

A MIGHTY HEART

Screenplay by  
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Based on the book by  
Mariane Pearl

FINAL SHOOTING SCRIPT

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## NOTES ON OUR APPROACH.

Given the emotional power of the film comes from the fact that it is a true story, we have tried to be as accurate as possible to the chronology of the real events.

Real events don't come in the neatly shaped packages of conventional drama. They are disorganised, sometimes random, often without explanation. We feel that not only is it more honest to remain true to these events, but it will also add a sense of authenticity. We want the audience to trust that they are seeing an accurate account of what happened. If they are convinced the film is authentic the emotional power of the film comes from the real, terrible situation that Mariane and Danny found themselves in.

Our main source of information is obviously Mariane's book. However we have also talked to all the key characters before making the film. We have met with Mariane, Asra, Randall Bennett, Zahoor, Asif the Fixer, Jameel Yusuf, Captain, Bussey, Dost and communicated with Steve Levine. Each meeting adds extra details to the story.

Given this approach to the overall story telling it is obviously important that the detail within the scenes also seems natural, spontaneous and honest. The dialogue script is therefore a blueprint. A starting point for the actors, giving a guide to the content of the scene. When we have cast the actors we would expect them to spend time with the real characters, getting to know them, hearing how they talk, getting details of their personal stories, seeing their point of view on the events of that time.

When we film the scenes in Asra's house - the heart of the story - we will film on location in Pakistan or India. We will shoot in chronological order, allowing the actors to build relationships with each other that mirror the relationships the real characters had. The camera is hand held, natural lighting is used where possible, allowing the actors the freedom to go where they want to go, to improvise when they want. Often in the script a scene may be boiled down to three or four lines of key dialogue. This may well be what ends up in the finished film. But during the filming we usually shoot the whole scene as it would naturally happen. And we shoot the whole scene on each take to allow a natural rhythm to develop. It also means the scene can change and develop with each performance.

We therefore have a huge choice of material when it comes to the edit. However, the intention is that the editing should be crisp and fast, creating the pace of a thriller. So, although the script is currently 140 pages, we expect the film to run somewhere between 100 and 110 minutes.

This is an approach we have used before on films such as THE ROAD TO GUANTANAMO, TRISTRAM SHANDY, 24 HOUR PARTY PEOPLE and WONDERLAND.

## A MIGHTY HEART

A BLACK SCREEN

We hear the sound of a baby crying. Maybe his first cry.

MARIANE (V.O.)

This film is for Adam. So that he knows his father was not a hero but an ordinary man. An ordinary hero.

1A      EXT KARACHI DAY

1A

We start high above the sprawling city. We see the noise, the traffic, the people, the energy, the chaos of Karachi streets. And we hear Mariane's voice:

MARIANE (V.O.)

Karachi. One of the biggest cities in the world. The main port of entry to, and departure from, Pakistan. There are so many people in this city that no one knows how to count them. How would you find one man amongst all this?

We see DANNY being driven in a car as it dodges in and out of the traffic.

**CAPTION: 15.50 23rd January 2002**

1B      EXT - ASRA'S - DAY

1B

The car passes the SKINNY GUARD at the guardhouse of a private road in the Defence area of the city, pulling up outside a large house protected by its own gate and guard. DANIEL gets out of the car which drives away as he goes into the house.

2      OMITTED

2

3      INT - ASRA'S - DAY

3

DANNY hurries through the house, calling out to let people know he is home. He sees ASRA (30s) a petite and fair-skinned Indian woman with an American accent.

DANNY

Hi.

ASRA

Hi there. How's it going?

DANNY smiles at ASRA. We sense the easiness and warmth between the two long-time friends.

DANNY  
Good. Where's Mariane?

ASRA  
In bed I think.

DANNY rushes to their room.

4

INT - MARIANE'S ROOM - DAY

4

The bedroom is decorated with flowers and scented candles, with DANNY's clothes scattered everywhere from his suitcase in the corner. MARIANE is lying in bed.

DANNY  
Hi. How're you feeling ?

MARIANE  
Sweaty. Fat... It's so hot.

He goes to the window, a little girl - KASHVA - is playing in the courtyard. Danny waves hello and draws the curtain.

DANNY  
This time tomorrow we'll be in a beautiful air-conditioned hotel in Dubai.

DANNY lies down next to her.

MARIANE  
I like it here.

He nuzzles her neck.

DANNY  
Mmmmm... my sweaty smelly, fat pregnant wife...

They kiss.

MARIANE  
How was your day?

DANNY  
Not bad. I've only half an hour then I have to go back out.

MARIANE  
Me too.

He wriggles down the bed and kisses MARIANE's tummy. He whispers something to the baby inside.

DANNY

I've thought of a name for him.

He slides back up the bed and kisses her on the mouth, very gently.

MARIANE

What?

DANNY

Adam. What do you think?

MARIANE

(not impressed)

Adam?

He pretends to be annoyed.

DANNY

What's wrong with Adam?

MARIANE

Why Adam?

DANNY

It's a good name.

Then starts to tickle her and kiss her. We leave them laughing and kissing.

5

INT - ASRA'S OFFICE - DAY

5

**CAPTION: 16.30 23rd January 2002**

ASRA is writing when DANNY comes in, puts his phone on charge and checks his e-mail.

DANNY

Do you know where the HQ of Cybernet is?

ASRA

Yeah.

DANNY

Is it far?

ASRA

No. Why?

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

DANNY

You know Richard Reid - the shoe  
bomber? I've got an email address  
for his contact.. his handler.  
Cybernet the service provider.

\*  
\*  
\*  
\*  
\*

ASRA

Ok.

\*  
\*

DANNY sees the confirmation of their flight to Dubai.

\*

5A A FEW MINUTES LATER

5A

ASRA is on the phone to the Sheraton car office. DANNY hurries through collecting his belongings.

ASRA  
The Sheraton hasn't any cars  
today.

\*

DANNY  
Really?

MARIANE appears from her room - collecting all her stuff.

MARIANE  
I need one as well.

ASRA  
I know. I know. I'll have to get  
Shabir to get you two taxis.  
Sorry.

DANNY appears again.

DANNY  
That's fine as long as he's  
quick. I can't be late.

DANNY holds a tape recorder. MARIANE sees it.

MARIANE  
Make sure it's yours!

ASRA  
You going to be back for dinner  
tonight?

DANNY  
Sure. I may be a little late.

MARIANE  
Don't be. I'm cooking.

6 EXT - DEFENSE PHASE 5 GATES - DAY

6

DANNY and MARIANE are waiting for SHABIR. DANNY looks at his watch, and starts to pace a little, craning his neck, hoping to see a cab at any moment. MARIANE notices his impatience.

MARIANE  
There he is!

DANNY turns and sees two cabs coming their way, SHABIR riding his bike in front of them.



DANNY opens the door of the first cab. He looks at MARIANE apologetic.

DANNY  
I'm really late.

As he is about to get in, DANNY cups MARIANE's neck, pulls her to him, and kisses her cheek. He looks at her for a beat then he jumps in the back of the cab. And he is gone.

The second taxi is driven by a little old man with a white beard. ASRA appears to give him instructions.

ASRA  
(In Urdu)  
Kheyal Karoe (Take care of her)

ASRA  
(To Mariane)  
See you later.

MARIANE  
Yes. Bye.

7      EXT - KARACHI STREETS - DAY      7

DANNY in the taxi checking he has everything he needs. Maybe he looks a little tense.

8      EXT - KARACHI STREETS - DAY      8

MARIANE in the taxi being driven to her interview.

9      EXT - THE COURT VIEW APARTMENTS - DAY      9

MARIANE's taxi pulls up outside a a crumbling block of lawyers offices. The driver helps her out.

MARIANE  
Wait here OK?

He nods.

MARIANE  
You'll wait?

DRIVER  
Yes.

**CAPTION : 17.05 23rd January 2002**

11 INT - THE COURT VIEW APARTMENTS - DAY 11

Behind the DIRECTOR, various posters line the wall: Veiled women hidden behind their hands. Little girls with marks of beatings...

12 INT -KALEEM YUSUF'S OFFICE - DAY 12

**CAPTION: 17.15 23rd January 2002**

KALEEM  
No problem.

DANNY  
I came to ask your advice.

KALEEM

Fire away.

DANNY

I'm supposed to be meeting Sheikh Gilani today. I just wanted to know if it was safe?

KALEEM

Where are you meeting him?

DANNY

The Village restaurant. You know it?

KALEEM

Of course.

DANNY's phone rings.

DANNY

Hello?

DANNY listens to the person on the other end of the phone. Danny is serious, listening to instructions. It is someone connected to the Gilani meeting.

DANNY

I'll be there. Yes.

DANNY switches the phone off.

DANNY

Sorry.

KALEEM

No problem. Stay in a busy place and you should be fine. But be careful.

DANNY

I will.

DANNY knows that he will probably have to leave the restaurant in order to meet GILANI.

13      EXT - THE COURT VIEW APARTMENTS - DAY

13

MARIANE hurries out of the building. The TAXI DRIVER is there, waiting by his car.

14      EXT - STREETS - DAY

14

MARIANE's taxi is driving through the noisy Karachi streets. She is on her cell phone, talking to Asra.

MARIANE  
I'll see you in the supermarket.  
OK? I'll be there in - I don't  
know - ten minutes?

15      EXT/INT CYBERNET HEADQUARTERS DAY      15

The CYBERNET HQ is on a busy street in central Karachi.  
Danny's car waits as he goes inside.

**CAPTION: 17.45 23rd January 2002**

16      INT - OFFICE - DAY      16

DANNY is talking to a TECHNICAL SUPERVISOR.

DANNY  
I'm trying to find a person who  
was using Cybernet as his ISP. I  
have the e-mail account name and  
I was wondering if you would be  
able to give me the IP number or  
the name of the account holder?

TECHNICIAN  
It's possible. But that  
information is private.

17      INT - AGHA'S SUPERMARKET - DUSK      17

MARIANE and ASRA are in the vegetable section, shopping for  
the big dinner. MARIANE'S cell phone rings. MARIANE  
searches through her purse, retrieves it, sees it's DANNY.

MARIANE  
Hi...

DANNY  
Hi. Where are you?

MARIANE  
We're at the market... Yes,  
picadillo. How was Cybernet?

DANNY  
Ok. They wouldn't say much.  
Privacy issues. How are you  
feeling?

\*  
\*  
\*

MARIANE

OK. Bit of a headache. What time will you be back?

DANNY

About 9.00 I think. Don't wait for me. I'm just on my way to see Gilani now.

MARIANE

OK. We'll see you later. Take care.

DANNY

Bye.

18      EXT - STREETS - DUSK

18

The city is rushing to make it to prayer before the sun sets. Street vendors are packing up, the traffic is terrible, and pedestrians (overwhelmingly male) crowd the sidewalks. DANNY is in his taxi. He stares out of the window thinking about the meeting to come.

**CAPTION : 18.30 23rd January 2002**

DANNY dials a number.

DANNY

Masud. It's Danny... yeah I'm on my way.. the Village Restaurant.

19      INT - MASUD'S HOUSE ISLAMABAD - DUSK

19

We see a chubby, nervous looking man.

**CAPTION: Masud the Fixer**

MASUD

Is Mariane going with you?

DANNY

No.

MASUD

That's good.

20      EXT - STREETS KARACHI - DUSK

20

DANNY

Is there a problem?

MASUD

No, it should be OK. Just stay in a public place.

DANNY

I know. That's what everyone says.

MASUD

That's because it's true. Good luck.

DANNY:

Thanks.

We hear over city wide loudspeakers the call to prayer.

MUEZZIN

(singing)

'All-ah u Ak-bar!

21      EXT - ASRA'S HOUSE - DUSK      21

The GUARD lifts the gate and waves through the taxi with ASRA and MARIANE.

22      EXT - VILLAGE RESTAURANT - DUSK      22

DANNY gets out of his taxi and goes into the restaurant.

**INSERT: CNN/BBC TV news** footage of the build up of troops on the India/Pakistan border.

REPORTER:

Pakistan and Indian troops still massing on the disputed Kashmir border despite Pakistan President General Pervez Musharraf's recent speech promising to prevent terrorists operating from Pakistan territory.

23      INT - ASRA'S HOUSE - NIGHT      23

The TV is on in the background as MARIANE, ASRA, and NASRIN all chop vegetables. MARIANE is preparing her picadillo (a Cuban beans and rice dish) and plantains. KASHVA silently watches from a chair across the room.

**CAPTION: 20.00 23rd January 2002**

MARIANE takes out her cell phone and quickly dials a number. It rings then:

RECORDING ON PHONE  
 (female robotic - first  
 in Urdu, then in  
 English)  
 Your correspondent cannot be  
 reached at this moment. Please  
 try again later.

MARIANE frowns and hangs up.

24 INT - ASRA'S HOUSE - THE DINING ROOM - NIGHT

24

The GUESTS - clean-shaven handsome YOUNG MEN in tailored suits and YOUNG WOMEN elegant in simple black outfits, all from the Karachi moneyed elite - are seated around the table. They smoke and drink beer bought from a bootlegger and eat the dish of Picadillo MARIANE has prepared for them.

They are boisterous and cheerful, their mixing of Urdu and English punctuated by laughter.

ASRA is in mid-flow.

