulence is making the plane unsteady.

DONOVAN

Glad I had a light breakfast.

JAKE

Starting to cloud up a bit. It's gonna be tough seeing in awhile.

YOSHI

We need to find her soon.  
(to the pilot)  
Captain can you take us down lower?

The pilot nods and the plane descends. There is lightening on the horizon. Donovan receives a radio call via the plane communications. The ride is very bumpy.

DONOVAN

Com-sat says we should be right on top of them.

CO-PILOT

What's that over there.

A large ship breaks from the clouds toward the horizon.

JAKE

That's her, take us in.

The ship comes up quickly and soon they are flying past the huge freighter. Rain begins hitting the wind shield of the plane.

PLANE PILOT

What would you like me to do?

YOSHI

Contact them, tell them to pull back a safe distance from the storm, shut down and prepare to be boarded.

PLANE PILOT

Toshi Maru, Toshi Maru this is Coast Guard flight 3103, please respond, over?

The pilot switches channels and repeats himself with no response.

DONOVAN

Christ, they're not going to do this the easy way I guess. Have the pilot do a fly over so we can get a good look.

The plane flies ahead of the freighter then starts to bank around. Halfway through the banking maneuver fire from a fifty millimeter cannon erupts from the deck of the Toshi Maru.

The pilot, startled, is slow to react. Suddenly large holes are ripped through the right wing and the pilot compartment. The plane begins to vibrate and lose altitude.

Donovan is bleeding heavily and has sustained injuries to his face and body. The pilot and co-pilot appear to be dead. Jake pulls the pilot out of his seat and jumps behind the controls.

JAKE

Brace yourselves this is going to be one bitch of a landing!

Smoke begins to fill the cabin and the plane shutters violently.

JAKE

Hold on I'm gonna try and make it onto the deck.

The plane glides on and on trying to make it to the ship's deck. It barely reaches the bow of the ship slamming sideways into the railing.

One wing is ripped off as they skid for what seems forever at an angle across the wet deck of the ship. The plane finally comes to a halt at the edge on the far side. The wreckage of the plane teeters there.

JAKE  
Yoshi, George are you OK?

YOSHI  
I think I'm OK.

DONOVAN  
Not so good I'm afraid.

JAKE  
(checks Donovan)  
Yoshi put some pressure on his  
chest wound.  
(looking out the window)  
Christ, here comes the welcoming  
committee.

Rain is starting to come down hard across the deck of the big  
freighter. A group of armed men approach the crumpled plane.

INT. MILITARY BASE, GUAM - DAY

General Blankenship is handed a report by an assistant.

GENERAL'S ASSISTANT  
General, we just got a report that  
a Japanese Coast Guard plane  
carrying commander Cash is over  
due. They believe they went down in  
a storm south of here.

GENERAL BLANKENSHIP  
Damn you Jake, what happened ta  
following protocol and notifying  
me. .  
(to the aid)  
Radio Cent-comm, tell 'em we've got  
to get on board the closest thing  
to this area ASAP.  
(points to a map)

EXT. TOSHI MARU - DAY

Six men with Uzis cautiously approach the remains of the  
plane. They motion for the occupants to get out. Jake and  
Yoshi reluctantly comply. Donovan is conscious but unable to  
move. Rain is now falling in sheets and the wind is strong.  
The plane is teetering on the edge of the ship.

JAKE  
(points at the cabin)  
He's hurt bad.

Nacuroo walks up to the plane, puts his foot on what's left of the wing that was torn off and looks inside the cockpit. Donovan is breathing hard, his eyes are wide looking at Nacuroo. Rain is washing the blood down Donovan's face.

NACUROO  
Quite a landing Mr. Cash.

Nacuroo turns and motions to his men then approaches Jake.

NACUROO  
It looks like your heroics has  
gotten you and your friends here in  
a bit of trouble.

A door opens and a forklift makes it way across the deck towards the wreckage.

JAKE  
Just get him out and get 'em some  
help, please.

The forklift arrives and appears at first to be pulling the plane back from the edge. Nacuroo nods at the driver. Jake and Donovan, suddenly realize what is happening.

Jake moves toward the plane but is too late. The forklift driver pushes the plane with Donovan, over the edge. It falls to the sea far below with a crash.

JAKE  
You bastard!

Jake makes an attempt to grab Nacuroo but Nacuroo points the nose of a forty five at Cash's head.

NACUROO  
Leave it alone Mr. Cash or you'll  
end up down there with your friend.

EXT/INT. AIRCRAFT CARRIER USS ABRAHAM LINCOLN, MID PACIFIC OCEAN - FOLLOWING MORNING

A small Navy transport plane lands on the deck of the aircraft carrier. General Blankenship and TWO OTHERS get out, head for the bridge tower and to the captain's quarters.

INT. CAPTAINS QUARTERS - LATER

CARRIER CAPTAIN  
Good morning gentlemen, welcome  
aboard.

GENERAL BLANKENSHIP

Thank you Nate. I think that you know commander Clark from Pacific Op's out of the pentagon.

CARRIER CAPTAIN

Damn John this must be important. I just got off the horn with the Chief of Staff. He told me to give you whatever you needed.

GENERAL BLANKENSHIP

Extremely important Nate.

(beat)

We got a rouge atomic weapon.

CARRIER CAPTAIN

My God, I knew it would happen some day but not on my watch. If we're involved I assume it's on a ship somewhere out here.

GENERAL BLANKENSHIP

(unfolds a map and points)

A very large ship, the freighter Toshi Maru. This is her last known position. That was 24 hours ago when she rendezvous with another vessel. We have Sat Recon that shows the bomb being transferred from the other ship to the Toshi Maru.

CARRIER CAPTAIN

What's her course?

GENERAL BLANKENSHIP

Heading east under the cover of that typhoon.

CARRIER CAPTAIN

Did you sweep the area?

GENERAL BLANKENSHIP

Of course, but with the high seas around that storm a ship the size of this carrier could go undetected.

CARRIER CAPTAIN

Sat-com infrared and cavitation sonics?

GENERAL BLANKENSHIP  
Negative. The Sat had nothing.  
They're probably exhausting  
underwater so we don't get a heat  
signature. We think that they have  
modified the propulsion unit as  
well. With that and the storm it's  
damn near impossible finding them  
and they know it.

INT. ENTRANCE TO THE SHIPS BRIDGE - LATER

Jake and Yoshi are taken before Asakawa dripping wet and handcuffed.

ASAKAWA  
Welcome aboard, Mr. Cash, is it?  
And Ms. Oshimano? My name, as I'm  
sure you know by now, is Oshiro  
Asakawa.

JAKE  
You're number three on my list.

ASAKAWA  
An optimist, I like that in a man.  
That was some landing by the way.  
The Captain was quite sure you'd  
end up in our brand new propulsion  
system and leave us dead in the  
water at the mercy of this storm,  
but my goodness Mr. Cash, you  
surprised us all.

JAKE  
There's no where on this planet  
you'll be able to hide.

ASAKAWA  
You think? Well I don't know anyone  
outside this small group that even  
knows for sure I'm a part of this,  
and I don't think you two are in a  
position to be saying much. Your  
governments, well they'll just  
chalk it up to a bunch of crazed  
Muslims.

YOSHI  
My people know what's going on.  
They know that you caught those  
little boys on your property and  
had them killed. They also know  
about Dr. Rumi.



Asakawa looks repentant and shakes his head.

ASAKAWA

I regret that but children can be too curious for their own good. Please allow me to tell you what your people know.

(beat)

You were chasing a ship that happened to belong to me.

(holds up his hands)

I have many ships. Can I help it if it was hi-jacked by terrorists.

(to Nacuroo)

Take them all below and make them comfortable for now Mr. Yamagushi.

Yoshi and Jake are pushed out of the room. As they are escorted at gun point down the outer passage they are passed by three Arab men. Jake spots the Arab from his mission in Yemen and they lock eyes.

The Arab men enter the ships bridge. KAREEM, the leader of the Al-Qaeda operatives stops in front of Asakawa. Nacuroo leaves.

KAREEM

(points to the hallway)

I know that man, he is an American agent and is very dangerous. Why is he here! What kind of game are you playing?

ASAKAWA

No games, I can assure you. Mr. Cash just dropped in unannounced. No one has a clue of his whereabouts.

KAREEM

Good, then you won't mind if I kill him.

ASAKAWA

There'll be plenty of time for that later. In the mean time don't worry we'll keep him under lock and key. Now, what can I do for you Mr. Almed?

KAREEM

We would like to review the implementation time-line with Dr. Rumi and your people.

ASAKAWA

Again? Look, don't worry, we're right on schedule and nothing has changed from our original plan.

INT. HOLDING ROOM BELOW THE BRIDGE - LATER

Jake and Yoshi are handcuffed to steel piping in the room. They are left alone with a guard on the outer door.