ASRA  
 ... And he delivered the chicken  
 Biryani within half an hour like  
 he promised he would. I took it  
 as a sign from God. This society  
 is capable of being functional  
 after all.

ASRA exchanges a warm glance with AZFAR, one of the YOUNG MEN. She's obviously in love.

MARIANE is distracted.

MALE GUEST 1  
 This is excellent.

MARIANE  
 It's a Cuban dish.

MALE GUEST 1  
 Is that where you're from?

MARIANE  
 No, my mother's from there. I'm  
 from Paris.

MALE GUEST 2  
 So where is the C.I.A. agent?

Several of the GUESTS laugh.

MALE PAKISTANI GUEST 1  
All American journalists are  
C.I.A aren't they?

ASRA  
Really? I work for the Wall  
Street Journal. Does that make me  
an American spy?

\*  
\*  
\*

AZFAR  
No. You're a spy for India, my  
little Indian maiden.

ASRA gives AZFAR an annoyed look. She knows how deep the  
paranoia runs in Pakistan, a fragmented country on the  
boil.

MARIANE is getting more tense about DANNY and looks at the  
clock: 10.40.

MALE GUEST 1  
Do you think Americans know  
anything about Pakistan? Or  
Afghanistan - except how to bomb  
it?

ASRA  
Well that's the point of being a  
journalist. To let people know.

MARIANE gets up from the table and takes some plates  
through to the kitchen.

25     INT - KITCHEN - NIGHT

25

MARIANE has her ear to the phone.

RECORDING ON PHONE  
(female, robotic voice)  
Your correspondent cannot be  
reached at the moment. Please  
try...

She hangs up with a growing feeling of dread.

25A     EXT- ASRA'S HOUSE - NIGHT

25A

ASRA and AZFAR say goodbye to their GUESTS as they leave.

26     INT - ASRA'S HOUSE - DINING ROOM - NIGHT

26

MARIANE comes into the room as AZFAR is lighting up a  
joint.



AZFAR  
He's probably out of town. In a  
Madrassa.

AZFAR hands the joint to ASRA who refuses.

AZFAR  
When you get out of Karachi you  
get out of reach, you know?

MARIANE  
He would call me. I'm going to  
check his computer.

MARIANE heads for ASRA's office. ASRA goes with her leaving  
AZFAR smoking dope.

27      INT - ASRA'S OFFICE - NIGHT

27

MARIANE sits down and powers DANNY's computer. ASRA sits  
next to her.

MARIANE's eyes anxiously scans DANNY's e-mails.

MARIANE  
Here.... From Bashir.

An e-mail from Chaudrey Bashir Ahmad Shabbir.

MARIANE  
He's the guy who arranged Danny's  
meeting with Gilani tonight.

MARIANE scans the e-mail. We see that BASHIR has given  
DANNY a contact number for someone called IMTIAZ SIDDIQUE -  
a mureed or disciple of GILANI supposed to take DANNY to  
GILANI. *"I will arrange an appointment with the Sheikh in  
Karachi... He will give me the number of one his mureeds  
whom you can call... the mureed will take you to see him".*

\*  
\*  
\*

ASRA is leaning over MARIANE's shoulder. She is puzzled by  
something she sees.

ASRA  
That's weird.

MARIANE  
What?

ASRA  
His e-mail address. 'Nobadmashi'.  
It means 'no wrongdoing' in Urdu.

MARIANE frowns.

MARIANE  
Let's try the number.

ASRA  
What's the number?

She looks over MARIANE's shoulders, sees the number and dials.

ASRA  
Nothing. It's been disconnected.

That's not good. MARIANE continues scrolling through DANNY's e-mails. Several of them are from BASHIR. We see glimpses of them: AZFAR appears in the doorway.

AZFAR  
I have to work in the morning.  
*(to Mariane)*  
Don't worry, they've probably asked him to stay for the night. They won't want to drive back so late.  
*(smiles reassuringly)*  
He'll be here in the morning.

MARIANE ignores AZFAR who goes to ASRA's room.

ASRA  
Who is this Bashir guy?

MARIANE  
Danny met him a couple of weeks ago.

28      INT - CHEZ SOI GUEST HOUSE - NIGHT (FLASHBACK)

28

MARIANE is asleep in bed when DANNY walks out of the bathroom and gets into bed.

MARIANE  
Hey.

DANNY  
I missed you.

MARIANE groans, half asleep.

MARIANE  
How was it?

DANNY  
Interesting.

DANNY cuddles up to MARIANE from behind, 'spooning' her.

DANNY  
It's always interesting to see how other people's minds work.

MARIANE

So you met him?

DANNY

Gilani? No. Someone who says he knows Gilani. The usual story.

He kisses her neck gently.

DANNY

Go back to sleep.

MARIANE grimaces and sits up, one hand on her pregnant belly.

MARIANE

I have to pee.

Half asleep, she heads to the bathroom. DANNY looks lost in his own thoughts.

29

INT - ASRA'S OFFICE - NIGHT

29

MARIANE and ASRA look at more of BASHIR's e-mails: "thank you very much for your articles", "my wife is back from hospital", "you can call my brother's mobile no. 0300-9486929. I think I gave you my other brother's number last time only to return home and find out he has sold it!", "it is sad you are leaving Pakistan so soon".

MARIANE

It's strange. Danny said Bashir was pretty offhand. But here he's extra friendly.

ASRA

Let's try Gilani.

MARIANE types into the search engine : SHEIKH GILANI.

On the computer screen, lots of hits. MARIANE selects one. We see photos and headlines describing the activities of Gilani and his group. Mariane reads from the screen.

MARIANE

Gilani heads a group called the Jamaat Al-Fuqra.... most of his followers are in the United States... they aim... to purify Islam through violence...

We see quick flashes of articles about Al-Fuqra.

MARIANE  
10 unsolved assassinations. 17  
fire-bombing cases between 1979  
and 1990.

ASRA  
Shit.

Video news footage of the 1993 bombing of the world trade  
centre.

MARIANE  
Suspected to have connections to  
terrorists who bombed the World  
Trade Center in 1993...

SEE BOSTON GLOBE ARTICLE

MARIANE  
.... has sent fighters to wage  
Jihad against Indian rule in  
Kashmir, against Russians in  
Chechnya, Serbs in Bosnia and to  
fight Israelis.

MARIANE is stunned.

MARIANE  
I didn't know Gilani was that  
serious.

*DANNY gets in that last cab from that afternoon. He smiles  
at MARIANE. And then he's off.*

CUT BACK TO :

MARIANE  
Why didn't he tell me?

ASRA  
He didn't want you to worry.

MARIANE  
He always tells me everything. He  
never hides anything from me.  
Never.

ASRA  
Why did Danny want to meet  
Gilani?

MARIANE  
He was researching a story on  
Richard Reid - the shoe bomber.

See a brief clip of news footage of RICHARD REID - the British man who tried to blow up American Airlines flight 63.

MARIANE

The Boston Globe claimed Reid was connected to Gilani.

MARIANE re-dials DANNY's number. She hangs up after the first word or two.

MARIANE looks up at ASRA.

MARIANE

Do we call the police?

ASRA makes a face.

ASRA

I don't know if they can be trusted.

MARIANE

We have to trust someone.

It's pitch black outside. The place is very quiet. MARIANE sits back at the computer, gathering her thoughts. She scrolls through DANNY's e-mails.

\*

ASRA picks up the phone.

ASRA

I know a reporter for Jang. I'll try him.

MARIANE

Doesn't Jang support the jihadis?

ASRA

That's why he might know something.

**CAPTION : 00.25 24th January 2002**

MARIANE is hanging on ASRA's every word, trying to guess what is being said as ASRA speaks to the REPORTER in Urdu.

ASRA hangs up.

ASRA

He doesn't know anything about Danny. But another journalist is missing. Ghulam Hasnain, a stringer for Time Magazine.

MARIANE:

Does he think there's a link with  
Danny?

ASRA

He doesn't know.

**CAPTION : 01.00 24th January 2002**

MARIANE is on the phone again.

BAILEY (V.O.)

(sleepy)

The American consulate - Corporal  
Bailey speaking. How can I help  
you?

MARIANE

Hello my name is Mariane Pearl.

The sound of a car out front. MARIANE and ASRA rush to the  
window hopefully. SOMEONE is being dropped off across the  
street from a night of partying. They blunder out of the  
car, laughing. It's not DANNY.

MARIANE

I am calling because my husband  
is missing. He was supposed to be  
back at nine. He's a journalist.  
He... OK... OK. Thanks.

MARIANE hangs up. ASRA looks at her.

MARIANE

"call back in the morning". We  
should speak to their diplomatic  
security special agent, Randall  
Bennett.

MARIANE's hands absently go to her belly.

ASRA

Let's call the Journal.

30

INT - WALL STREET JOURNAL NEWSROOM - DAY

30

The chaos of a large open-plan busy newsroom. A cacophony  
of ringing phones. STAFF mill about or sit glued to their  
computers, their desks decorated with little stuffed  
animals, family photos etc...

ASRA

John Bussey Please.

JOHN BUSSEY - the foreign editor - picks up his ringing  
phone.

BUSSEY

Hello?

ASRA

John? It's Asra.

BUSSEY

Hi Asra. How's the book going?

31     INT - ASRA HOUSE - NIGHT

31

ASRA paces the room as she talks.

ASRA

It's Ok but I'm with Mariane in Karachi. Danny hasn't come back from an interview he'd set up last night.

BUSSEY:

Who was the interview with?

As ASRA continues her conversation with BUSSEY, MARIANE's eyes silently scan through an e-mail from DANNY'S MOTHER RUTH:

1/22/2002 3:18pm

To: "Pearl,Danny" <danny.pearl@wsj.com>

From: "R. Pearl" <jpearl@ucla.edu>

Subject: Re: hi from Karachi

CC:

BCC:

X-Eudora-Signature: <<No Default>>

Hi,

>we're in Asra's beautiful house in Karachi, feeling like  
>we're on holiday - though I'm actually working on the same  
>old terrorism story.<

Say hello to Asra.

I assume you can be reached on your cellular there. How long are you going to stay in Bombay?

>Everything okay with you?

Yes, as good as new.

\*

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I read that stress, especially on the 26th week of pregnancy, when the brain develops, can cause autism in the child, take good care of your wife and make sure not to stress her out (including not to tell her about this).

\*  
\*  
\*  
\*

Have a safe trip.

\*

Love,

\*

Mom.

\*

BUSSEY

Look - maybe he's just been  
picked up by the police or the  
ISI.

ASRA

It's possible.

BUSSEY:

I'll contact Washington. Get them  
primed. Let me know if you hear  
anything or you need anything.  
OK?

ASRA listens to BUSSEY and hangs up. MARIANE looks at ASRA.  
The grim fact of what is happening is sinking in. A very  
bad feeling.

MARIANE

*(blankly focused)*  
I'm going to call his parents.

32      INT - MARIANE AND DANNY'S ROOM - NIGHT

32

It's still pitch black outside. MARIANE stands in their room alone, surrounded by DANNY's things, on the phone to DANNY's parents. She's trying to keep herself focused and calm. Someone picks up the phone on the other end.

RUTH - DANNY'S MOM

Hello?

MARIANE

Ruth? It's Mariane.

There's a pause.

RUTH

*(sensing something is  
amiss)*

What's wrong? Is everything  
alright?

\*

MARIANE

Danny went on an interview  
yesterday. He's not back.

\*

DANNY'S FATHER picks up and immediately joins in the conversation.

DANNY'S FATHER

Mariane, it's Judea. Have you  
called the embassy?

MARIANE

It's the middle of the night  
here. I'm calling them back in  
the morning.

JUDEA

Who was he interviewing?

MARIANE

A religious leader. Called Sheikh  
Gilani.

Silence.

JUDEA

Does anyone there know we're  
Jewish?

MARIANE

*(lying)*

No. I don't think so.

33      INT - KHALID KHAWAJA'S HOUSE - DAY - (FLASHBACK)      33

DANNY and MARIANE sit in KHALID KHAWAJA's office. DANNY is interviewing KHAWAJA - an ex ISI pilot and friend of Bin Laden -.

**CAPTION : 10th January 2002**

DANNY is taking notes in a shorthand only comprehensible to him.

KHAWAJA

You know who was behind the attacks on the World Trade Centre?

DANNY

Who?

KHAWAJA

The Jews. Mossad are the only ones who would have had the means to organize such an event. Do you know that four thousand Jews who normally work in the towers did not show up that day?

DANNY stops taking notes.

DANNY

*(without irony)*  
Really?

KHAWAJA is taking DANNY's measure.

KHAWAJA

What are you? A Christian?

DANNY

No. Jewish.

KHAWAJA

Are you?

They stare at each other.

34      INT - ASRA'S OFFICE - DAWN      34

MARIANE comes into the office, looking pale and drawn from the lack of sleep and drained with anxiety but intent on keeping her emotions in check.

**CAPTION : 05.58 24th January 2002**

ASRA is dialling a number.

ASRA  
(on the phone)  
As-salam alaykum.

35      INT - KHAWAJA'S HOUSE - DAWN

35

KHALID KHAWAJA freshly showered, wearing traditional robes, answers the phone in his kitchen. His WIFE and SEVERAL CHILDREN are eating, preparing for the day, etc.

**CAPTION : KHALID KHAWAJA**

KHAWAJA  
Walaikum salaam.

36      INT. ASRA'S HOUSE - THE DINING ROOM - DAWN

36

MARIANE watches ASRA. (Intercut with KHAWAJA as required)

ASRA  
I'm sorry to call so early. I'm  
with my friend Mariane Pearl.  
Her husband Danny Pearl was meant  
to meet with your friend Sheikh  
Gilani last night at seven...

KHAWAJA  
(interrupts)  
Sheikh Gilani? Not possible.  
Sheikh Gilani would never meet a  
Western journalist. Never. It's  
against his beliefs.

ASRA looks at MARIANE surprised.

MARIANE  
What?

KHAWAJA  
Maybe you should try the C.I.A.

ASRA  
The CIA?

KHAWAJA  
They probably took him to  
embarrass Pakistan in the eyes  
of....

ASRA looks frustrated but tries to stay calm. MARIANE is restless, getting edgy.

ASRA

Put politics aside for a minute.  
Mariane is pregnant. She's  
worried sick. You have...

KHAWAJA

Think about the plight of Afghan  
women whose husbands are right  
now being killed by American  
bombs. Think about the innocent  
Afghan children that Americans  
are slaughtering every day.

ASRA

This has nothing to do with...

MARIANE

*(frustrated)*

What is he saying?

They are interrupted by the morning call to prayer. We hear  
the MUEZZIN's voice in the distance, through loudspeakers  
throughout Karachi.

37      INT - KHAWAJA'S HOUSE - DAWN

37

A MUEZZIN in Islamabad is starting the same call near  
KHAWAJA.

KHAWAJA

It is the call to prayer. I must  
go.

KHAWAJA hangs up.

38      INT - ASRA'S OFFICE - DAWN

38

ASRA hangs up.

ASRA

The fucker.

MARIANE dials DANNY's cell number. Her sense of dread  
growing.

RECORDING ON PHONE

*(female, robotic voice)*

Your correspondent cannot be  
reached at this ...

39      EXT - STREETS OF KARACHI - DAWN

39

The streets of Karachi at dawn. The sun a large red disk.  
The rooftops already ablaze. A city coming to life.

MUEZZIN

All-ah u Ak-bar. All-ah u Ak-bar!  
Al-la Ilaha ill All-ah!

40      INT - ASRA'S HOUSE/VERANDAH - DAWN

40

MARIANE stands on the verandah, dialing another number. She can see ASRA talking to a WOMAN NEIGHBOUR across the road. The WOMAN a silhouette with a *dupatta* on her head. MARIANE can sense the hostility of the woman as she talks to ASRA.

MARIANE

Randall Bennett? My name is  
Mariane Pearl. I'm the wife of  
Daniel Pearl, a journalist for  
the...

RANDALL

Yes I know your husband.

MARIANE

You do?

RANDALL

I met him yesterday.

41      EXT - AMERICAN CONSULATE - DAY

41

DANNY'S taxi pulls up at the barrier in front of the consulate. A PAKISTANI GUARD comes over to the taxi. DANNY rolls down his window.

DANNY

I'm here to see Randall Bennett.

GUARD

Who are you?

DANNY

Daniel Pearl, Wall street  
Journal.

The GUARD goes back to the gate to get permission to let DANNY's car through.

42      OMITTED

42

43      INT - US CONSULATE - DAY

43

RANDALL BENNETT (50's, in impressive shape, hair slicked back, a gold stud in his left ear, dressed all in black) sits behind his desk.

DANNY

I wanted your advice. I'm supposed to be meeting Sheikh Gilani. I wondered whether you thought that was a good idea.

RANDALL

Who arranged the meeting?

DANNY

My fixer in Islamabad.

RANDALL

Is he with you?

DANNY

No. I left him in Islamabad. Why? You think there's a problem?

RANDALL

Well, I wouldn't recommend it obviously. Where are you meeting?

DANNY

The Village Restaurant.

44

INT - VERANDAH - DAWN

44

MARIANE paces on the verandah on the phone to RANDALL.

MARIANE

He didn't come home from the meeting last night. It's been twelve hours.

AZFAR is rushing down the stairs, late for work, his hair uncombed.

MARIANE glances at him as he hurries out of the house without looking at her.

RANDALL

Have you called the police?

MARIANE

No. We didn't know who to trust.

RANDALL

Okay. Call Luqman Sadiq. He's a friend. He's deputy inspector general. And call Kaleem Yusuf at the Citizen Police Liaison Committee. They specialize in kidnapping. They're good people.

45      EXT - ASRA'S HOUSE - DAWN      45

Up and down the street, NEIGHBOURS get into their cars and start leaving for work. The banal start of a new day.

ASRA is saying goodbye to AZFAR in the garden. As she reaches for his hand he pulls it quickly away afraid of people seeing.

46      INT - ASRA'S HOUSE/LIVING ROOM - DAWN      46

ASRA walks back in.

MARIANE

I spoke to Randall Bennett.

MARIANE hands ASRA the list of names and phone numbers RANDALL has just given her.

MARIANE

He says they can be trusted.

ASRA picks up the list, looking dubious.

47      INT - ASRA'S HOUSE/LIVING ROOM - MORNING/LATER      47

NASRIN crouches and sweeps the floor. KASHVA, her daughter, barefoot, stands, watching the world with a curious rounded stare.

ASRA and MARIANE, showered and dressed. MARIANE reads out names and numbers as ASRA writes them down on some paper - REID, GILANI, BASHIR, MASUD..

The place has been cleared from the previous night's debris.

PICK UP ON

MARIANE dialing yet another number.

**CAPTION : 08.00 24th January 2002**

48      INT - MASUD'S HOUSE IN ISLAMABAD - DAY      48

A phone rings insistently. Masud - DANNY'S FIXER - holds his crying baby girl in his arms, trying to soothe her. Masud's wife appears, flustered and holds out the phone to him. She takes the crying baby from Masud into her arms.

MARIANE

Masud? It's Mariane.



Masud looks worried.

MARIANE  
Danny's missing. He didn't come  
home last night.

Masud glances at his wife who is trying to calm the BABY  
down. Masud looks upset.

MARIANE  
Do you have a number for Bashir?

MASUD  
No... I have a number for the  
contact who took us to Bashir.

49      INT - ASRA'S HOUSE - DINING ROOM - EARLY MORNING

49

ASRA sits next to MARIANE as she talks to MASUD. ASRA  
writes things/names down.

MARIANE  
Who was that?

MASUD  
A spokesman for the Harkat-ul-  
Mujahideen.

MARIANE  
What was his name ?

MASUD  
Arif.

Mariane SIGHS.

50      INT - TAXI - NIGHT (FLASHBACK)

50

DANNY and MASUD are in the car. They see a MAN waiting by  
the side of the Pindhora road. MASUD tells the taxi to pull  
over. A young, sophisticated looking MAN with a beard gets  
in. This is ARIF.

ARIF  
Do you know the Hotel Akbar in  
Pindi?

MASUD  
Of course.

ARIF  
That's where we are going.

51      INT- HOTEL AKBAR - NIGHT (FLASHBACK)

51

A MAN behind reception watches DANNY and MASUD as they wait whilst ARIF looks for BASHIR. He returns from the dining room with a skinny man with no beard.

ARIF  
(to Masud)  
This is him.

DANNY  
Hi. I'm Danny

BASHIR  
(Punjabi accent)  
Good evening.

BASHIR takes them up to his bedroom.

52      INT BEDROOM HOTEL AKBAR - NIGHT (FLASHBACK)

52

DANNY and BASHIR sit opposite each other whilst MASUD and ARIF watch.

BASHIR  
You know Sheikh Gilani is a descendant of the prophet. He is a pir - a holy man.

DANNY  
And you are one of his followers?

BASHIR  
Yes. You know many of his followers are Americans.

DANNY  
I know.

BASHIR  
Why do you want to meet him?

DANNY  
I want to write about him.

BASHIR  
What do you want to write?

DANNY  
Well, I can't know that until I meet him.

BASHIR  
Most journalists who are here just want to write stories about terrorism.

DANNY waits.

BASHIR  
Is that what you want?

DANNY  
I just want to write the truth.

53      INT - ASRA'S HOUSE - DAY

53

ASRA writes down: ARIF-JIHADI SPOKESMAN

MARIANE  
Bashir? He is a jihadi?

MASUD  
I don't know. I just met him that  
once.

MARIANE  
And Arif?

MASUD  
I think so. He's connected to  
jihadis.

MARIANE  
And to al Qaeda?

MASUD  
It's possible.

MARIANE  
Why didn't you say anything to  
Danny? That's your job. To  
protect us!

MASUD  
Mariane... I did tell Danny.  
But he wanted to meet Gilani. You  
know that. I'll call Arif.

MARIANE  
Call me straight back.

She slams the phone down.

MARIANE  
Fuck.

ASRA  
Okay so there's Bashir and Arif.

MARIANE  
And Siddique and Gilani.

ASRA

We need a bigger sheet of paper.

ASRA gets out a large piece of paper and starts to draw up a Chart in order to visualize the sea of information and start to piece it all together.

ASRA writes down DANNY in the middle and all the names and information they have to date. Telephone numbers, names of organization etc...

The phone rings. It's Masud.

54      INT - MASUD'S HOUSE - DAY

54

Masud is looking worried.

MASUD

Arif's phone is switched off.

MARIANE

You'd better get down here.  
You're the only one who has met  
these people. The police are  
going to want to talk to you.

MASUD

Mariane, you know I only wanted  
to help Danny. You have to  
protect me from the police.

MARIANE

Just get down here Masud.

55      EXT - ASRA'S HOUSE - DAY

55

A phalanx of jeeps and beat-up police cars are slamming to a stop in front of ASRA's house. The NEIGHBOURS come out of their house to see what is going on.

**CAPTION : 09.00 24th January 2002**

56      INT - ASRA'S HOUSE- DAY

56

ASRA and MARIANE are hiding the chart they have just begun as well as DANNY's computer in the bedroom. ASRA decides to put her high heel party shoes back on in honour of their guests.

Downstairs. Chaos.

More than TWENTY PAKISTANI POLICEMEN and ARMY SOLDIERS -- uniformed and plain clothed - rifle through the house, as though DANNY is hiding somewhere in a closet.

Sitting quietly to one side is a man who is watching all the activity. The man we will know as Captain.

Books are stacked and unstacked. Cabinets are opened and closed. Papers are read.

KASHVA, barefoot and dirty, wanders around amidst the chaos.

The door bell keeps on ringing.

LUQMAN SADIQ talks into his phone in Urdu.

**CAPTION : LUQMAN SADIQ - KARACHI'S DEPUTY CHIEF OF POLICE**

MARIANE and ASRA observe the scene in disbelief.

MARIANE

How is this helping to find  
Danny?

LUQMAN SADIQ approaches MARIANE and ASRA.

MARIANE

(to Jamil)

Why aren't you combing the  
streets of Karachi? Why aren't  
you out trying to find Gilani?

LUQMAN SADIQ

Mrs. Pearl, we will make every  
effort to find your husband but  
we need to know a bit more about  
his purpose here.

MARIANE

Purpose? He's a journalist for  
the Wall Street Journal.

The door bell rings again.

LUQMAN SADIQ walks off to greet someone at the door. There's an air of excitement amongst the men. This is a high profile case. KAMAL SHAH has arrived. He is in charge of Karachi police.

LUQMAN talks in Urdu to his men but then notices ASRA listening and realizes she understands. He lowers his voice.

AN OFFICER hands LUQMAN DANNY's notebooks. JAMIL looks through the pages filled with DANNY's incomprehensible shorthand and hands them back to the OFFICER pointing him to MARIANE. The OFFICER walks up to her.

OFFICER 1

Can you read those?

MARIANE

No. It's a shorthand that my husband created for himself. No one can make any sense of it.

OFFICER 1

Do you have a photograph of your husband?

MARIANE nods.

A second officer, FAROOQ, is examining ASRA's Passport. He talks to her in Urdu.

FAROOQ

(Speaking in Urdu)  
You were born in America?

ASRA

(Speaking in Urdu)  
No.

FAROOQ

(*Tuning pages of the passport,  
Speaking in Urdu*)  
Where then?

ASRA

(Speaking in Urdu)  
India.

He looks up at her, instantly suspicious.

FAROOQ

(Speaking in Urdu)  
India?

MARIANE searches DANNY's computer bag and pulls out a set of recent ID photos. DANNY is smiling out at her. MARIANE's heart sinks as she sees his face. Tears come to the back of her throat but she collects herself. She hands the ID snapshot to OFFICER 1.

The FAROOQ continues to question ASRA.

FAROOQ

(Speaking in Urdu)  
Why are you in Pakistan?

ASRA

(Speaking in Urdu)  
I'm researching a book.

LUQMAN SADIQ looks at MARIANE without smiling.

LUQMAN SADIQ

You are pregnant.

MARIANE

Yes. I am.

She is clearly not impressed.

LUQMAN SADIQ

Can you tell me something? Is  
your husband a cautious man?

MARIANE feels what is implied. She holds his gaze coolly.

MARIANE

How do you mean?

ASRA walks to LUQMAN and hands him her phone.

ASRA

This is the foreign editor of the  
Wall Street Journal. He wants to  
talk to you.