YOSHI

Not a good situation.

JAKE

Never is.

YOSHI

Who were those Arab men we passed outside of the control room. One of them seemed to know you and you him.

JAKE

Oh, we go back a few years.

YOSHI

Is he partners with Asakawa?

JAKE

He probably thinks he is.

YOSHI

Where do you know him from?

JAKE

He killed my wife and my son while trying to kill me.

YOSHI

My God, I'm so sorry.

JAKE

It was four years ago, about six months after I quit the agency the first time. Tess, that was my wife and our three year old son got into my car and I never saw them alive again.

YOSHI

How do you know it was him?

JAKE

I saw him walking away from the car  
just before the explosion.

YOSHI

Are you sure it was him?

JAKE

You don't forget someone who  
destroys your entire world. We had  
seen each other before. We...I was  
on a team that took out his boss  
and mentor.

YOSHI

Who was he?

JAKE

You wouldn't believe me if I told  
you.

INT. THE TOSHI MARU, BRIDGE - EVENING

Asakawa, Nacuroo and the Captain look out of the rain whipped  
window of the bridge. Outside the storm is intensifying.

ASAKAWA

How are we doing Captain?

FREIGHTER CAPTAIN

So far so good. We have been able  
to stay out of the worst of it.

ASAKAWA

Make sure that we stay well covered  
by the storm.

FREIGHTER CAPTAIN

We should be able to follow it most  
of the way.

Dr. Rumi Enters the bridge.

ASAKAWA

Good evening Dr. I hope that your  
accommodations are acceptable.

DR. RUMI

Mr. Asakawa, that is the least of  
my worries at the moment. I never  
agreed to go to sea so you can just  
let me off at the nearest port.

ASAKAWA

Dr. Rumi I'm afraid that would be quite impossible. I'm not running a taxi service here.

DR. RUMI

Impossible! What do you mean?

ASAKAWA

I mean that you will be our guest a little longer at least up until we are sure that our little project is complete.

DR. RUMI

Everything is complete! The mass and unit have been cleaned, rewired and installed in the new container. Everything is functional I can assure you. Your man and the Arabs have been shown the entire process for arming.

ASAKAWA

That's fine but you will be our guest up until it leaves this ship do you understand?

Dr. Rumi looks at Asakawa with anger, turns and stomps out off the bridge. Nacuroo appears like a ghost from the shadows of the bridge.

ASAKAWA

Go over the arming process one more time with him and Mr. Almed. If you are satisfied then I think that we are finished with the good Dr.

NACUROO

Shall I ready the weapon?

ASAKAWA

Patience Mr. Yamagushi, patience. It's not a good practice to be bouncing around on a wild ocean with an armed atomic weapon.  
(turns to leave)  
Now, let me know if anything changes. Good evening.

INT. USS ABRAHAM LINCOLN - DAY

In the chart room of the aircraft carrier.

CARRIER CAPTAIN

Good morning everyone, I won't ask you how you slept.

GENERAL BLANKENSHIP

Nate, what's the word from Pacific Command?

CARRIER CAPTAIN

We have four light cruisers and a destroyer that will rendezvous with us tomorrow right about here Northwest of the Hawaiian islands.

(he points to a large, flat, table map of the Pacific)

In addition we've sent out most of our attack class sub fleet from Pearl to cover the search zone. All along this line here about seven hundred miles out we have a blockade forming made up of Navy and Coast Guard ships. We're trying to cut off every corridor to every large base and heaven forbid the Hawaiian islands.

GENERAL BLANKENSHIP

What's our coverage?

CARRIER CAPTAIN

Pretty much everything that would float but it's like trying to sew up a whales belly with a darning needle. We have AWACS and Sat support so hopefully we can see 'em long before they reach the blockade line.

COMMANDER CLARK

Any guesses Nate?

CARRIER CAPTAIN

We think they'll pop out along this portion of the storm front.

GENERAL BLANKENSHIP

Christ, that's a damn big area to cover.

CARRIER CAPTAIN

Even so, one of the subs has picked up something already.

They'll get back to us when they're able to surface. Right now that damn storm is keeping them down.

GENERAL BLANKENSHIP  
What's the name of the sub?

CARRIER CAPTAIN  
The USS La Jolla.

EXT/INT. THE BRIDGE OF THE USS LA JOLLA - CONTINUOUS

The storm is raging on the surface. Far below the surface in the control room of the USS La Jolla the captain is standing by the sonar officer.

CAPTAIN OF LA JOLLA  
Garcia, you still on that contact.

SONAR OFFICER  
Aye captain.

CAPTAIN OF LA JOLLA  
Your thoughts?

SONAR OFFICER  
Definitely mechanical but nothing I've heard before.

CAPTAIN OF LA JOLLA  
Could be our target. They're suppose to have an alternative propulsion unit. What's our range?

SONAR OFFICER  
About twenty miles and closing.

CAPTAIN OF LA JOLLA  
(to first officer)  
Bring us right up underneath her tail and then well see what command want us to do.

INT. TOSHI MARU HOSTAGE ROOM - MORNING

Cash and Yoshi are still handcuffed sitting side by side against the steel pipe.

YOSHI  
How far out do you think we are?

JAKE  
Probably a third of the way across the Pacific by now.

Damn, I wish they would have  
scrambled those F-18s

YOSHI  
I'm sorry about your friend.

JAKE  
I'm sorry for his wife and kid.  
(beat)  
He knew the risk.

YOSHI  
Still it doesn't make it any  
easier.

JAKE  
No it doesn't. Any ideas about our  
situation?

YOSHI  
Maybe getting out of this room for  
a starter.

Yoshi kicks a metal cabinet that is attached to the wall.

GUARD  
Keep it down in there.

YOSHI  
I have to go to the toilet.

GUARD  
Try holding it awhile longer.

YOSHI  
I can make enough noise to bring  
Asakawa down here if you want.

The guard enters, unlocks one of her handcuffs. He pulls her  
to her feet and recuffs her hands together

YOSHI  
How can I go if my hands are  
cuffed?

GUARD  
You'll find a way.  
(he pinches her cheek, she  
pulls away)  
Come on we don't have all morning.

He leads her out past the guard at the door down the  
passageway to the head. Yoshi enters the ships head. The  
guard tries to follow and she turns.

YOSHI

I'd like some privacy please.

GUARD

I bet you would. Get in there and shut up!

He pushes her and follows. She goes into an open stall at the end. The guard is waiting by the door. Yoshi finishes, washes her hands and tries to leave.

At the door she is stopped by the guard. He leans his rifle against the door and then presses her against the wall with his body and starts to grope her.

Yoshi grabs the man's arm and spins behind forcing him down. She brings her entire weight down upon his arm and shoulder. There is a loud crack, the guard yells and a bone is protruding from his arm.

She brings her knee into his face and he is out cold. She reaches into his pocket, gets a key and unlocks the handcuffs.

INT. PASSAGEWAY

Yoshi cautiously exits the head and walks toward the guard at the door who is eating breakfast.

YOSHI

(Japanese)

I don't think your friend is feeling very well.

The guard looks up and sees her uncuffed hands. Before he can react Yoshi strikes him with a blow across his throat and crushes his windpipe.

INT. HOLDING ROOM - MOMENTS LATER

Jake is dangling from the wall and struggling to get free from the cuffs. The door opens and Yoshi walks in alone.

YOSHI

Looking for these?

Yoshi throws the handcuff keys to Jake. He removes the cuffs then tosses the keys on the floor.

JAKE

You get both of 'em?

YOSHI

Of course.



JAKE

Nice work. I heard the commotion from in here so you can bet someone else did. We need to get out of here and now.

YOSHI

Where do we go?

JAKE

It's a big ship, hopefully we can stay hidden until the calvary comes.

There is the sound of running in the corridor. Jake barely has time to position himself by the door. A guard armed with a small automatic weapon bursts in.

Jake grabs the barrel of the weapon deflecting it up before it can be fired and with one motion crushes the guards throat with his elbow. The guard collapses to his knees and falls over at Yoshi's feet.

A second man enters the room and fires a pistol. A bullet grazes Jake in the cheek. Jake lunges forward twisting the pistol away, breaking the guard's neck.

YOSHI

Are you OK?

JAKE

This has been a bad day all around.

He puts his hand to his cheek where blood is flowing freely. Yoshi tears off a piece of her blouse.

YOSHI

Let me have a look at that.

JAKE

Later, we need to find that bomb. Let's get out of here.

They pick up the guns and leave.

INT. HULL OF THE SHIP - LATER

Nacuroo is standing by the bomb container with Dr. Rumi, Kareem Almed, his men and several guards.

DR. RUMI

I think you two should know the entire sequence by memory.

NACUROO

I'm sure we do. Wouldn't you say  
Mr. Almed?  
(the Arab nods)

DR. RUMI

Now remember, the bomb is set to  
detonate at 2000 feet above the  
target. That will ensure the most  
effective results.

Nacuroo reaches into his jacket.

DR. RUMI

Good now if you would get me off  
this ship immediately I\_

Dr. Rumi turns and sees that Nacuroo has a hand gun pointing  
at his forehead. The gun explodes in the face of the Doctor  
creating a round hole where his nose meets his forehead.

His eye glasses are cut in two and fall to the floor. The  
Doctor remains standing for a moment, eyes blank and staring.  
A second later he falls backward with a thud. Kareem and his  
men back away.

NACUROO

(to Kareem)  
Don't worry, his services were no  
longer needed. You on the other  
hand have to fly the plane.

KAREEM

The plane will be flown and flown  
straight to the objective. You can  
be sure of that.

NACUROO

Good.  
(to his men)  
Throw the body over board and load  
this thing up.

RADIO CALLER (RADIO)

Mr. Yamagushi.

NACUROO

What is it?

RADIO CALLER (RADIO)

We have a problem up here.

NACUROO

What kind of problem?

RADIO CALLER (RADIO)  
The detainees have left the room.

NACUROO  
What do you mean, left the room?

RADIO CALLER (RADIO)  
They have escaped.

Nacuroo motions to one of the men who is carrying an automatic weapon.

NACUROO  
You come with me.

INT. BRIDGE OF TOSHI MARU - LATER

Asakawa enters and the captain bows several times. The storm subsides, the clouds break and the sun is shining.

ASAKAWA  
Captain, what is the meaning of this? I thought I told you to stay with the storm.

SHIP CAPTAIN  
We are passing through a cloud break nothing more. It could not be helped.

ASAKAWA  
Why wasn't I informed? Why didn't you head south with the weather?

SHIP CAPTAIN  
I'm sorry sir but it will only be until this evening and then we will be engaged in the storm again. This route will take us straight through. This will save us time and fuel.

ASAKAWA  
That's enough time to get us sent to the bottom. Now steer south immediately!

SHIP CAPTAIN  
Yes sir.  
(he bows)  
Helmsmen take heading 180.

FADE TO:

EXT/INT. USS ABRAHAM LINCOLN - AFTERNOON

Late afternoon, reconnaissance planes are returning and fighter jets are being readied below deck.

INT. CARRIER BRIDGE - MOMENTS LATER

CARRIER CAPTAIN

John, we have a location on the ship.

GENERAL BLANKENSHIP

Great, when did you get it?

CARRIER CAPTAIN

In the past several hours we had a contact on the northern edge of the storm. But look where it is.

GENERAL BLANKENSHIP

They're well past the Hawaiian islands. Nothing but open ocean between them and the mainland.

CARRIER CAPTAIN

The eagles are ready, we're just waiting for the word.

CARRIER CREWMAN

Captain this just came in.

The Captain grabs the printout, begins to read then gives a head nod to his second in command.

CARRIER CAPTAIN

We've got the go ahead. Lieutenant, tell the tower chief to send out the birds.

EXT. CARRIER DECK - EVENING

Four F-18 Hornets scream one after another from the deck of the carrier into the early evening sky.

LEAD PILOT

Papa Seven, papa seven this is team Leader Zebra. We have four at angels 14 heading 201 estimated time to intercept is 40 minutes, over.

CARRIER CONTROLLER  
Roger Team Leader Zebra you have  
clear skies up to angels 20,  
acquire target and execute  
orders, over.

LEAD PILOT  
Roger on that Papa seven.

INT. CARRIER BRIDGE - EVENING

Blankenship stands in front of the large bridge windows  
watching the exhaust flames from the F-18s disappear into the  
growing darkness.

CARRIER CAPTAIN  
Won't be long now John.

GENERAL BLANKENSHIP  
Thank God for that, in another 48  
hours that son of a bitch would  
have an A-bomb sitting on our door  
step.

CARRIER CAPTAIN  
Any word on your man?

GENERAL BLANKENSHIP  
Went down several days ago without  
a peep. It sure as hell doesn't  
look good.

CARRIER CREW MEMBER  
Captain take a look at this.

The Captain reads the paper and shakes his head.

CARRIER CAPTAIN  
That son of a bitch is making a run  
south back into that weather. Marty  
radio those birds and tell em ta go  
sonic to the target. I want them  
there ASAP! Is that clear?

CREW MEMBER  
Yes sir.

INT. TOSHI MARU BRIDGE - LATER

The Toshi Maru captain is eyeing the radar.

SHIP CAPTAIN  
We have contacts 350 kilometers out  
and closing fast.

ASAKAWA

This is your fault.

SHIP CAPTAIN

I'm sorry Mr. Asakawa it was unavoidable. We will be back under cover before they can intercept us.

ASAKAWA

You fool, these aren't going to be reconnaissance planes taking photos. These are war planes from the deck of an American carrier. They are coming for one thing and one thing only.

INT. A LONG CORRIDOR - LATER

Jake and Yoshi are walking down a corridor and come to a large bulkhead and a large metal door.

JAKE

It seems like we've looked in just about every place we could in the storage hull.

Jake slowly pulls on the door bolt and opens the door a crack.

JAKE CONT'D)

(whispers)

Wait here.

Jake reappears quickly, motioning Yoshi back into a side corridor. Two men come out of the door and head down the way that they had just come from.

JAKE

That was close. Let's go.

Yoshi follows Jake through the door and into the large storage area at the heart of the ship. On the far side of the huge room two men are standing by a large container.

JAKE CONT'D)

(whispers to Yoshi)

This might be what we're looking for. You go down that side and stay in the shadows.

They make their way to the container and take out the two guards. Yoshi drop kicks one and Jake puts his gun to the others head and disarms him.

JAKE

Watch 'em a second.

Yoshi levels her weapon at the chest area of the guard. The guard's hand moves toward a knife on his belt. Yoshi pulls the hammer of the weapon back and shakes her head.

Jake enters the container through a side hatch and flips on a light. In front of him is the bomb.

JAKE

There you are.

There is a thud and the sound of a body falling to the floor. Yoshi enters.

JAKE

Remind me to stay on your good side.

YOSHI

It's hard to believe that a thing like that can wipe out an entire city.

JAKE

And it might just do that if we don't do something and do it quick.

YOSHI

What do you have in mind?

JAKE

This is the part we're going to have to improvise. Let's see if there's something we can use to disable this thing.

As they walk from the container a spray of automatic weapon fire hits the edge of the container and the ground. Jake and Yoshi run for cover across the large room to some storage containers on the far wall. Nacuroo pushes up the arms of the guards who are firing.

NACUROO

Not at the container you idiots you'll damage the bomb. Now go after them and don't miss.

EXT. SKY - F-18'S IN FLIGHT - EVENING

The lightning on the horizon is lighting up the clouds from the typhoon. In the distance through heavy clouds they can barely see the running lights of the Toshi Maru.

LEAD PILOT

Papa Seven, Papa Seven this is team-leader Zebra, over.

CARRIER CONTROLLER (RADIO)

Team leader Zebra this Papa Seven, over.

LEAD PILOT

Papa Seven we have a visual on target. I repeat we have a visual on target. We are arming ordinance to fire, over.

CARRIER CONTROLLER (RADIO)

Roger team leader Zebra proceed.

The lead pilot flips up the fire switch cover and begins his run. As the squad approaches the ship begins to disappear into the storm. As the rear of the ship vanishes the Harpoon missiles are fired one by one from all four aircraft and race forward toward their target.

INT. USS ABRAHAM LINCOLN - EVENING

CARRIER CREW MEMBER

Captain the harpoons are away and on target.

CARRIER CAPTAIN

Lets hope we send 'em to the bottom.

GENERAL BLANKENSHIP

For the sake of thousands lets hope so.

EXT. OCEAN - EVENING

Four Harpoon missiles are flying just above the surface of the ocean. They vanish into the fog and clouds of the storm. The stern of the Toshi Maru appears in the distance. The wind is blowing the rain into sheets and the waves are high, white capped mountains.

INT. TOSHI MARU - BELOW DECKS - EVENING

Jake and Yoshi, dodging gun fire, dive behind the containers. Jake raises up and fires a pistol. He immediately ducks back down from gun fire.

JAKE

We're gonna be dead if we stay here.



Nacuroo and two other guards cautiously approach the containers. The ship lurches slowly as outside the storm intensifies.

Jake shoots the restraint off of a large container. The large container moves across the floor sweeping away one of the men crushing him against a bulkhead.

Nacuroo and the other man dive out of the way. Jake and Yoshi jump up, run for a doorway and are gone.

EXT. HARPOON MISSILES - EVENING

The lead missile glances off the curved stern of the Toshi Maru and explodes several thousand yards ahead of the ship.

Two fly by completely missing and the forth impacts near the railing and explodes into a thundering ball of fire. Twisted metal pieces of the ship fly off spinning into the ocean.