LUQMAN SADIQ

*(immediately  
deferential, on the  
phone to Bussey)*

Let me assure you. The police  
will make every effort to find  
Mr. Pearl.

MARIANE is not impressed by LUQMAN SADIQ. She notices TWO  
MEN who stand across the room watching her.

One of the men - elegantly dressed in a tailored suit - is  
in his mid forties. MARIANE hears a police officer call him  
CAPTAIN. His hair and mustache are flecked with grey.  
There's something noble about him. A certain gravitas that  
immediately inspires the confidence MARIANE desperately  
needs. A younger MAN, DOST, is with him, equally well-  
dressed. They both look alert and focused, taking in the  
scene.

MARIANE approaches the TWO MEN.

CAPTAIN

*(shows his ID)*

I am S.S.P., C.I.D. And this is  
Dost, M.I.

MARIANE

Mariane Pearl.

ASRA

M.I.? Military Intelligence?  
Are you guys Army?

CAPTAIN

I am Chief of C.I.D.

MARIANE confused waits for him to explain.

CAPTAIN:

The unit in charge of counter-  
terrorism. Randall Bennett called  
me.

MARIANE looks at CAPTAIN's composed gaze. These are men she  
instinctively feels she can trust. CAPTAIN looks at ASRA's  
shoes.

CAPTAIN

(to Asra)

Please take those off.

MARIANE smiles. ASRA takes off her high heels.

57

INT - ASRA'S DINING ROOM - LUNCHTIME

57

Lunchtime. The place is quieter after the morning mayhem.

MARIANE, ASRA, CAPTAIN and DOST sit around the table.

ASRA studies DOST and CAPTAIN still trying to decide  
whether they are any different from the other cops and  
whether they should be trusted.

CAPTAIN

When did you last see Danny?

*(a brief moment of DANNY getting into the car. The look on  
his face as he waves Mariane good-bye).*

MARIANE

He left here, it must have been  
around five. Then I spoke to him  
about six thirty. He called to  
check in and tell me where he was  
going. He always does.

CAPTAIN

Where was he going?

MARIANE

The Village Restaurant.

ASRA and MARIANE exchange a glance, their trust still  
tentative. How much should they tell?

MARIANE

What do you know of Sheikh  
Gilani?

DOST

Who is he?



MARIANE looks at CAPTAIN and DOST stunned, her beautiful trust already faltering. How can they not know more?

ASRA:  
I thought you said you were  
intelligence?

MARIANE's cell rings. She picks up.

MARIANE  
Hello?

Frustrated, she moves to another part of the room to take the call.

CAPTAIN lights a cigarette. ASRA is looking at DOST and CAPTAIN, her trust also wavering.

DOST  
I was in New York on September  
the 11th.

ASRA  
You were?

DOST  
With Captain. We were there for  
an anti-terrorist conference.

ASRA  
You're kidding?

DOST  
No.

MARIANE is pacing on the phone to RANDALL.

MARIANE  
I feel great. My husband has been  
kidnapped and no one knows  
anything about the people he was  
meeting and you're sitting in an  
office somewhere doing nothing.

58 INT- US CONSULATE - DAY

58

RANDALL stands, pacing around in his office as he talks to MARIANE. He has an intent focused look in his eyes.

RANDALL  
Mariane, you have to calm down.  
I'm not doing nothing. I am  
getting people to work on Danny's  
case.

He looks out into the gated consulate yard and then turns back to his desk.

MARIANE

Who?

RANDALL's desk is piled with a number of files. There is one file open which we assume to be DANNY's. His voice is calm and steady.

RANDALL

Look I'll be over as soon as I can.

59      INT - ASRA'S HOUSE - DAY

59

MARIANE puts the phone down. She looks over at CAPTAIN. She makes a decision. She has to trust someone. She instinctively feels that person should be Captain. MARIANE crosses the room to him.

MARIANE

Asra and I are your best allies.  
We are both journalists. We want  
to work with you.

CAPTAIN

I would have it no other way Mrs.  
Pearl. I need you to be open with  
me. In return I will share any  
information I receive with you.

CAPTAIN watches her carefully. MARIANE glances across to ASRA to gauge her reaction. ASRA looks doubtful but MARIANE continues.

MARIANE

We have Danny's computer. And we  
have a chart.

CAPTAIN

May I see them?

ASRA says nothing but we feel her reluctance.

MARIANE

Yes.

60      INT - ASRA'S OFFICE - DAY

60

MARIANE pulls the computer out of its hiding place while ASRA opens up The Chart - an already tangled web of overlapping connections giving little away.

CAPTAIN

It's good. We start with three people. Siddique who was to take Danny to Gilani. Bashir who introduced Danny to Siddique. Arif who took Danny to Bashir.

MARIANE

But it's so little no?

CAPTAIN

It's a start. Then there is Masud the fixer. And Danny's driver who took him to the restaurant.

ASRA

He got a taxi. There were no cars available. Shabir got the taxi.

61      EXT - ASRA'S HOUSE - DAY/LATER      61

DOST is interviewing SHABIR. They speak in Urdu.

SHABIR

(Speaking in Urdu)

I went to the two swords roundabout. To the taxi rank there.

62      EXT - TWO SWORDS ROUNDABOUT - DAY (FLASHBACK)      62

SHABIR on his bike is hiring two taxis.

SHABIR

(Speaking in Urdu)

I got two taxis. One for the man and one for the lady.

63      EXT - TWO SWORDS ROUNDABOUT - DUSK (PRESENT)      63

A WHOLE GROUP OF UNIFORMED POLICE and A COUPLE OF PLAIN CLOTHES POLICEMEN are stopping and questioning every TAXI DRIVER at the taxi rank. One of the plain clothes policemen we recognise from the house. He is FAROOQ AWAN - CAPTAIN's assistant.

64      OMITTED      64

65      INT - ASRA'S HOUSE - DUSK      65

CAPTAIN looks at MARIANE.

CAPTAIN  
How many months pregnant are you?

MARIANE  
Six.

CAPTAIN  
And when did you last sleep?

MARIANE doesn't answer.

CAPTAIN  
And eat? Have a meal?

She doesn't say anything.

CAPTAIN  
So..  
(with a warm smile)  
Perhaps you should have something  
to eat and then get some sleep.

The CAPTAIN's cell phone rings. He ignores it. He looks  
into MARIANE's eyes.

CAPTAIN  
We will find your Danny. But you  
must take care of yourself and  
the baby.

CAPTAIN's tone is that of a father, firm and calming.

66     INT - MARIANE AND DANNY'S ROOM - NIGHT

66

MARIANE lies in bed. She resists closing her eyes. She  
closes her eyes.

*Peace. The scene is softly suspended. MARIANE lies in bed,  
safe, curled up in DANNY's embrace. They are both naked.  
Pressed against each other, spooning, each fitted to the  
other's shape like two spoons in a drawer.*

MARIANE opens her eyes. Not sure where she is. She doesn't  
know if she's been asleep for five minutes or the whole  
night.

67     INT - PLANE - NIGHT

67

MASUD is on the plane flying towards Karachi. The person  
sitting next to him is asleep but MASUD can't sleep.

68      EXT/INT - VILLAGE RESTAURANT - NIGHT      68

POLICE are interviewing PEOPLE who work there. SOME are being led away for further questioning.

69      INT - ASRA'S HOUSE - NIGHT      69

ASRA is lying on the couch by the telephone, half awake, half asleep. MARIANE is in her room.

70      EXT - KARACHI AIRPORT - NIGHT      70

A FAT BALD MAN with an almost comical handlebar moustache is waiting for Masud as he comes out of arrivals. This is NOOR.

71      EXT - ASRA HOUSE- DAWN      71

TWO SKINNY POLICE GUARDS stand around, leaning on walls and staring into the void, in the now empty and quiet house.

**CAPTION: 06.30 25th January 2002**

A car pulls up and NOOR and MASUD get out.

72      INT - ASRA'S HOUSE - DAWN      72

The front door bell rings startling ASRA who lies asleep on the couch.

MARIANE is already up and opening the front door to MASUD who stands in front of her looking nervous. The panic that has taken hold of him softens MARIANE's anger. But her face is showing signs of severe sleep deprivation.

MASUD  
Hello Mariane.

MARIANE  
Hello Masud.

MARIANE takes one glance at NOOR.

MARIANE  
I want to talk to Masud myself.

73      INT - ASRA'S HOUSE - VERANDAH - DAWN      73

MASUD is sitting across from ASRA and MARIANE, who are both in baggy T-shirts and sweatpants. ASRA has a notepad.

She seems edgy. MARIANE seems calmer. MASUD looks around nervously.

MASUD

Mariane... I am sorry. Did you hear anything yet?

MARIANE

No.

ASRA

Just tell us what you know.

MASUD looks at the TWO WOMEN uneasy. MARIANE is watching him like a hawk.

MASUD

I wanted to help Danny. He wanted to meet Gilani.

74      INT - TAXI ISLAMABAD - PINDI ROAD DAY (FLASHBACK)      74

DANNY and MASUD are in the taxi. They pull up and ARIF gets in.

MASUD

We met with this Arif who said he knew where Gilani lived. He took us to a compound in Pindi.

75      EXT - COMPOUND - DAY (FLASHBACK)      75

The taxi pulls up and ARIF, MASUD and DANNY get out. It looks deserted.

MASUD

But there was no one there.

76      EXT - VERANDAH - DAY      76

ASRA stares hard at MASUD who sits looking nervous and on the defensive.

ASRA

I thought you met with Bashir?

MASUD is collecting his thoughts. A feeling of dread seems to be hanging over him.

MASUD

That was the next day. Danny wanted to try again. Arif said he knew one of Sheikh Gilani's disciples.

MARIANE  
Who is Arif?

MASUD  
I don't know.

MARIANE  
What do you mean? How did you  
contact him?

MASUD  
I can't tell you.

MARIANE is shocked by Masud's unwillingness to help her.

MARIANE  
What?

MASUD  
A friend helped me. I promised I  
wouldn't tell his name.

ASRA  
How much money did they pay you  
for Danny?

MASUD  
What?

ASRA is now seething.

MARIANE  
Masud. I don't think you  
understand how serious this is.  
Danny is missing. Anything might  
have happened.

MARIANE is right - Masud hadn't really thought through how  
serious the situation is until now.

MARIANE (CONT'D)  
If you want me to protect you  
from the police you have to help  
me.

MASUD  
He is a journalist. A friend of  
mine. He works for Jang in  
Islamabad. I asked him to help  
me.

MARIANE  
What's his name?

MASUD  
Please, don't bring trouble to  
him.

MARIANE  
What's his name?

MASUD  
Jamal Paracha.

77      INT - ASRA'S HOUSE /VERANADAH - LATER

77

MASUD plugs in a recording device into the telephone to record their conversation with JAMAL.

MASUD  
Jamal, it's Masud. I'm with  
Mariane Pearl in Karachi. They  
want to talk to you...

MARIANE and ASRA sit across from Masud

MASUD  
I'm sorry.... They will protect  
you from the police...

ASRA  
Bullshit.

The tape is turning.

78      INT - JANG OFFICE ISLAMABAD - DAY

78

JAMAL is very matter of fact.

JAMAL  
I don't know much. Arif is a  
Jihadi. I met him at a Harkat-ul-  
Mujahideen meeting about a year  
ago. He seemed educated. Well  
connected. I don't know anything  
about him personally. You know  
until a few weeks ago his  
organization was completely  
legal. Now, they've all gone  
underground.

79      INT - ASRA'S HOUSE - DAY

79

As JAMAL speaks, MARIANE punches DANNY's number on her cell phone. Still the mechanical voice. She hangs up.

80      INT - ASRA'S HOUSE - LIVING ROOM - DAY.

80

An hour later. The police have arrived. MASUD sits across from CAPTAIN and DOST, MARIANE and ASRA.



CAPTAIN

Why didn't you come with Danny to Karachi?

MASUD

He didn't ask me to.

DOST

Why not?

MASUD looks up at MARIANE.

MASUD

I don't know.

MASUD looks up at MARIANE. He's upset and fearful.

MASUD

I told Danny it would be best to keep contact with Bashir through me.

81

INT - BASHIR'S ROOM HOTEL AKBAR - NIGHT (FLASHBACK)

81

DANNY, MASUD and ARIF are leaving. DANNY shakes BASHIR's hand.

DANNY

Thank you for your time.  
Obviously a meeting with Sheikh  
Gilani himself would be  
incredibly helpful.

BASHIR

I don't know if that is possible.

DANNY feels BASHIR's eyes studying him.

DANNY

I'm interested in putting  
everyone's point of view across.

BASHIR

*(with Punjabi accent)*  
Do you have a card?

DANNY

Sure.

DANNY hands over his Wall Street Journal card. MASUD gives DANNY a look.

82      INT - ASRA'S HOUSE - DAY

82

MASUD glances up at CAPTAIN, uneasy. He avoids MARIANE's eyes.

MASUD

When Danny was leaving Islamabad  
I went to see him to get my  
money.

83      INT - CHEZ SOI GUESTHOUSE/ISLAMABAD - NIGHT (FLASHBACK)      83

MASUD is signing a receipt for his money. While DANNY and MASUD speak, MARIANE moves in and out of the bathroom, packing toiletries.

MASUD

What time is your plane?

DANNY

10.00.

MASUD is surprised.

MASUD

Really? But there is no plane to  
Dubai at 10?

DANNY realizes he is caught out.

DANNY

We're going to Karachi first.

He looks up at MASUD.

DANNY

*(trying to be casual)*  
I have a meeting with Gilani.

MASUD

What?

DANNY proceeds cautiously.

DANNY

Bashir e-mailed me. He says  
Gilani is in Karachi and I can  
meet him there and I have a  
friend there that I'd like to see  
before leaving Pakistan, so...

MASUD looks at DANNY, taken aback.

84      INT - ASRA'S HOUSE - DAY

84

CAPTAIN looks up at MARIANE, checking that this is true. MARIANE is looking at MASUD. She feels MASUD is trying to make excuses, but she isn't going to argue with him.

MASUD

I told Danny not to contact the Jihadis directly. I told him I should be with him if he met Gilani. I told him only to meet in a public place.

CAPTAIN lights up another cigarette.

CAPTAIN

Could you describe Bashir to a,  
a (*says a word in Urdu*)

ASRA

(*translating*)  
Sketch artist.

MASUD nods.

CAPTAIN (CONT'D)

Good.  
(*calling out*)  
NOOR!

NOOR comes to take MASUD to the police station.

85      INT - CPLC

85

On the wall are examples of sketches and the real photographs of criminals when they are caught. MASUD compiles a sketch of BASHIR.

86      EXT - POLICE STATION - DAY

86

DANNY'S TAXI DRIVER is being taken into the police station for interrogation. He looks nervous.

87      INT - CPLC - DAY

87

On a computer screen we see a whole list of numbers and times. DANNY'S NAME is there. The last phone call recorded is 19.11 - 19.18 Jan 23rd.

88      INT - ASRA'S HOUSE - DAY

88

CAPTAIN is reading through DANNY's e-mails.

CAPTAIN

Is there a way you could print  
all of your husband's e-mails for  
us?

ASRA

Why can't you print them?

CAPTAIN looks at MARIANE and ASRA, a little embarrassed.

CAPTAIN

We don't have a printer at the  
moment.

MARIANE

What?

CAPTAIN

My department has only just been  
set up. Fighting terrorism wasn't  
considered very important until  
quite recently.

MARIANE

What else do you need?

CAPTAIN

Printers. Cell phones. Fax  
machines.

89      MONTAGE : VARIOUS SHOTS - OFFICE SUPPLY STORE

89

HASAN and TWO OTHER PAKISTANI MEN in an office supply  
store, are buying the items as the CAPTAIN's voice lists  
them.

CAPTAIN (V.O.)

File folders. Pens, tape,  
bulletin boards, answering  
machines.

90      INT - ASRA'S HOUSE - DAY

90

CAPTAIN'S MEN dart this way and that. They are unpacking  
the office supplies. Cell phones are being programmed. Cell  
phones are ringing. A laser printer is being hooked up by  
HASAN, an unassuming young man in his 20's, one of  
CAPTAIN's recruits.

THREE ATTACHES FROM THE FRENCH CONSULATE are talking with  
 MARIANE. They have brought supplies of French food.

NABIL  
 Comment vous sentez vous?  
*(How are you feeling?)*

MARIANE  
 Ca va.  
*(I'm Ok).*

NABIL  
 Nous ferons tout ce qui est en  
 notre pouvoir pour vous aider.  
*(anything we can do to help you,  
 we will do)*

MARIANE smiles

MARIANE  
 Merci pour les quiches. C'est  
 gentil.  
*(Thanks for the quiches. It's  
 nice of you).*

91 EXT - ASRA'S HOUSE - DAY

91

RANDALL BENNETT's 4X4 pulls up outside.

**CAPTION: 15.30 25th January 2002**

The FRENCH voices are drifting out as RANDALL, ZAFIR - his  
 trained aid, a PAKISTANI with sophisticated good looks -  
 and THREE FBI PROFESSIONALS - two men and a woman - get out  
 of the car and make their way to the house. RANDALL carries  
 a thick file. SOME NEIGHBOURS take a peek.

92 INT - ASRA'S HOUSE - LIVING ROOM - DAY

92

RANDALL BENNETT and MAUREEN PLATT (the FBI BOSS) enter with  
 JOHN SKELTON and another FBI man.

NABIL  
*(faintly sarcastic)*  
 Voila le FBI.

MARIANE stands up, pleased to see the Americans, finally.

RANDALL  
 I'm Randall Bennett from the  
 consulate.

MARIANE

I'm Mariane Pearl. This is Nabil  
\*\*\*, \*\*\* and \*\*\* from the French  
embassy.

MAUREEN takes one cold look at the FRENCH.

MARIANE

It's good to meet you, at last.

RANDALL

Mariane, this is Maureen Platt,  
John Skelton and Matt McDowell  
from the Federal Bureau of  
Investigation.

Sensing hostility from MAUREEN, the THREE FRENCH ATTACHES  
smile politely, ready to leave.

NABIL

Si l'on peut faire quelque chose  
pour vous, n'hésitez pas.  
(don't hesitate if we can we do  
anything for you)

MARIANE

Merci.

RANDALL

Maureen would like to take a look  
at Danny's computer.

MARIANE stiffens. She doesn't like the idea. She looks  
coldly at PLATT.

A phone rings. Everyone turns. DOST answers.

DOST.

Agent Platt, it's for you, F.B.I  
calling from New Jersey.

PLATT takes the phone and turns to RANDALL. She motions  
towards ASRA and MARIANE.

PLATT

Could you ask them to leave the  
room?

ASRA is furious but RANDALL ushers ASRA and MARIANE out to  
the verandah before ASRA can think of anything to say.



He passes a thick file folder to MARIANE. It's labelled "sensitive but unclassified".

RANDALL (CONT'D)

Here.

MARIANE looks through. RANDALL observes her, studying her energy.

RANDALL (CONT'D)

That's as much as I could get on Gilani in 24 hours.

MARIANE flicks through the articles and photocopies of information gathered on GILANI. She knows most of this already.

MARIANE

Why haven't we heard anything from the kidnappers?

RANDALL

They probably want to get Danny to a safe place before making contact. The police are doing everything they can to make it difficult for them.

94      EXT - STREET/ROAD BLOCK -DAY

94

Road blocks are being set up. ARMED MEN laden with machine guns stand by sandbags and barbed wires. A POLICEMAN motions for a TAXI DRIVER to pull over.

RANDALL

So maybe it's taking them longer than they'd want.

Behind his windscreen, the TAXI DRIVER's eyes widen in fear. The POLICEMAN pulls the TAXI DRIVER out of the car.

95      INT - ASRA HOUSE - VERANDAH - DAY

95

RANDALL looks straight into MARIANE's eyes.

RANDALL

Danny is a high value hostage. They'll want to keep him alive.

MARIANE looks back at RANDALL. She has not even thought that DANNY might be dead.



96      INT - ASRA'S HOUSE - DUSK

96

The Chart is up on the wall. They are all gathered for the end of day debriefing.

CAPTAIN glances at MARIANE.

CAPTAIN  
Hasnain, the Time journalist has  
been released.

MARIANE looks back at CAPTAIN.

CAPTAIN  
We don't know who was involved.  
He's not saying anything. But it  
doesn't seem to be connected to  
Danny.

DOST  
And we found the taxi driver.

ASRA  
What did he have to say?

DOST  
He took Danny to the Village  
Restaurant for 7. Danny went in,  
came back out. He received a  
call. Then he told the driver he  
could go.

MARIANE takes in the information blankly.

ASRA  
Do you believe him?

CAPTAIN  
Yes. There is no reason why we  
shouldn't.

BENNETT:  
Waiters at the Village Restaurant  
corroborate his story.

ASRA:  
Why would he let his driver go?

DOST  
It was quite a long call. Whoever  
it was must have been able to  
speak good English.

ASRA writes the phone call information down onto the chart.

CAPTAIN

No luck so far with Gilani.

MARIANE

Or Bashir. Or Siddique.

CAPTAIN

No.

ASRA

What about Masud?

DOST

He's here. NOOR is taking him  
back to Islamabad tonight.

MARIANE crosses the room and sees MASUD sitting with TWO  
OTHER MEN and NOOR in the verandah.

MARIANE

Who is he with?

DOST

Two journalists. One of them is  
his brother in law. He works at  
Takbeer. A Jihadi newspaper. Very  
anti U.S.

MARIANE goes through to where MASUD and the MEN are  
sitting.

\*  
\*

MARIANE

What are you doing? Why have you  
brought these men into my house?

MASUD looks scared.

MASUD

Mariane! You have to help me.  
I've told the truth. This guy is  
coming to Islamabad. He's a  
torturer. He will torture me.

MARIANE turns to CAPTAIN and DOST who have followed her in.

MARIANE

Is this true?

DOST

(sternly to NOOR)

This is a very important case,  
yar. No torture. No bribe. OK?

NOOR

No problem.

MASUD is still nervous but there's nothing more he can do.  
He leaves with NOOR.

97

EXT - ASRA'S HOUSE - NIGHT

97

CAPTAIN sits on the front steps of the house, alone, a cigarette in his mouth, thinking. MARIANE comes out to join him. They share a silent moment of peace, away from the commotion of the house.

MARIANE

So now what?

He takes a drag from his cigarette.

CAPTAIN

We wait.

MARIANE

For what?

CAPTAIN

Contact.

MARIANE

Are they going to ask for a ransom?

CAPTAIN

I don't think so.

MARIANE waits for CAPTAIN to elaborate but he doesn't.

MARIANE

You're used to dealing with all of this.

CAPTAIN

You never get used to it.

He takes another drag on his cigarette.

CAPTAIN:

You know I lost a daughter in a car accident. She was seven years old. She was our only daughter at the time.

MARIANE:

I'm sorry.

CAPTAIN:

I think of her everyday.

MARIANE

What was her name?

CAPTAIN  
Benazir.

98      INT - ASRA'S HOUSE/BATHROOM - NIGHT      98

MARIANE is lying in the bath looking at her tummy. We can hear the sound of ASRA and AZFAR, her lover, arguing in another room. MARIANE strokes her bump very gently and closes her eyes.

*We see the ultrasound of the baby moving inside her.*

99      INT - ASRA'S MAIN ROOM - NIGHT      99

MARIANE comes in and sees ASRA crying.

ASRA  
He's left.

MARIANE  
What?

ASRA  
The ISI or some intelligence service scared him. Said I was a spy for India. Said they would make a big scandal for his family.

ASRA can't stop crying. MARIANE comes over and gently strokes her back.

MARIANE  
He's a fool.

ASRA  
He's the only reason I rented this house.

MARIANE hugs her.

MARIANE  
It'll be OK.

The TWO FRIENDS hug each other, united in support of each other through the crisis.

100      EXT/INT INTERNET CAFE NIGHT      100

The cafe is on a scruffy street near the chowk and crowded with MEN WITH BEARDS. The POLICE come in, take the MANAGER and the main computer. Lots of arguing and shouting.

101      EXT - HOUSE LAHORE - NIGHT      101

POLICE knocking the door.

**CAPTION: Sheikh Gilani's House, Lahore, Pakistan**

A SERVANT comes to the door. The POLICE search the house, but GILANI isn't there.

102      INT - US CONSULATE - NIGHT      102

The FBI with ZAFIR work away on their computers, checking hard disks.

RANDALL BENNETT sits at his desk typing up his report for Washington: the clock says 5.50am

103      EXT. ASRA'S HOUSE - DAY      103

**CAPTION: 26th January 2002**

A Sheraton car pulls up and STEVE LeVINE, a discreet and serious looking man, gets out. His driver brings boxes of office supplies from the car. There are various phone company workers in the street and an argument going on with one of the neighbours in the background.

**CAPTION : STEVE LeVINE, CENTRAL ASIA CORRESPONDENT, WALL STREET JOURNAL**

He shows his US passport and is let through by the GUARDS.

104      INT. ASRA'S HOUSE - THE LIVING ROOM - DAY/MOMENTS LATER      104

HASAN is busy setting up and plugging in speaker phones. The information has to be shared by all. TWO PAKISTANI COMPUTER EXPERTS work on computers.

STEVE LEVINE enters and sees MARIANE. STEVE hugs her. \*

STEVE \*

I got here as soon as I could. \*

How are you? \*

MARIANE \*

I'm Ok. \*

STEVE \*

No news? \*

MARIANE \*

No. \*

ASRA comes down the stairs.

\*

MARIANE

\*

You two must know each other.  
Working for the same paper?

\*

\*

STEVE

\*

We've never met. I'm Steve  
LeVine.

\*

\*

ASRA

\*

Asra Nomani.

\*

STEVE

\*

I brought some office supplies.

\*

ASRA

\*

Great.

\*

ASRA notices a PAKISTANI PHONE COMPANY MAN is putting in  
extra phone lines. They speak in Urdu.

ASRA

*(to the Phone Man)*

How many lines are you hooking  
up?

PHONE WORKER

Six. We're getting the lines from  
your neighbours.

ASRA

What about their phones?

PHONE WORKER

Cut off.

ASRA

Oh my God, we're going to need  
extra police just to keep us safe  
from the neighbours.

(To Steve)

Would you like some tea?

\*  
\*  
\*

STEVE

That'd be great.

ASRA goes off to ask SHABIR to make some tea. STEVE tries  
to gauge MARIANE's state of mind. He's immediately  
impressed by her focus.