INT. TOSHI MARU, BELOW DECKS - EVENING

Jake and Yoshi are slammed into the walls and fall to the floor from the impact of the missile. The ship lurches, groans and the lights go out.

EXT. F-18'S IN FLIGHT - MOMENTS LATER

The pilot monitors his radar and instruments.

LEAD PILOT

Papa Seven, Papa seven this is team leader Zebra come in, over.

CARRIER CONTROLLER (RADIO)

Team leader Zebra this is Papa Seven what's your situation, over?

LEAD PILOT

Papa Seven we have two impacts on target. I repeat we have two impacts on target. Radar contact with target has broken up, over.

INT. USS ABRAHAM LINCOLN - BRIDGE - MOMENTS LATER

The men in the control room cheer while Blankenship and the Captain remain stoic.

GENERAL BLANKENSHIP

Think we got em?

The Captain looks at Blankenship without reaction.

CARRIER CAPTAIN

(to the crew)

All right you guys settle down.  
Marty do conditions allow a  
confirmation on that?

CARRIER CREW MEMBER

Negative captain we have to pull  
them back from that weather.

CARRIER CAPTAIN

John it looks promising but we'll  
just have to wait and see.

INT. TOSHI MARU - PASSAGE WAY - NIGHT

Jake and Yoshi are cautiously walking about but are turned back several times by Nacuroo's guards. Eventually they climb the stairs to higher levels of the ship.

Finally they come to a door that opens out onto a long outside walkway that runs along the side of the ship. The wind and rain are strong. They have to yell to hear one another above the storm.

YOSHI

I don't think we have a choice do  
you?

JAKE

Seems like they've got every other  
passage guarded. They might not  
expect us to be out in this.

They grab the cable railing and start down the walkway. The walkway is wind whipped and dangerous. Jake is almost blown away from the railing. It is all that Yoshi can do to hold on against the Typhoon force winds.

JAKE

Stay close to me and keep two hands  
on the railing!

Suddenly Yoshi is picked up by the winds and blown over the railing. Jake turns and grabs for her. Their guns go flying down into the water below. She is barely able to hang on.

JAKE

Try and get your feet up on the  
railing!

Jake reaches over the railing trying to pull Yoshi up. Yoshi is looking desperately up at Jake. Far below her is a wild ocean slamming up against the hull of the Toshi Maru.

## INT. ASAKAWA'S QUARTERS - NIGHT

Nacuroo knocks, walks past several guards and enters, Asakawa is sitting cross legged before a table with incense and he is wearing a black robe.

ASAKAWA

How bad was the damage?

NACUROO

Fortunately it was confined to several non-critical areas. They have been isolated and the Captain reports that power is fully restored. One of the radio rooms, however, was hit but we're sending everything through the bridge comm. There appears to be no problems.

ASAKAWA

Good and what about our guests.

NACUROO

We are closing in and should have them back soon. What do you want done with them?

ASAKAWA

I have something in mind. If you get them alive bring them to the hanger.

Nacuroo bows several times and exits.

## EXT. THE WALK WAY - NIGHT

Yoshi is hanging by one hand, her body is being whipped around by the wind. Jake with a final desperate grab, pulls her up and over the railing.

They land up against the outer wall and crawl forward. They come to the section of the ship damaged by the missile attack. The walkway ends in a jagged, ripped edge.

Jake peers over the walkway and below him are exposed sections and compartments of the ship. ELECTRICAL WIRES ARE ARCING. Exposed wires are being whipped around by the wind.

JAKE

Holy shit, we took the hit!

YOSHI

Good thing this ship is big. Now where do we go?

JAKE

Follow me, I see something that  
looks promising!

Jake climbs over the jagged edge of the walkway turns and motions to Yoshi. Together they climb down into one of the exposed compartments.

Wires are arcing around them and being whipped by the wind. They try several doorways and climb over into another exposed compartment where they are finally able to open a door.

INT. RADIO ROOM

Jake and Yoshi enter a room where the port hole has been blown out and the door severely damaged. Against a wall are racks of electronic equipment.

JAKE

This could be our lucky day.

YOSHI

What is it?

JAKE

A transmitter of sorts. We may be  
able to send a message.

Jake examines the equipment and sees that the mic has been ripped from the cable.

JAKE

Well we're not gonna be able to  
talk but we can certainly try and  
tap something out.

Jake sets the band frequency of the transmitter then separates the wires from the mic cable. He touches them together and the needle of the transmitter swings wildly.

JAKE

Here goes nothing.

He begins to tap the wires together using Morse Code. Rain is being blown in through the port hole and door.

INT. THE BRIDGE OF THE USS ABRAHAM LINCOLN - NIGHT

CARRIER CREW MEMBER

Captain we're picking up a message  
in code on one of our channels.  
It's a little rough but we were  
able to make it out. It's from a

Commander Cash and he says that he is aboard the Toshi Maru.

GENERAL BLANKENSHIP  
My God! That guy has more lives than the Dali Lamas' cat.

CARRIER CAPTAIN  
How do we know it's not a ruse?

CARRIER CREW MEMBER  
He says that he'll be smoking that Cuban when he gets back.

GENERAL BLANKENSHIP  
Son of a bitch, that's Cash alright.

CARRIER CAPTAIN  
Looks like our birds missed their target.  
(to the crew member)  
What else Marty?

CARRIER CREW MEMBER  
He has located the package; he is with another agent and they will try to neutralize the situation. He also says that as best as he can tell they are traveling in a south easterly direction at approximately 24 knots, that's all. He'll report back later if possible.

CARRIER CAPTAIN  
John what do you think are his chances?

GENERAL BLANKENSHIP  
He's one of our best men. Ex-Navy Seal six. He's handled a variety of black Op missions for us. If I'd put my money on anyone it would be Cash.

CARRIER CAPTAIN  
Well, let's hope so, I'd hate to have to blow that ship out of the water with your man on board, but I'm sure he's aware of our options at this point. Our target's not heading to Hawaii John. He's gonna try and make it to the mainland.

GENERAL BLANKENSHIP  
Mainland? How? What the hell does  
that mean?

CARRIER CAPTAIN  
It means we have orders and we  
can't let him anywhere near the  
west coast. If that bad boy pops  
out of that storm again we're going  
have to take a shot.  
(to carrier crew member)  
Marty reply back.

INT. TOSHI MARU - RADIO ROOM - MOMENTS LATER

Jake and Yoshi wait, finally they hear a voice from the  
receiver.

RADIOMAN  
Cash this is Papa Seven received  
and acknowledged. Awaiting further  
transmissions.

JAKE  
Yes!

YOSHI  
Who was that?

JAKE  
Probably a radioman from the ship  
that launched those birds.

YOSHI  
Those what?

JAKE  
The jets that made this hole.

INT. TOSHI MARU BRIDGE - LATER

The captain of the Toshi Maru has called Nacuroo to the  
bridge.

NACUROO  
What is it?

SHIP CAPTAIN  
Someone is making an unauthorized  
transmission from this ship.

NACUROO  
What!

SHIP CAPTAIN

Someone is transmitting from this ship.

NACUROO

How can that be? You told me that you had everything going through up here.

SHIP CAPTAIN

The radio in the section of the ship that got hit may still be operational.

NACUROO

It was your job to make sure that the communications were secure.

SHIP CAPTAIN

It was your job to keep our guests under lock and key.

He moves within inches of the old captain's face.

NACUROO

Old man be careful.

INT. RADIO ROOM - LATER

The door to the radio room bursts open. Nacuroo and six men enter. Jake turns and starts to make a move just as Nacuroo fires a round hitting Yoshi in the arm.

NACUROO

I'm in no mood.

JAKE

Yoshi are you OK?

YOSHI

I'm not sure, I can't move my arm.

JAKE

Here, put this over it and hold it tight.

NACUROO

Cuff them.

(to Jake)

Mr. Asakawa has something very special for you two.

One of the guards manhandles Yoshi and she moans in pain. Jake slams his elbow into the guards face cracking his nose open in a spray of blood. Jake is pistol whipped by Nacuroo and falls to his knees.

NACUROO

The next time you try something like that I'll put a bullet in both your heads, Asakawa or not. Do you hear me?

He presses the gun against Yoshi's forehead. Jake is slumped down against the radio room wall. He is jerked up by his collar.

NACUROO

Get them down below to the hanger.

JAKE

She's going to need a medic!

INT. BELOW DECKS - THE HANGER - LATER

They are brought into the hanger area. Asakawa is standing there with several guards around him and the three Al-qaeda operatives.

JAKE

So, that's how you plan to do it.

Inside the hanger is a C-130 painted white and marked with US Coast Guard insignias.

ASAKAWA

Hello Mr. Cash and Ms. Oshimano. Did you have fun running around my ship?

JAKE

Her arm needs to be looked at.