\*

MARIANE

How was the honeymoon?

STEVE

Good.

MARIANE introduces STEVE to HASAN. The TWO MEN shake hands.  
The two immediately like each other.

MARIANE  
Steve and Danny worked together  
in Islamabad.

105     INT - MARRIOTT HOTEL RECEPTION ISLAMABAD - DAY (FLASHBACK) 105

The reception is crowded with JOURNALISTS and CAMERA CREWS. STEVE and DANNY are eating breakfast. MARIANE is talking to other JOURNALISTS by the reception. She sees a famous US correspondent crossing to the exit and dashes after her.

**CAPTION: DATE, MARRIOTT HOTEL, ISLAMABAD**

MARIANE  
Hi, I'm from French radio and I'm  
doing an article about the way  
the Western media is covering  
the war in Afghanistan.

US CORRESPONDENT  
Yeah? Well I'm part of the  
Western media and I'm covering  
the war in Afghanistan.

The journalist walks off leaving MARIANE a little crestfallen. She glances across to DANNY and STEVE. DANNY laughs.

PICK UP ON

106     INT - ASRA'S HOUSE - DAY 106

The Chart. It's gradually becoming more and more detailed. As we hear STEVE we see the names he mentions:

STEVE  
So they still need to find Arif  
the go-between... Bashir in  
Rawalpindi, Imtiaz Siddique here  
in Karachi and Gilani wherever he  
is.

MARIANE  
And Danny.

STEVE  
And Danny.

STEVE looks at MARIANE.

STEVE  
Do you think it's connected to  
the story he was working on?



MARIANE

We don't know. You saw this?

MARIANE hands STEVE the story from the Boston Globe which made the link between Richard Reid and Gilani. We see glimpses of the text as the conversation continues.

MARIANE

But it could be something else.  
Every story here leads back to  
jihadis.

ASRA

Or the intelligence services. Or  
both.

STEVE

I can go through all the stories  
we worked on together. See if  
anything connects.

ASRA

I'll help you.

PICK UP on the office later.

STEVE and ASRA are working away on their computers checking through DANNY's old stories and going on the internet to get more information. ZAFIR and HASAN are working on the e-mails sent by BASHIR. The CAPTAIN arrives with DOST.

CAPTAIN

Sheikh Mubarak Ali Shah Gilani.

\*  
\*

DOST hands a photograph over to ASRA. She sticks it onto  
The Chart.

\*  
\*

CAPTAIN

We sent officers to his house in  
Lahore. No one's there. None of  
his wives.

MARIANE looks at the photo of GILANI.

MARIANE

How many has he?

DOST

Three. The latest is a 23 year  
old Canadian.

ASRA writes this on the chart.

CAPTAIN

The only person they managed to find is his sister-in-law. She says he isn't capable of organizing a kidnapping.

STEVE

Who needs enemies with relatives like that?

PICK UP ON

On a computer screen, an article from the Independent. January 24th.

STEVE

Hasan - can you print this out?

ASRA

What is it?

STEVE

It's from the London bureau. About a British Pakistani - Omar Saeed Sheikh.

HASAN brings a printed copy of the article over to ASRA.

STEVE

It claims he wired \$100,000 to Mohammed Atta just before 9/11.

MARIANE

How does this connect with Danny?

ASRA is reading the article on Steve's computer.

ASRA

He's based in Rawalpindi and he specialises in kidnapping Westerners.

MARIANE and ASRA look at CAPTAIN.

MARIANE

Do you know him?

CAPTAIN

Only by reputation.

MARIANE starts to read the article when the phone rings. ASRA answers it. KHAWAJA is shouting at her down the line.

ASRA

*(Speaking in Urdu)*

Don't talk to me like that. It's nothing to do with us.

CAPTAIN motions for ASRA to hand over the phone to him. He walks off with the receiver talking in a low controlled voice.

CAPTAIN  
(*Speaking in Urdu*)  
This is the SSP CID

He listens to KHAWAJA as he walks away with the phone.

STEVE  
Who was that?

ASRA  
Khalid Khawaja. He's a friend of Gilani's. He keeps on calling. Gilani's father died last week and now he's screaming at me claiming he died from shame - because of the Boston Globe article connecting his son to the terrorists.

STEVE  
The power of the press.

CAPTAIN comes back with the phone.

CAPTAIN  
Mr. Khawaja won't be phoning you again.

MARIANE  
Thank you.

PICK UP ON RANDALL BENNETT coming into the house, full of energy.

**CAPTION: 13.15 26th January 2002**

RANDALL  
Okay girls, I'm taking you to McDonald's.

MARIANE  
No. I can't... I'd rather stay here.

RANDALL  
You need some air. Come on. Think of your son.

ASRA  
What about the phones?

RANDALL  
Don't you trust Hasan and Dost?

MARIANE looks at RANDALL.

107      INT/EXT - RANDALL'S 4X4/ KARACHI STREETS - DAY      107

RANDALL's Black Chevy drives through the Karachi traffic. They go past the Two Swords roundabout where SHABIR got the taxis.

MARIANE sits in the car, her mind drifting. Her life suspended. She looks round and sees

107pt      *Danny sitting with her in a taxi driving through the*      107pt  
*streets of Paris*

They arrive at the Park Tower Shopping Mall.

108      INT - SHOPPING MALL - DAY      108

A shopping mall. Shiny clean and uniform. Western lifestyle in a laboratory. RANDALL leads ZAFIR, Asra and Mariane past the clothes shops to McDonalds.

As they walk in RANDALL bumps into TWO YOUNG AUSTRALIAN TOURISTS.

AUSTRALIAN GIRL

Oh sorry.

RANDALL

No problem. Do it again anytime.

The GIRL laughs. ASRA, MARIANE and ZAFIR go through.

RANDALL

Where are you girls from?

AUSTRALIAN GIRL

Sydney... Australia. And you?

RANDALL

*(smiles)*

Me. Oh I'm from here.

109      INT A MCDONALD'S RESTAURANT - DAY      109

It's filled with PAKISTANIS enjoying their Meal Deals. ASRA is wolfing her meal down.

MARIANE

How long have you been in Karachi?

RANDALL

Five years. You're only supposed to be here for a year because it's a high risk posting. But I love it here.

MARIANE picks at her salad.

MARIANE

Why?

RANDALL

The people. Like Zafir. He's my brother.

ZAFIR smiles.

ZAFIR

Thank you.

ASRA

Should we be worried about the I.S.I. bugging the house?

RANDALL

You can trust Dost and the Captain. But you can never be sure with the other guys.

MARIANE has another go at her salad but gives up.

110     EXT - ASRA'S HOUSE - DAY

110

RANDALL's black chevy drops ASRA and MARIANE back at the house.

**CAPTION : 15.30 26th JANUARY 2006**

111     INT - ASRA'S HOUSE - DAY

111

The CAPTAIN, DOST, KALEEM YUSUF, HASAN and everyone are there. STEVE hands over a printed out e-mail to MARIANE as soon as she and ASRA enter the room.

STEVE

There's been another e-mail from Bashir. The Journal sent it over from Washington.

As we see the text of the e-mail beginning - *Dear Mr. Pearl how did the meeting with the Shaikh go?* - we hear ASRA's immediate reaction.

ASRA

The fucker. He knows Danny's missing. I e-mailed him the first night.

DOST

He's trying to look innocent. As though he knows nothing.

CAPTAIN

(to Mariane)

You should do the same. Answer as though you suspect nothing.

PICK UP on MARIANE as she writes her e-mail to BASHIR. Her features are tense. She hates this man. On the screen, we see fragments : *I am Danny Pearl's wife...I am very concerned...I appreciate your concern... thank you so much..*

The phone rings. ASRA answers.

ASRA

Hello. Oh hello John. Yeah we saw it. Yes. Here she is.

She passes it to MARIANE.

ASRA

It's Bussey. He wants to talk to you.

MARIANE paces around the room on the phone to BUSSEY.

MARIANE

Yes I'm ok. We need you here.

112     INT - WALL STREET JOURNAL NEW JERSEY - DAY

112

BUSSEY is on the phone in his office.

MARIANE V.O

Come to Karachi. Make the diplomatic rounds with us. We need to put pressure on the authorities.

JOHN

OK. That's what I thought too.

113     INT - ASRA'S HOUSE - DAY

113

CAPTAIN looks at MARIANE. She looks drained from lack of sleep. She puts the phone down.

MARIANE  
Can I talk to you?

114      EXT - VERANDAH - DAY

114

MARIANE and CAPTAIN sit, watching the parrots. CAPTAIN lights up a cigarette.

MARIANE  
I need to tell you something.

CAPTAIN looks up at MARIANE waiting for her to continue.

MARIANE (CONT'D)  
Danny isn't religious. But he is Jewish by birth.

CAPTAIN takes a moment, registering the importance of this fact. He knows how deep the hate runs.

CAPTAIN  
Who else knows this?

MARIANE  
He didn't advertise it, but he'd never deny it if someone asked.

They sit there in silence.

CAPTAIN  
I am religious. I go to the mosque for Friday prayers. I have faith. But you know Islam teaches peace. Not hatred.

MARIANE  
I know.

CAPTAIN  
My faith has been kidnapped by the same people who have taken Danny.

115      INT - US CONSULATE - DAY

115

The FBI TEAM and ZAFIR work on the new e-mail. RANDALL BENNETT walks in.

RANDALL  
Have you traced where it's from?

ZAFIR  
Not yet.

116

INT - DINING ROOM - DUSK

116

The house is quiet but for the distant sound of the call to prayer before sunset. EVERYONE has gone home to their families for dinner.

MARIANE is on the phone to SATCHI, her brother.

INTERCUT : SATCHI stands in his Paris flat.

**CAPTION: SATCHI VAN NEYENHOFF, MARIANE'S BROTHER**

SATCHI

Le gens envoient leur soutien du monde entier. Ils appellent tous les jours. Il faudrait que le monde entier medite avec nous.  
(*People from all over the world are sending their support. I am receiving calls every day. What we need is for the whole world to chant with us.*)

MARIANE

Oui... imagine.  
(*Yes... imagine.*)

As MARIANE listens to SATCHI, she starts going through some of DANNY's stuff. She finds and tapes up on the wall the comical photo of a giraffe and her baby that DANNY likes so much. It looks like the giraffes are winking.

SATCHI

Ca va?  
(*How are you?*)

MARIANE

Oui... Ca va. Le bebe bouge.  
(*Yes... I'm okay. The baby's moving.*)

MARIANE lies down on the couch.

MARIANE

Il ne me donne pas de coups de pieds. Il veut just dire qu'il est la.  
(*He doesn't kick. He's just saying he's here.*)

SATCHI

Ca va aller. Tout va bien se passer.  
(*It's going to be all right. You're going to be fine.*)



MARIANE picks up and starts flicking absently through her pregnancy book. "What to expect when you are expecting".

117      EXT/INT - CAR/HOTEL AKBAR/ RAWALPINDI - NIGHT      117

NOOR and MASUD sit in a car watching as FIFTEEN or TWENTY POLICE enter the Hotel Akbar. MASUD looks somber.

118      INT - HOTEL AKBAR/RAWALPINDI - NIGHT      118

The HOTEL RECEPTIONIST and OTHER STAFF are being picked up by the POLICE for questioning.

119      INT/EXT - CAR/HOTEL AKBAR - NIGHT      119

NOOR looks at MASUD expectantly as the MEN are being brought out of the hotel.

                 NOOR  
                 Recognise anyone?

                 MASUD  
                 No.

120      INT - MARIANE AND DANNY'S ROOM - NIGHT      120

MARIANE lies in bed with her "what to do when expecting" book. Unable to sleep. Unable to read.

121      INT - HOUSE/RAWALPINDI - NIGHT      121

NOOR and TWENTY POLICEMEN IN PLAIN CLOTHES armed with AK47 automatics, storm through rooms, climbing up stairs, searching and examining furniture, rummaging through drawers.

The house was the HQ of the Harkat- ul-Mujahideen in Rawalpindi. There are quite a FEW MEN, posters and piles of videos.

122      SCENE CUT      122

123      INT - CONSULATE - NIGHT      123

RANDALL is typing up a report of the days events including the raids in Rawalpindi.

124      INT - ASRA'S HOUSE - NIGHT      124

MARIANE lies in bed awake. She keeps her hands on her swollen belly and chants to herself.

125      EXT - ASRA'S HOUSE - MORNING      125

DOST walks into the house, looking stressed, carrying copies of the newspaper Jang.

**CAPTION: 09.00 27th January 2002**

126 INT - LIVING ROOM - DAY

126

A newspaper - Jang - lies on the table with a picture of DANNY on the front page, smiling out at us. The same photograph MARIANE gave to the police the first morning after DANNY's kidnapping.

DOST and CAPTAIN look at MARIANE.

MARIANE, expressionless, waits for them to talk. A tense silence.

MARIANE

What does it say?

DOST

It says that Danny is suspected of being a Mossad agent and of having relations with India's intelligence agency.

MARIANE looks like she's just been kicked in the stomach.

MARIANE

What?

She stares at the photo of DANNY smiling at her. Her voice cracks with anger.

MARIANE

I gave them that photo! The police asked me for a photo of Danny. Who was that guy I gave the photo to?!!

DOST

Military intelligence.