Asakawa motions to one of the men who has a medic supply box. He starts to clean and bandage Yoshi's arm.

ASAKAWA

Is that better Mr. Cash? See we are not complete barbarians as you might think. I understand that you two are old friends.  
(nods at Kareem)

Kareem moves forward delivering a crashing blow across Jake's cheek.



KAREEM

(to Jake)

You dog.

(to Asakawa)

Let me kill him now, right now.

ASAKAWA

Mr. Almed must I calm you again.  
Mr. Cash and his lady friend will  
be taking a little ride with you  
and your friends to Los Angeles.

KAREEM

That was not part of the deal.

ASAKAWA

My ship, my deal, what can I say?

While Kareem is turned toward Asakawa Jake swings his cuffed hand up hard into the crotch of Kareem. Nacuroo quickly moves forward hitting Jake across his back. Kareem doubles over in pain.

ASAKAWA

Enough! Get everyone onto the plane  
Secure those two to the bomb skid.  
This time their ankles as well.

Asakawa enters the plane and slowly walks up the rear ramp until he reaches the bomb. He places a hand lovingly upon the cold steel shell of the weapon and smiles.

ASAKAWA

Dear mother and sister this moment  
will be for you and for our beloved  
country. We have waited a long,  
long time but now our true destiny  
is near.

He removes something from his pocket and begins to write in Japanese upon the nose of the bomb. Jake and Yoshi are strapped to the bomb skid.

ASAKAWA

Kamikaze, the divine wind. Do you  
know the significance of it Mr.  
Cash?

JAKE

You're nuts!

ASAKAWA

Very well, I'll explain. Hundreds of years ago those winds saved our people from the invading hordes from the mainland. They blew down upon their ships sending them to the bottom of the sea.

(he pets the bomb)

The divine wind shall soon blow again and when it does we will once again be a proud nation free and out from under the shadow of American oppression.

YOSHI

Do you honestly believe that? The Japanese are a peace loving people now and we are that way because of this very thing here. Many who witnessed the destruction and pain this weapon can cause are still alive. They know that war only begets tragedy after tragedy on either side, nothing more.

ASAKAWA

Foolish girl, you only see what you want to see. These names here

(he points)

are the names of my mother and my sister and the name of the emperor's family. There can be only one way and one nation. In a few hours this plane will be flown into history and honor over one of the most decadent and dishonorable cities in the world. A fitting end to such a place. My Arab friends will fly the plane to the very center of the city of Los Angeles where they will drop the bomb. Good evening and good bye.

Asakawa starts to walk down the ramp.

JAKE

(yells)

You know they're going to shoot this thing down as soon as it enters US airspace, Coast Guard paint job or not.

ASAKAWA

I don't think so, not a plane with  
a legally filed flight plan from  
Hickam airforce base.

Asakawa continues down the ramp.

JAKE

(he yells at Asakawa  
again)

Hey, what idiot are you going to  
get to fly this thing?

Kareem returns up the ramp in a green flight suit followed by  
the other two Arabs.

JAKE

Oh.

NACUROO

Keep the plane as low as possible  
until you get several hundred  
kilometers away. When you near the  
coast ascend to the designated  
altitude and arm the weapon.

KAREEM

I know what to do.

Kareem and his men go toward the front of the air ship. He  
flips several switches along the way and the massive tail  
gate of the C-130 begins to rise.

YOSHI

(pulls on the cuffs)

These things are tighter then  
before.

Jake is looking around the cargo bay for anything that might  
help their situation.

INT. THE TOSHI MARU BRIDGE - LATER

Asakawa and Nacuroo enter.

ASAKAWA

It is time. We're almost out of the  
storm. Prepare for the launch of  
the plane.

SHIP CAPTAIN

Yes sir.

(to crew)

Bring us into the wind.

EXT./INT. - USS LA HOLLA - CONTINUOUS

The USS La Jolla is pulling within striking distance of the Toshi Maru. The storm has subsided.

CAPTAIN OF LA JOLLA  
How are the surface conditions?

SECOND OFFICER  
Improved, I think we can go up and take a look.

CAPTAIN OF LA JOLLA  
Do it Mr. Wilcox.

The sub rises and the periscope is raised. The Captain looks through the periscope and can see the Toshi Maru several thousand yards away in the green glow of night vision equipment.

CAPTAIN OF LA JOLLA  
That's her alright, that's our target. Contact Leader One and tell them we have found her and are within firing range.

INT. THE TOSHI MARU BRIDGE - EARLY MORNING

The rain and wind have subsided, outside all is pitch black. Suddenly the deck of the Toshi Maru is ablaze with lights.

ASAKAWA  
Give the word to Mr. Almed that it is time.

SHIP CAPTAIN  
(over the radio)  
Prepare to open the outer doors.

CREWMAN  
Opening outer doors sir. Sir we have a sonar contact bearing 200.

SHIP CAPTAIN  
What kind of contact?

The captain looks through night vision binoculars at the horizon.

CREWMAN  
It could be a whale or a submarine sir.

ASAKAWA

Engage the counter measures before  
they blow us out of the water!

The Captain nods to his second in command

EXT. REAR OF THE TOSHI MARU

A large metallic ball twenty feet in diameter drops from a compartment on the stern of the Toshi Maru. It is attached to a thick cable that starts feeding out as the ball floats away from the ship in the darkness.

The cable plays out and out until the ball is thousands of yards away from the ship. A switch is thrown and suddenly an electric charge pulses down the cable to the ball. The charge reaches the ball with an EXPLOSIVE CRACK, encircling it with forks of electricity. The charge radiates out into the surrounding water.

INT. USS LA HOLLA - SIMULTANEOUSLY

The Captain of the Sub is on the radio with the Carrier Captain.

CAPTAIN OF LA JOLLA

Sir, we have a visual on the target  
and we are sending our position.  
Please advise our course of action,  
over.

CARRIER CAPTAIN (RADIO)

Good work Rusty, now listen up, you  
have to send her to the bottom  
immediately. No warnings and no  
attempts at disabling is that  
clear, over?

CAPTAIN OF LA JOLLA

As a bell sir, over and out.  
(to the second officer)  
Prepare to fire a spread across her  
starboard side.

SECOND OFFICER

Ready to fire Sir.

CAPTAIN OF LA JOLLA

Fire spread at 175.

One by one the torpedoes leave the sub and rush out toward the Toshi Maru. Suddenly the sub is rocked with a charge of electricity that washes all of the controls in an eerie electrical glow.

Several crew members are electrocuted and thrown from their control stations. All power in the sub shuts down. The inside of the sub glows with an ghostly blue color.

EXT. THE TOSHI MARU DECK - MOMENTS LATER

Two huge hanger doors begin to slowly open onto the deck as a motorized platform rises exposing the C-130. Through the window of the cockpit of the C-130, Kareem and one of the other Arabs can clearly be seen.

One by one the engines of the Plane jump to life. Smoke bellows from the exhaust. With the doors now fully open Kareem taxis out onto the deck of the ship and stops. The Captain radios to him to proceed. The RPM's of the engines begin to rise until the noise from them is deafening.

JAKE  
(yelling over the noise)  
Looks like this is it.

YOSHI  
I can't believe that he's going to  
get away with this.

JAKE  
It's not over until it's over, now  
give me a hand with this.

Jake has managed to get one of the floor gratings up and is trying to break the handcuff chain between it and the floor. The plane lurches forward starting its run down the deck.

JAKE  
Hold on!  
(He hits his wrists  
against the bulkhead. )

Kareem holds until the final moment almost running out of deck. The C-130 pulls off of the deck of the ship begrudgingly and lumbers out over an angry sea. The third Arab gets up from a jump seat in the rear of the plane and goes back to check on their prisoners.

JAKE  
Great, so much for plan A, B & C.

EXT: THE BRIDGE OF THE TOSHI MARU - SECONDS LATER

The Captain and Asakawa are thrown forward as several of the torpedoes slam into the hull of the ship and explode. They regain their footing and the Captain gets a call from the engine room.

ENGINE ROOM (V.O.)

Sir, we have taken damage on our starboard propulsion unit. We have to shut it down, it's over heating.

SHIP CAPTAIN

Very well and the integrity of the hull?

ENGINE ROOM

We have water coming in several compartments but so far we have been able to isolate them.

SHIP CAPTAIN

Let me know when the situation is stable.

ENGINE ROOM

Aye sir.

ASAKAWA

So our contact was a sub after all. If it fires on us again it could send us to the bottom. What do you intend to do Captain?

SHIP CAPTAIN

Nothing, it has gone off the scope. I believe the counter measure worked. The sub has gone to the bottom and has surely been crushed by the pressure.

EXT/INT. LA JOLLA - BELOW THE SURFACE - CONTINUOUS

Except for a few red lights the sub's interior is completely dark. The outer hull of the sub is making CREAKING, CRACKING sounds as the crippled sub sinks further and further down into the abyss.

SECOND OFFICER

Captain we've lost all power. We're starting to lose attitude. We're losing her.

CAPTAIN OF LA JOLLA

What's the depth here?

SECOND OFFICER

12,000 and change.

CAPTAIN OF LA JOLLA  
We'll pop the seals at 2'500. Get  
that power back on.

The sub pitches to one side and there are more sounds of  
extreme pressure on the outer hull.

INT. THE BRIDGE OF THE USS ABRAHAM LINCOLN -MORNING

CARRIER CREW MEMBER  
Captain, from the La Jolla's  
information we have confirmed the  
position and course of the Toshi  
Maru.

GENERAL BLANKENSHIP  
Do you think they got her?

CARRIER CAPTAIN  
We won't know until we hear back  
from the La Jolla. With any luck  
she's going to the bottom right  
now.

GENERAL BLANKENSHIP  
What about our man? Can we get  
someone over it to look for  
survivors.

CARRIER CAPTAIN  
We're too far away to send the  
birds, besides the whole area might  
be back underneath that soup before  
we can get 'em there.

INT. ON BOARD THE C-130 - LATER

Several hours have past. The third terrorist checks their  
restraints and goes forward to the cockpit. Jake and Yoshi  
start frantically trying to undo the clasp of the handcuffs  
but are unsuccessful.

JAKE  
Look, were out of the storm and the  
sun is coming up. What ever we're  
gonna do we need to do it now. We  
could be over the coast in another  
hour.

YOSHI OSHIMANO  
Can we disable the bomb?



JAKE

Not like this and even if we were free I wouldn't know where to begin would you?

(Yoshi shakes her head)

Touching the wrong thing might vaporize us. But that might be our only choice.

YOSHI

Can we open the back and dump it?

JAKE

He's got all the controls shutdown out here so we can only operate that door from the cockpit assuming we can get these cuffs off.

Jake notices a wire channel running from the front to the back of the plane. He stretches away from the skid and kicks the cover of the wire channel with the heel of his boot.

JAKE

Help me get this off.

Together they hit the cover repeatedly until a section of grid pops off exposing the multicolored wiring inside. Jake slides the toe of his boot through the channel hooking a bundle of wire.

YOSHI

What does that wiring do?

JAKE

Nothing too important I hope. Maybe we can get someone's attention.

Cash rubs the wire on the side of the channel until he cuts the plastic coating. There is large a spark.

JAKE

All right that should do it.

INT. COCKPIT

KAREEM

Magu flight control this is Coast Guard flight Zebra Alpha 7 out of Hickam airforce base Oahu. Do you copy, over?

FLIGHT CONTROLLER (RADIO)

Roger Zebra Alpha 7 we copy, over.

KAREEM

Permission to proceed 347 to Point  
Magu Navel Base, over.

FLIGHT CONTROLLER (RADIO)

Zebra Alpha 7 go to 15,000 and  
proceed on 347, over.

KAREEM

Roger that Magu, over and out.

Kareem shakes his head as he watches the sun rising. He checks his watch. Suddenly a flashing light illuminates on the panel in front of him. He taps the light several times but can not get it to stop.

KAREEM

Mosude, go to the back and check  
the pressure on the hydraulics that  
are holding the skid. If everything  
is OK then enter the code.

MOSUDE pulls a pistol from his pocket, unlocks the cockpit door and opens it. He see's that Jake and Yoshi are still restrained. He puts the gun back in his pocket as he approaches the bomb.

Jake has his back facing Mosude with both legs drawn together. Mosude checks a power box on the wall of the C-130 and flips a secondary switch.

YOSHI

How soon?

MOSUDE

You'll be the first to know when it  
happens I can assure you.

YOSHI

Are we over land yet?

MOSUDE

Shut up!

Mosude leans over, pulls out the gun, cocks the hammer and points it at her mouth.

MOSUDE

We should have dumped you infidels  
in the middle of the ocean.

Mosude lowers the gun, flips open a panel by the bomb and begins punching a code into a number pad.

He types a sequence of numbers and one by one red led lights go out and green lights turn on showing that the weapon is armed.

Jake flips over onto his back bringing his feet over and around Mosude's neck. Jake spins over with brutal force. The last light goes green and Jake is too late. He squeezes until there is a sickening SNAP. Mosude crumples to the floor.

INT. COCKPIT

FLIGHT CONTROLLER (RADIO)  
Zebra Alpha 7 you are straying off  
course please correct and  
acknowledge, over.

THIRD TERRORIST  
What should we do?

KAREEM  
Nothing, they will be slow to react  
and by the time they do, it will be  
too late.  
(points to panel)  
Look, the bomb has been armed and  
there's nothing anyone can do now.  
Praise Alla. Go check on Mosude.

INT. BACK OF THE PLANE

Jake brings a metal bar down hard shattering the chain of Yoshi's handcuffs. They repeat the process for their feet and hands.

Jake has the gun in his hand. Suddenly the door to the cockpit opens and they are spotted by the third terrorist. He sees the gun in Jake's hand then shuts the cockpit door quickly and locks it.

JAKE  
(to Yoshi)  
Bring that bar over here.

Jake grabs the metal bar from Yoshi and tries to pry open the cabin door without success. He points the gun at the cabin door.

JAKE  
Get back.

The air pressure changes and things start to blow about the cabin. Suddenly the rear door of the C-130 starts to open.

YOSHI

They're getting ready to drop that thing. We have to do something and now.

EXT/INT. C-130 - CONTINUOUS

Two F-16 fighter jets take up position on both sides of the plane. Kareem acknowledges the fighter pilots hand gestures. He points to his ears and shakes his head from side to side.

The fighter pilots point down. Kareem shakes his head as if he does not understand. The fighter pilot points strongly to the back of the C-130 and its open tail door and makes a what's up with that gesture.

Kareem shakes his head, smiles and points down at the controls. The lead pilot points strongly at Kareem and then down at the ground.

Again Kareem shakes his head as if he does not understand. The pilot now clearly agitated points and makes a slicing motion across his neck with his finger.

INT. BACK OF THE PLANE

Jake puts the gun back in his belt and searches the plane frantically. A winch begins to turn and the skid starts moving toward the open tail gate.

He grabs a cable and hook from a side compartment. He sees movement out the side window and looks.

JAKE

Fighters!

YOSHI

What?

JAKE

Jet fighters! Their gonna blow us out of the sky in about five minutes unless we can do something. Here, help me get this onto the front of the skid!

Together they secure the hook and cable and tie it off. Slowly the winch winds taught and the skids movement is stopped. The winch whines, smokes and burns out. There is a snapping sound and the restraints on the skid break.

JAKE

Now lets try and pay our friends a visit.

Jake pulls out the pistol again pointing it at the lock on the cockpit door. At that moment Kareem goes into a dive in order to avoid the fighters. Jake and Yoshi, caught off balance, lurch forward hitting the door.

YOSHI

Look out!

Jake turns in time to see the large skid and the nose of the bomb sliding quickly toward them. He grabs Yoshi and they dive out of the way just as the nose of the bomb SLAMS into the cockpit door.

EXT. JET FIGHTERS

The jet fighters peel away from the diving C-130, bank hard to the outside and take up offensive positions behind the C-130.

INT. C-130 - COCKPIT - MOMENTS LATER

Kareem and the other terrorist hear a LOUD BANG, turn and see the cockpit door is buckled. In a continuing effort to confuse the fighters Kareem banks the plane hard and then climbs.

INT. BACK OF THE PLANE - SIMULTANEOUSLY

Jake and Yoshi are thrown about. As the plane climbs the skid slides quickly back away from the cockpit door. They see that although severely damaged the door still remains intact. The cables that were attached by Jake and Yoshi loosen.

The skid slides the whole way back almost falling out of the back until the cables snap tight restraining the skid and leaving it teetering on the edge. Jake and Yoshi gain their footing just as the plane goes into another dive. The bomb skid wobbles then comes rushing toward them again.

INT. COCKPIT

The altimeter is at 12,000 feet and spinning steadily downward. The door of the cockpit smashes inward and the nose of the bomb is protruding into the cockpit.

Jake rushes through and can now clearly see Kareem in the pilots seat. Before Jake can raise the gun, he is hit by the other terrorist and is thrown off balance.

Jake loses the gun on the floor, when he gets up he can see the entire city of Los Angeles filling the cockpit window. The third terrorist lunges at Jake and they go tumbling past the bomb and into the back of the plane.

## THIRD TERRORIST

You're too late. In a few moments  
we reach 2000 feet, it's done.

## JAKE

Not if she can help it.

The terrorist turns and as he does Yoshi hits him across the face with the metal bar. He falls unconscious.

INT. C-130 COCKPIT ALTIMETER - MOMENTS LATER

The altimeter is at 5,000 feet and spinning downward.