MARIANE paces like a wounded animal, drowning in her own powerlessness.

MARIANE

'Mossad,' for fuck's sake!  
They'll kill him if they think he's Mossad! What are we going to do? What are you people doing?

She picks up the phone and dials a number she gets from The Chart.

MARIANE

I want to speak to Minister Haider. Mariane Pearl....Mariane Pearl...

MARIANE is almost shouting

MARIANE

Mariane Pearl..the wife of the  
kidnapped journalist.

She sees CAPTAIN watching her. He's upset and angry but  
hides it.

CAPTAIN

Let me deal with it. You are  
right but let me deal with it.

DANNY smiles out of the paper at MARIANE.

127 INT - ASRA'S HOUSE - DAY/LATER

127

ASRA and LeVINE are glued to their computers. The tension  
is palpable. Everyone is demoralized after the morning's  
Jang headline. They're all hot, exhausted and on edge.

The phone rings. ASRA picks up. She listens, digesting what  
is being said at the other end and rushes to her computer.

ASRA

There's an e-mail. It's from the  
kidnappers.

EVERYONE stops in their tracks.

ASRA

The Journal's forwarding it to  
us.

EVERYONE gathers around the computer to look at the e-mail  
from kidnapperguy@hotmail.com

MARIANE

There's an attachment.

ASRA clicks on the attachment.

The first photo opens : DANNY, in front of a blue screen,  
wearing a shiny hot pink and baby blue jogging suit. His  
wrists are in chains and his glasses have gone. A MAN in a  
white salwar kameez grips the back of his head shoving it  
forward and with his other hand, levels a revolver an inch  
from his head.

DOST

They do it to shock you.

MARIANE looks at the photos without flinching, torn by  
conflicting emotions but shocked back into defiance when  
she notices DANNY's smile on the third photo.

MARIANE

He's smiling.

As we see the photos ASRA reads out the e-mail.

ASRA

The national movement for the restoration of Pakistani sovereignty has captured CIA officer Daniel Pearl who has been posing as a journalist of the Wall Street Journal.

MARIANE is focusing on DANNY's face, on his smile.

ASRA

Unfortunately he is at present being kept in very inhuman conditions quite similar in fact to the way that Pakistanis ...are being kept in Cuba by the American army...if America wants the release of Mr. Pearl all ..Pakistani prisoners in Cuba must be returned to Pakistan...

MARIANE

Who the fuck are they?

CAPTAIN

Some group they made up for this.  
(to Dost)  
Call Randall Bennett.

MARIANE

There's more in Urdu.

CAPTAIN leans in with his cigarette.

MARIANE

What does it say?

CAPTAIN

They are asking for the release of fighter jets that Pakistan bought from the US in the eighties.

MARIANE

This is crazy. It makes no fucking sense.

Print outs of DANNY's photos are being spewed out of the laser printer.

MARIANE

What are they up to? They don't want to negotiate with us.

ASRA spreads the photos on the table.

A piece of paper has been taped to a phone : "DO NOT TOUCH!  
INCOMING CALLS ONLY -FOR DANNY"

A new answering machine is being attached to it. CAPTAIN is  
instructing ASRA and MARIANE.

CAPTAIN  
Nobody touches this line. This is  
the number Danny knows. This is  
the number he will use to contact  
you.

CAPTAIN and DOST are busy making hundreds of calls.

128      EXT/INT - ASRA'S HOUSE - DAY

128

**CAPTION: 11.00 27th January 2002**

RANDALL, ZAFIR, MAUREEN PLATT, JOHN and TWO OTHER FBI  
AGENTS stride into the house.

CAPTAIN  
They've made contact.

The FBI AGENTS immediately start their work to source the  
computer who sent the e-mail.

ZAFIR  
We need the original e-mail so we  
can see the header. That might  
give us an IP address.

STEVE  
It was originally sent to the  
Washington Post.

MAUREEN PLATT  
OK

RANDALL and MAUREEN PLATT study the photos for authenticity  
around the table.

RANDALL  
That's a doctored photo. Check  
out the angle of the shoulder.  
That doesn't look right with the  
head. The legs are too big.  
That's not Danny.

ASRA  
I don't think it's Danny either.

MAUREEN PLATT  
Let's send them to the lab in  
Honolulu.

RANDALL  
Maureen, look at the gun.

EVERYONE has a theory. Only MARIANE is silent. CAPTAIN is  
looking at her.

CAPTAIN  
Mariane? What do you think?

MARIANE  
It's him. It's Danny.

EVERYONE becomes silent.

MAUREEN PLATT  
We should still send it off to  
Honolulu.

The phone rings. MARIANE goes and picks it up.

129     INT - THE PEARL'S HOUSE/ LOS ANGELES - NIGHT

129

RUTH is on the phone.

RUTH  
Have you seen them? The photos of  
Danny?

MARIANE  
Yes. You've got them too?

RUTH  
They just came.

MARIANE  
People here weren't sure they  
were Danny.

RUTH  
Of course they are. I recognise  
his hands.

We see the photograph of DANNY, and RUTH looking fondly at  
her son's hands.

130     INT - ASRA'S HOUSE - KARACHI - DAY

130

MARIANE  
I know. I recognise his wedding  
ring. It's loose on his finger.  
It's always been loose.

RUTH  
It's good news.

MARIANE is blank.

RUTH  
It means Danny is alive.

MARIANE's features tense up. The stabbing pain of a contraction runs through her body. She holds her breath.

RUTH (V.O)  
Mariane?

The pain goes away.

JUDEA  
Its important no one finds out we  
are from Israel. We are trying to  
get everything removed from the  
internet that might connect Danny  
to us.

MARIANE  
OK

MICHELLE  
They're going to release him.  
Nobody would ever want to hurt  
Danny.

*We see for a moment Danny sitting in an anonymous room, in  
the clothes he wears in the photograph.*

MARIANE puts the phone down. CAPTAIN comes over to her.  
They look at the photographs together.

MARIANE  
Look. Danny is smiling. With a  
gun to his head he's smiling.  
He's telling me he is OK.

A half-smile spreads unexpectedly on MARIANE's face as she  
notices DANNY's fingers forming a 'V'.

MARIANE  
*(smiling as if smiling  
back at Danny)*  
He's giving them the finger.

A sense of pride at DANNY's defiance.

CAPTAIN  
I'm sorry, but it is time to see  
Interior Minister Haider.



RANDALL  
I'll take you.

MARIANE doesn't want to go now - but she knows she has to.

131      EXT - ASRA'S HOUSE - DAY      131

In their Sunday best, a DELEGATION of plain clothes SENIOR OFFICERS come and go in and out of the house and get into a caravan of cars. A distinguished man with white hair, shakes hands with MARIANE.

**CAPTION: JOHN BAUMAN U.S. CONSUL GENERAL**

132      EXT - CONVOY/ KARACHI STREETS - DAY      132

A convoy, official cars and at the end of the caravan, the warn-out jeeps with CAPTAIN and DOST - driving through Karachi.

133      INT - BAUMAN'S CAR - DAY      133

MARIANE sits with BAUMAN. She is tense. She stares out of the window, seeing the crowds of people, the mosques, the offices, the houses.

*We see Danny in the back of a taxi being driven through Karachi*

The convoy snakes its way through the thick traffic, braving the chaos and cacophony of the over-crowded, congested streets.

BAUMAN

We need the Minister to authorise a national force to look for Danny. Just because he was taken here in Karachi doesn't mean he is still here.

MARIANE

Right. Asra has arranged for Paul Steiger of the Journal to call us whilst we are there. To try and impress the minister..

BAUMAN

Good. We should get a good hearing. Haider's brother was assassinated only a month ago.

MARIANE

Really? How?

BAUMAN:

Shot driving home from work.

MARIANE stares out at the cars and PEOPLE.

134      INT - HAIDER'S HOUSE - DAY

134

MARIANE and the whole ENTOURAGE are led into the MINISTER's office. MARIANE shakes hands with MINISTER HAIDER who is in traditional mourning dress.

MARIANE

Thank you for meeting us. I know  
you have your own problems.

HAIDER

Please, sit down.

PICK UP later. The meeting has already been going on for a while and everyone is getting tense.

MINISTER HAIDER

Mrs. Pearl. Let me tell you  
something. We had three thousand  
journalists in Pakistan during  
the war in Afghanistan and not  
one of them got into trouble.

MARIANE

Danny and I were two of those  
journalists. I don't see your  
point.

MINISTER HAIDER

Why did your husband have to meet  
these people? This is not the  
business of a journalist.

MARIANE feels the hostility.

MARIANE

It depends what you mean by  
journalist.

Their eyes lock. MARIANE holds the MINISTER's gaze.

MINISTER HAIDER

Our information is that the  
Indian intelligence services are  
behind the kidnapping.

MARIANE

What?

MINISTER HAIDER

They want to embarrass Pakistan  
by blaming Islamic extremists or  
the ISI for the disappearance of  
an American journalist.

MARIANE is furious. EVERYONE is tense. Then MARIANE's cell phone rings. Mariane answers.

MARIANE

Hello .. Yes. One second. (to Haider) It is Paul Steiger, managing editor of the Wall Street Journal. He wants to talk to you.

We see HAIDER talking on the phone. He is much more polite to Steiger.

PICK UP ON

EVERYONE is leaving, shaking hands and so on. ASRA, still angry, can't help responding to HAIDER's criticism of Danny.

ASRA

(in Urdu softly)  
With all due respect minister,  
would you blame your brother for  
having been murdered just because  
he was driving the streets of  
Karachi?

RANDALL BENNETT immediately intervenes

RANDALL

Asra we're leaving. (to Haider)  
I'm sorry. We're all very tired.

135     INT/EXT HAIDER'S HOUSE - DAY

135

RANDALL is striding along - frustrated and angry. MARIANE and ASRA hurry to keep up with him.

RANDALL

A person can't stay rational with  
lack of sleep. You both need some  
rest.

(to Mariane)

And you should know better. You  
know that you have chemicals  
running loose in your body.

MARIANE can't help a very faint smile.

136     INT - HAIDER'S HOUSE- DAY

136

HAIDER is also frustrated with his men.

HAIDER

What's wrong with you people? Why haven't you found him yet? Get me the journalist!

137      EXT/INT - MADRASSA - NIGHT      137

FIFTEEN PLAIN CLOTHES POLICE - some with AK 47s - raid the place - pulling out half a DOZEN MEN.

138      EXT/INT - CYBER CAFE - NIGHT      138

Pictures of the World Trade Center and Osama Bin Laden on the Wall. ANOTHER BUNCH OF POLICE storm in and take away computers.

139      EXT ASRA'S HOUSE NIGHT      139

A car pulls up and KALEEM YUSUF gets out and is let into the house.

140      INT ASRA'S HOUSE NIGHT      140

CAPTAIN, DOST, ZAFIR, BENNETT, STEVE, ASRA and MARIANE are there.

CAPTAIN

Mr. Yusuf founded the Citizens Police Liaison Committee. They specialize in kidnappings.

KALEEM

I'm sorry I wasn't able to come sooner. I've been in Lahore.

MARIANE

But you met Danny on the day he was kidnapped?

KALEEM

That's right. He told me he was meeting with Gilani. While he was with me he received two phone calls.

ASRA

Two?

KALEEM

Yes.

He produces a print out of phone calls connected to Danny. We see the lists of calls.

KALEEM

The calls were connected to the meeting with Gilani. From the same number. The Imtiaz Siddique number. Then at 19.11 he received another call.

CUT TO

141      EXT VILLAGE RESTAURANT NIGHT FLASHBACK

141

Danny is waiting on the sidewalk outside the restaurant. He is on the phone. We see him talking but we don't know what he is saying.

**CAPTION: 19.11 23rd January 2002**

KALEEM

The phone call lasted five minutes. We think it was from abroad as there is no record of the number.

Danny crosses to the taxi.

DANNY

You can go. I'm going to wait here. Thanks.

He pays him and the taxi drives off, leaving Danny alone outside the restaurant.

142      INT ASRA'S HOUSE NIGHT

142

KALEEM

That was the last call he received.

We see Mariane struggling to control her emotions.

KALEEM

We work with telephone numbers. We start with Danny's number. And Arif's, Imtiaz Siddique's and Bashir's. From these numbers we find their contacts. Then we obtain the numbers that they called. And so on. Until we find the kidnappers.

STEVE

It's a lot of work.

KALEEM

It is. We have a team of ten people working on it. This is our business. We know what we are doing.

CAPTAIN

Mr. Yusuf and his team have a very high success rate.

143     INT CPLC NIGHT

143

We see people working at their computers. We see the screens. Lists of numbers are converted into charts. Any number called more than 5 times is then traced. It is a very sophisticated system.

144     INT JANG OFFICE ISLAMABAD

144

NOOR comes and takes JAMAL PARACHA away for questioning.

JAMAL

Why are you doing this? You know I've done nothing wrong.

NOOR

Do I?

145     EXT/INT - OFFICE - NIGHT

145

The office/house of a political party. MORE POLICE break in, but the house is empty.

RANDALL and CAPTAIN watch from outside.

146     INT - ASRA'S HOUSE - NIGHT

146

MARIANE is lying in her bed. ASRA is lying behind her, stroking her neck and hair.

ASRA

How does that feel?

MARIANE

Good.

The house is quiet.