EXT. SKY ABOVE LOS ANGELES, AIR FORCE JETS - DAY

The Air force jets are in pursuit.

INT. BACK OF PLANE - MOMENTS LATER

Jake jumps to his feet followed by Yoshi. They both rush to the front of the plane around the bomb and enter the cockpit. Jake jumps into the co-pilots seat and fights for control of the plane.

He pulls up hard on the controls. The plane pulls up quickly and before Yoshi can grab Kareem she is thrown to the back of the plane.

Kareem takes one hand off of the controls and punches Jake in the face. The plane dives downward. Out the window the sky scrapers of downtown Los Angeles are growing larger.

## KAREEM

Are you prepared to die like your  
wife and child? You will be joining  
them in a moment.

## JAKE

This is for Tess, you son of a  
bitch.

Jake pulls a small fire extinguisher out from below the controls and hits Kareem twice in the face. He pulls the nose of the plane sharply up just as Yoshi reaches the cockpit sending her once again to the back of the plane.

## JAKE

This is for my son.

Jake delivers a final blow to Kareem knocking him out. Jake gains control of the plane and starts a banking maneuver over Hollywood. The Hollywood sign can be seen out the back of the plane.

INT. BACK OF THE PLANE - MOMENTS LATER

The third terrorist revives and goes after Yoshi. They fight hand to hand on the open rear door of the C-130. Yoshi finally gets the upper hand, kicks the terrorist in the face sending him falling out the back of the plane.

EXT: HOLLYWOOD BLVD - HOLLYWOOD - SECONDS LATER

A group of tourists riding in a triple decker tour bus pull up in front of Grauman's Chinese theater. A sign on the van says Tinsel Town Tours.

TOUR GUIDE

For many years famous stars left  
their imprints and impact forever  
immortalizing them and the magic of  
Hollywood.

The terrorist falls face first, screaming, with arms flailing landing with crushing force onto the sidewalk in front of the van.

INT. C-130 - MOMENTS LATER

JAKE

Hit that switch there.

Yoshi hits a switch and the rear cargo door begins to close.

JAKE

Get him out of the seat!  
(pulls Kareem to the  
floor)  
Sit down, grab the yoke and help me  
pull back.  
(beat)  
Keep your feet off of the floor  
pedals or you'll flip us over!

EXT. THE SKY ABOVE LOS ANGELES - MOMENTS LATER

The two jet fighters are still in hot pursuit.

LEAD JET PILOT

Magu Air D-1, Magu Air D-1 this is  
Cobra 2, we have a non comply and  
are in pursuit, we have a non  
comply and are in pursuit, over.

MAGU AIR DEFENSE ONE (RADIO)

Cobra 2 keep the non-comply out of  
downtown perimeter. Use all means  
necessary, over.

LEAD JET PILOT  
(to other jet pilot)  
You heard 'em. stand by to go hot.

INT. C-130 - CONTINUOUS

The altimeter is at 3,000 feet and spinning downward. Jake and Yoshi are fighting to control the decent of the plane.

INT. BACK OF THE PLANE

The bomb has almost slid back to the middle of the cargo bay.

INT. C-130 - COCKPIT

The altimeter is at 2500 feet and spinning downward.

EXT. THE SKY ABOVE LOS ANGELES

The fighter jets are closing in on the C-130 and are preparing to fire. The lead pilot flips up a switch cover and is going to fire a missile.

INT. C-130 - COCKPIT

The altimeter is at 2200 feet. Jake and Yoshi pull hard and the plane finally responds swooping upward at the final moment.

EXT. MID AIR ABOVE LOS ANGELES

The F-16 jets sweep upward with the C-130 almost hitting it as they fly by.

INT. C-130 - COCKPIT

JAKE  
Alright! Climb baby climb!

YOSHI  
That was what you would call a close one.

JAKE  
No that is what we call a miracle.

Jake grabs the radio.

JAKE  
F-16 pilot this is Commander Jake Cash do you copy over.



F-16 PILOT (RADIO)  
 (yelling)  
 Commander you have violated  
 controlled airspace turn that plane  
 around immediately and follow us or  
 we'll shoot you down!

JAKE  
 It would be my pleasure.

YOSHI  
 What do we do with that?  
 (points to the back of the  
 plane)

JAKE  
 We sure as hell can't disarm it and  
 we can't land with it. We'll have  
 to see if my boss can get those  
 guys to back off first.

Jake is flying over the coast and is soon back out to sea. He  
 changes the frequency on the radio.

JAKE  
 Papa seven, papa seven do you read  
 me, over?

INT. USS ABRAHAM LINCOLN - BRIDGE - DAY

CARRIER CREW MEMBER  
 Captain we have Commander Cash on  
 the radio.

CARRIER CAPTAIN  
 Patch through to the comm and get  
 the general up here right away.

The call is patched through to the speakers of the control  
 room. General Blankenship enters.

CARRIER CAPTAIN  
 John we have contact with your man.  
 He's got control of a plane that he  
 says is carrying the weapon.

GENERAL BLANKENSHIP  
 My God, they flew it in off the  
 deck of the Toshi Maru. Let me  
 speak to him.

A crewman hands the general a head set.

GENERAL BLANKENSHIP  
Jake can you hear me?

JAKE (O.S.)  
I never thought it would be good to hear your voice. Listen up. I have possession of the object but I've got two hawks off of my 6 who are going to light us up unless you make them stand down.

GENERAL BLANKENSHIP  
Hold on. OK this could take a minute or two but they should be standing down shortly. Jake, you gave us quite a scare.

JAKE  
That's putting it mildly.

GENERAL BLANKENSHIP  
What's your position?

INT. C-130 COCKPIT

JAKE  
About fifty miles out and heading due west. What should I do with our cargo? We have limited fuel and this thing is set to blow below 2000 feet so that rules out a landing. Wait hold on.

Jake gets a thumbs up from the F-16 pilot. The pilot pulls back to a safe distance.

GENERAL BLANKENSHIP  
(ON RADIO)  
Stand by Jake, I'll get word from HQ on disposal of your package. Stay on present course and I'll get back to you ASAP, over.

JAKE  
Affirmative over and out.

YOSHI  
How is our fuel?

JAKE  
We've got enough to get this thing safely away from the coast and back to where we came from and that's about it.

(shakes his head)  
The best that we can hope for is to dump this thing, get far enough away before it goes off and pray that someone is close by when we ditch into the ocean.

CARRIER RADIOMAN (RADIO)  
Commander Cash do you read, over?

JAKE  
This is Cash, go ahead, over.

GENERAL BLANKENSHIP (RADIO)  
Jake it's Blankenship, here's what we got. Our experts are in agreement. There's no safe way for you to disarm that bomb given your situation. The only course of action will be to get at least 700 to 800 miles out to sea before dropping it.

JAKE  
Seven or eight hundred? Christ we'll barely have any fuel to clear the blast zone.

GENERAL BLANKENSHIP (RADIO)  
Jake I'm sorry the blast is one thing but with the prevailing winds and currents it can be no less otherwise we risk contamination to the entire west coast, over.

There is silence while Jake contemplates his orders.

GENERAL BLANKENSHIP  
Jake did you copy that, over?

JAKE  
Yea, what are our chances of being picked up? Over.

GENERAL BLANKENSHIP (RADIO)  
We'll track you the whole way and do our best.

JAKE  
That's good enough for me, over and out.  
(to Yoshi)

Well, you heard it we'll have to practically fly back to where we took off from.

YOSHI

What are our chances of getting rescued after its over.

JAKE

Not promising. I just hope we have enough fuel to get us there.

INT. TOSHI MARU - ASAKAWA'S QUARTERS - LATER

Asakawa is sitting before a small shrine dressed in a black robe. Incense is burning and he is looking at a picture of his mother and father. Nacuroo and the ship's captain enter.

ASAKAWA

Well, what have you heard?

NACUROO

There has been no explosion, not even a plane crash.

ASAKAWA

It should have happened more than an hour ago. Are you positive?

NACUROO

We have it from our sources not far away on the ground.

ASAKAWA

Have you tried to contact the plane?

SHIP CAPTAIN

The plane can not be raised.

ASAKAWA

When will the drive system be back on line?

SHIP CAPTAIN

There was a lot of damage. It could be hours.

INT. C-130 COCKPIT - DAY

JAKE

It's time to get ready to lighten the load up a bit.

I'm going to auto pilot. Let's see what we've got to work with.

Jake flips a switch on the panel and they step over Kareem's body and go to the back of the plane. The large skid has come to rest towards the rear of the plane.

YOSHI

Without the winch how can we get it out?

JAKE

I've got an idea, come on.

They attach one end of the cable to the large rear door and the other to the skid. Jake feeds in the last bit of cable.

YOSHI

That's good, keep it coming, keep it coming, hold it!  
(raises her hand)

JAKE

There, when the doors open we're all set. Now for some unfinished business.

Jake puts on the radio head set and switches the frequency back.

INT. THE TOSHI MARU BRIDGE - CONTINUOUS

JAKE CONT'D) (RADIO)

Toshi Maru, Toshi Maru.

(Silence)

Toshi Maru, Toshi Maru.

RADIOMAN

This the Toshi Maru, over.

SHIP CAPTAIN

(Voice on Radio)

Kareem do you read me, over?

JAKE (RADIO)

This is Kareem, I read you, over.

SHIP CAPTAIN (V.O.)

What has happened? He would like an update.

JAKE CONT'D (RADIO)  
You tell pin head that he's about  
to join his ancestors, over and  
out.

SHIP CAPTAIN  
Pin head?

He looks surprised at the radioman as Asakawa enters.

ASAKAWA  
You fool you've given them our  
location.

INT. C-130 - DAY

Jake flips on the autopilot, hits several other switches and  
heads to the back of the plane.

JAKE  
OK, I've got the direction.

Jake turns the plane slightly to the southeast.

JAKE  
OK, get buckled to a safety line  
we're gonna get some fresh air.

Jake hits a button on a bulk head and the large rear hatch  
begins to slowly lower. The air pressure drops and things  
start to blow about the interior of the plane.

The skid is pulled toward the opening. Jake stops it half way  
and goes to the cockpit. The cool air revives Kareem. He  
opens his eyes then closes them not moving.

JAKE  
OK, by my estimates we've got about  
ten minutes till we're near the  
Toshi Maru.

YOSHI  
What are you going to do?

JAKE  
Give 'em a special delivery.

EXT. TOSHI MARU - OBSERVATION DECK - MOMENTS LATER

Asakawa and Nacuroo go outside onto the observation deck of  
the bridge. All is quiet then off in the distance they hear  
the DRONE of air plane engines getting nearer and nearer.

ASAKAWA

Get the helicopter ready at once.

INT. C-130 - MOMENTS LATER

Jake and Yoshi are together in the cockpit, they are looking out the window and she points.

YOSHI

Look there!

JAKE

You can run but ya can't hide.

Jake adjusts the plane's direction slightly.

JAKE

There now, you stay here. When the ship disappears from view yell back.

INT. BACK OF C-130 - MOMENTS LATER

Jake tethers himself to a safety line and grabs a metal post from the floor. Kareem's head slowly raises as Jake passes by. Yoshi yells from the cockpit.

YOSHI

Getting closer, closer.

Kareem jumps to his feet and hits Jake in the ribs. Jake buckles and goes flying toward the open door. Kareem follows and kicks him again in the chest.

It sends Jake flying to the end of the tether slide and he falls out the rear of the plane and is dangling by the safety line. The gun flies out of Jake's belt and falls away. Kareem walks slowly to the edge of the doorway and looks down at Jake.

KAREEM

Now you can join your whore wife and bastard child in hell.

Kareem pulls a knife from the inside of his flight suit and starts to slowly cut the tether.

Jake is frantically trying to pull himself up. Kareem is halfway through the tether when Yoshi hits him from behind.

His feet get caught in the cable and he goes flying out the back of the plane and is dangling from the cable below Jake. Jake climbs back up.

JAKE

I've been waiting for this for a long time.

Jake gets behind the skid with the metal bar, flips a switch and the door continues to lower pulling the skid until it is teetering on the edge.

They look down and see that the ship has already passed below them and is moving away. Jake pushes up on the bar sending the skid, the bomb and Kareem plummeting to the ocean below.

EXT. MID AIR

Kareem is falling with the bomb and is screaming.

INT. C-130 - MOMENTS LATER

Jake runs into the cockpit jumps into the pilots seat, pulls up on the yoke and goes to full power.

YOSHI

What are our chances?

JAKE

Right now we need another miracle.  
Let's hope we can out run the blast

EXT. MID AIR - MOMENTS LATER

Kareem is still falling. Below him the ocean is rushing up quickly. Suddenly the bomb explodes and Kareem is instantly vaporized.

INT. C-130 - MOMENTS LATER

Through the rear door a blinding flash erupts followed by a boiling ball of fire that expands outward and upward.

JAKE

Hold together baby, just hold it together.

The first shock wave slams against the plane. It yaws sideways and shakes violently. A second shock wave follows that rushes through the back of the plane sending the cables and braces flying about. The plane lurches over and starts to dive out of control.

EXT. TOSHI MARU - MOMENTS LATER

Asakawa and Nacuroo lift off of the deck in the helicopter leaving the ship between them and the explosion.



The Ship captain watches from the control room as a rolling ball of fire and lightening atop a giant tidal wave of water bear down on the ship. The ship is blown to pieces.

EXT/INT. THE HELICOPTER - SECONDS LATER

Nacuroo and Asakawa are sitting in the back of the chopper. The pilot looks back and can see the wall of fire getting closer and closer.

Finally the wave of fire reaches the helicopter, melts the rear rotor. The helicopter loses control and turns into a spinning ball of molten metal and fire. Nacuroo and Asakawa are burned alive.

INT. C-130 COCKPIT

Jake is fighting the yoke hard with Yoshi's help. The plane is still out of control and falling toward the ocean. Below them a tidal wave is passing along with a rolling cloud of fire. The plane is being pushed sideways by the force.

Slowly they gain control and bring the nose of the aircraft up and level. Behind them a huge mushroom shaped cloud is rising over the ocean. Jake reaches up and pulls the control to shut the rear door.

JAKE

I think we're through the worst of it.

He puts on the radio head set.

JAKE CONT'D)

Papa Seven Papa Seven, this is Cash do you copy, over?

CARRIER RADIOMAN (RADIO)

Commander Cash reading you loud and clear, over.

INT. USS ABRAHAM LINCOLN - BRIDGE - DAY

CARRIER CAPTAIN

Patch it through Marty.

JAKE (RADIO)

Papa seven this is Jake Cash scratch one A-bomb and the Toshi Maru.

The crew cheers

CARRIER CAPTAIN

Quiet down men. Commander Cash this is Captain Jeffers, how are you fixed for fuel, over.

INT. C-130 COCKPIT

JAKE

I can keep it in the air for another 15 minutes at best, over.

CARRIER CAPTAIN (RADIO)

OK, listen up. Take a heading of three, one, zero and we'll get someone heading to your location. Sorry I can't promise more.

JAKE

Roger that Captain over and out.  
(he taps the fuel gauge)  
I hope you can swim.

YOSHI

How soon?

JAKE

Minutes. The second the belly of this plane hits the water I want you up and popping the hatch. We'll only have seconds to get out and away from this bird. I'm going to take her in as low as I can while we still have some fuel left. These planes glide like a brick.

YOSHI OSHIMANO

What about you?

JAKE

I'll be OK, now go to the back and no safety belts. Its going to be tough enough getting out when we hit the water, just hold on and hold on tight.

Yoshi leans over and kisses Jake on the mouth.

JAKE

What's that for?

YOSHI

Just consider that a down payment.

Yoshi gets into the copilots seat and straps on a seat harness.

JAKE

I said get to the back.

YOSHI

If you think I'm gonna go through  
all this and miss the landing  
you're crazy.

JAKE

That makes two of us.

Jake checks the gauge and it is empty. An alarm sounds in the cockpit.

JAKE

We're going in, hold on.

He tilts the yoke forward and begins the descent from 15,000 feet towards the ocean's surface.

JAKE

Papa seven this is Cash, over.

CARRIER CAPTAIN (RADIO)

Go ahead commander, over.

JAKE

My position is 21 31 0 I repeat 21  
31 0 I'm going in do you copy,  
over?

CARRIER CAPTAIN (RADIO)

I copy commander. Good luck and  
thanks, over.

JAKE

Copy that, over and out.

Jake brings the belly of the plane within fifty feet of the waters surface. He eases back on the throttle, sets the flap and begins his landing attempt.

JAKE

OK baby come to papa. That's right  
ease on down.

There is a loud bump as the plane contacts with the ocean surface then a loud SPLASH and a slamming BANG of aluminum against sea water.

The plane comes to a halt and water begins to flood the interior. The plane starts to go under nose first then a wing. The plane rolls until all that is left above the water is the tail section.

The plane is finally submerged and glides towards the bottom. There is an explosion of bubbles as the side hatch opens. Jake and Yoshi bullet to the surface in a column of bubbles.

They burst onto the surface as the escaping air from the plane rises around them. They are floating close together.

YOSHI

We made it but the odds of our  
rescue are not so good.

Several hundred feet behind Yoshi the periscope of the La Jolla pierces the water. Jake sees this over Yoshi's shoulder.

JAKE

Odds are slim at best but if we are  
rescued I'd like to collect on that  
down payment.

YOSHI

If we are rescued I am yours.

Behind her the USS La Jolla surfaces.

THE END