ASRA

You think you will be able to sleep.

MARIANE

No.

MARIANE closes her eyes.

*(Danny is having his hair cut in Bombay. He sits in a dirty white leather barber chair with red armrests. MARIANE follows the action in the mirror. Everything is silent but for the snip of the scissors. Danny gives Mariane a goofy smile. His haircut is terrible).*

147      EXT - ASRA'S HOUSE - MORNING

147

A phalanx of TV cameras. CNN, FOX, AL JAZEERA. CREWS get out of vans. Cameras, monitors, microphones, rolls of cables.

**CAPTION: 28th January 2002**

148      INT - ASRA'S HOUSE - DAY

148

CAPTAIN stares out at the international media circus gathering outside the house. He doesn't look too happy about it.

MARIANE

I don't want to talk to the press. I want Bussey to handle it all.

The front door bell goes. DOST crosses the room to open the door to a skinny BEWILDERED MAN with an unkempt beard and piercing black eyes. He looks like he's just came from the caves of Afghanistan.

DOST takes one look at the MAN and bursts out laughing.

DOST

Here is the driver for Bussey.

ASRA

If Bussey sees him he'll be straight back on the plane to America.

CAPTAIN

Get a new driver.  
*(To the driver)*  
I'm sorry.

CAPTAIN hands the driver a small note.



149      EXT/INT - KARACHI STREETS/TAXI - DAY      149

BUSSEY sits in the back of the taxi being driven from the airport to the house by a new CLEAN-SHAVEN DRIVER.

He looks out of the window, taking in all the heat and squalor of this hallucinatory, fragmented third world city.

150      INT - ASRA'S HOUSE - DAY      150

BUSSEY sits in the office. EVERYONE is there.

BUSSEY:

We're doing everything we can to make sure Danny's safe.

MARIANE

We need you to pressure the politicians.

BUSSEY:

We're on to it. Paul Steiger has been talking to Colin Powell. He's been talking to President Musharraf.

ASRA

To do what?

Bussey moves on.

BUSSEY:

Paul has also issued a statement saying that Danny didn't work for the CIA or the US government. And we're getting the CIA to confirm that.

ASRA

They'll confirm that publicly?

BUSSEY

Yes. Also, there's huge media interest. Steve in the press department has had hundreds of requests for interviews.

\*

MARIANE

I don't want to do it. I don't want to play into their hands. They want publicity.

BUSSEY

It might help. If we get the  
right people. Something that's  
watched here in Pakistan.

151     INT - THE PEARL'S HOUSE LA - DAWN

151

The phone rings. RUTH answers.

RUTH

Mariane... They're here too.

152     EXT - HOUSE LA - DAWN

152

The suburban Los Angeles home is surrounded by a CROWD OF  
PRESS avid for news. LONE REPORTERS, TV CREWS scramble  
around.

RUTH

Judea is working on getting  
famous Muslims to issue an appeal  
for his release.

\*  
\*  
\*

153     INT - ASRA'S HOUSE - DAY

153

PICK UP on MARIANE putting the phone down.

MARIANE

Mohamed Ali's agreed to send a  
statement.

ASRA:

Cat Stevens would be better.

They both laugh for a moment at the absurdity of this  
conversation...

BUSSEY is flicking through WHAT TO DO WHEN YOU'RE  
EXPECTING.

154     EXT - STREETS - NIGHT

154

The CAPTAIN and RANDALL are driving together. We see little  
flashes of action: raids on places we don't recognise,  
arrests of PEOPLE who may or may not have anything to do  
with DANNY.

154A    EXT/INT JEEP PINDI

154A

NOOR being driven by police driver. MASUD is in the back.  
NOOR is on the phone. He finishes the call and instructs  
the drive to go the piwhadai bus station.

NOOR  
Arif is trying to leave for  
Kashmir.

The jeep races off.

154B      EXT PIWHADAI BUS STATION PINDI      154B

The Jeep arrives and NOOR and MASUD get out. They get on a Karachi bus - but Arif is not there. Montage sequence of increasing frustration as they keep searching buses which are heading for Muzaffarabad

155      INT - US CONSULATE - NIGHT      155

See the FBI TEAM with ZAFIR working the phones, searching through hard drives of computers. One of the e-mails was sent from a landline.

156      INT CPLC NIGHT      156

KALEEM YUSUF is being shown more computer generated charts showing networks of contacts. Each new number generates more possible suspects.

157      INT - ASRA'S HOUSE - NIGHT      157

Some of the CPLC charts are pinned on the wall next to Asra and Mariane's own. The labyrinth is growing.

On a computer screen, a new e-mail. Two photographs of DANNY. In one there is a gun to his head, but he is still smiling. The second is more depressing. He looks tired.

**CAPTION: 03.00 30th January 2002**

Asra reading the message

ASRA:  
We have come to the conclusion...  
that he is not working for the  
CIA. In fact he is working for  
Mossad.

MARIANE  
Bastards.

158      INT - BATHROOM - NIGHT      158

MARIANE is lying in the bath, gently stroking her bump, rehearsing for her CNN interview.

MARIANE

I have a message. I have three  
main points I want to talk about.  
First, my husband and I are both  
journalists. We believe in  
dialogue between civilizations.

PICK UP ON Mariane staring in the mirror. Putting her make-  
up on. Putting on a public face.

159 INT - HOUSE - NIGHT

159

MARIANE is dressed up ready to go. BUSSEY, STEVE and ASRA  
are there waiting for her.

ASRA

You look great.

MARIANE

Wait... one second.

She rushes back to her room and grabs a Kashmiri shawl and  
drapes it round her shoulders. Then she is back with the  
others.

BUSSEY

That's good.

As Mariane leads the way out Asra tells Bussey

ASRA

It was Danny's.

160 EXT/INT - ASRA'S HOUSE/POLICE CAR - NIGHT

160

A starry night sky.

BUSSEY walks MARIANE to the police car which is waiting for  
them.

**CAPTION: 30th January 2002**

BUSSEY

You okay?

MARIANE

Fine.

They get into the police car. The car jerks forward then  
stops.

BUSSEY

Great.

MARIANE can't help smile.

BUSSEY gets out of the car and joins A HANDFUL OF GUARDS to push the car. The police car finally starts.

161     INT - POLICE CAR - NIGHT

161

ASRA and MARIANE are in the back seat. BUSSEY is coaching her from the front seat.

BUSSEY

Emphasise the baby. For a Muslim  
it is a sin to harm a baby.  
Emphasise your innocence. Danny's  
innocence.

162     INT - A ROOM AT THE KARACHI SHERATON - DAY

162

ASRA, RANDALL and BUSSEY watch a feed of the CNN story on a monitor on a table. It's live, and is leading to an introduction of an on-camera interview with MARIANE. Across the room, a CNN camera crew is preparing. The SOUND GUY mics MARIANE. The VIDEO CAMERAMAN adjusts his camera, and a PRODUCER is quietly talking into a cell phone. MARIANE is interviewed by JOURNALIST 1. \*

PRODUCER

In five, four, three...

JOURNALIST 1

Mrs Pearl, the group holding your husband has given a twenty-four hour deadline for the United States to meet their demands or they say they will kill your husband Daniel, do you have a message to that group? \*

MARIANE as she answers the questions.

MARIANE

Yes, I have a message, three different points I want to talk about. The first one I want to remind them that my husband and I are both journalists and we are two people who met and fell in love because we have the same ideal you know...And all my life, all his life and our life together is a big effort to create a dialogue between civilizations..

JUMP CUT

The reason we are in Pakistan was because we wanted to know more about the Pakistani people and write about their views.

JUMP CUT

MARIANE

His religion, I'd say is truth. I've never met anybody who is so honest about people. That's really what Danny is.

JUMP CUT

MARIANE

I am six months pregnant. This is completely wrong, to hold us. It's just creating more misery, and that's it. Nothing can come out of this.

JUMP CUT

MARIANE

Danny is my life.

JOURNALIST 1

And how are you coping with this?

\*

MARIANE

I haven't slept in more than a week but I hope... I am not desperate because if I stop believing in creating this dialogue then I stop believing in everything else. I can't do that. I'm pregnant.

JUMP CUT

JOURNALIST 1

And if you could speak to your husband now, what would you tell him?

\*

MARIANE

I love you.

And she smiles.

CUT TO :

163      INT THE PEARL HOUSE DAY      163

We see RUTH, JUDEA, MICHELLE and others watching MARIANE.  
Outside the press are camped on the sidewalk.      \*

164      INT SHERATON - NIGHT      164

The interview over, the SOUND GUY helps MARIANE take off  
her mic and earpiece. Asra and Bussey come over.

ASRA:

Well done. You were so strong.

BUSSEY:

Terrific.

But Mariane is obviously angry.

165      INT - SHERATON HOTEL CORRIDOR - NIGHT      165

MARIANE walks down the corridor with ASRA and BUSSEY.

MARIANE

They all wanted me to cry.

*(She looks up at Bussey)*

Didn't they?

BUSSEY says nothing.

MARIANE

Why? Does crying make it more  
real?

BUSSEY:

Of course not.

MARIANE

I'm not going to be part of some  
sort of news soap opera. The  
terrorists want to terrorize me.  
That's why I won't give in. I  
have to be strong. For Danny.

BUSSEY:

You were great. It played very  
well.

166      INT - CPLC OFFICE - NIGHT      166

EVERYONE is busy. They all have print outs of phone numbers  
obtained from the phone company. They are typing those  
numbers into computers. It's a slow laborious process

KALEEM

Of the 7,000 calls made by the 3  
cell phones - Danny's, Imtiaz  
Siddique's and Bashir's - 73  
numbers have been identified as  
possible suspects.

Charts being printed out.

167     INT - ASRA'S HOUSE - NIGHT

167

The nightly de-briefing. EVERYONE listening to KALEEM  
YUSUF.

KALEEM

Our analysis is beginning to  
yield results. One of the numbers  
Bashir phoned most often is a  
landline in Lahore.

CUT TO

168     EXT/INT - TV SHOP LAHORE - DAY

168

We see A MAN on a phone as seen through surveillance.

CAPTAIN

The line belongs to a Sony TV  
dealer.

169     EXT - KARACHI STREET - DAY

169

A MAN WITH A BEARD walks down the street.

CAPTAIN

... who frequently called another  
man in Karachi.

The MAN is being arrested and bundled into a police car.

170     INT - TV SHOP LAHORE - DUSK

170

POLICE raid the shop and take away PEOPLE, phones,  
computers.

CAPTAIN

Who in turn frequently called a  
man named Hashim in Multan.



171      EXT - HOUSE MULTAN - DAY      171

PLAIN CLOTHES POLICE arrive at a house. A whole houseful of MOURNING RELATIVES are there.

MAN 1

Hashim is a martyr.

The POLICE arrest the RELATIVES anyway.

172      INT - ASRA'S HOUSE - NIGHT      172

HASHIM's photograph is being put up on The Chart by ASRA. We recognise him from earlier.

CAPTAIN:

Hashim also goes by the name of Arif. The man who took Danny to see Bashir.

ASRA writes on The Chart: ARIF = HASHIM. She then draws a line connecting Arif/Hashim to Bashir.

The de-briefing continues.

CAPTAIN

Hashim's family claims he died in Afghanistan.

MARIANE

But he told Danny he was going to Kashmir.

CAPTAIN

Exactly. We do not believe Hashim is necessarily dead.

BUSSEY

Is there a body?

CAPTAIN

We don't think so.

STEVE

For fuck's sake.

MARIANE looks at the photo of HASHIM/ARIF. It is a few years old - taken at a wedding. He has a moustache and short hair, wearing a sweater over his salwar kameez. He looks very unhappy.

173      EXT - ASRA'S HOUSE - DAY

173

All the NEWS CREWS are still there outside the house, waiting, hungry for news.

**CAPTION: 31st January 2002**

Inside everyone is looking at another e-mail that has arrived.

MARIANE

*If America will not meet our  
demands we will kill Daniel.*

Mariane looks completely drained.

BUSSEY

Do people think this is genuinely  
from the kidnappers?

RANDALL

Yes.

PICK UP LATER ON

Everyone gathered round the TV screen:

COLIN POWELL

With respect to Mr. Pearl we are  
deeply concerned about his safety  
and our hearts go out to his  
family..but the demands that the  
kidnappers have placed are not  
demands we can meet or deal with  
or get into a negotiation about

Everyone is dispirited. No one knows what to say.

BUSSEY

They always say that. They have  
to say that in public.

MARIANE

Yeah.

MARIANE is suddenly in despair. She doesn't want to break  
down in front of everyone. She hurries to her room.

174      INT - MARIANE'S ROOM - DAY

174

We see MARIANE chanting in front of her shrine, trying to  
control her emotions.

PICK UP ON MARIANE lying on her couch. She stares at the ceiling. A GUARD paces outside on the verandah. There is a knock at the door. RANDALL comes in, dressed all in black. RANDALL sits next to MARIANE.

RANDALL  
You can't collapse now.

MARIANE doesn't say anything.

RANDALL  
It's not like they're going to have a good time when they get caught.

MARIANE remains silent.

RANDALL  
You want to know how the authorities treat bad guys?

MARIANE doesn't really want to know but RANDALL tells her anyway.

RANDALL  
They hang them upside down and beat their feet with wooden sticks so not to leave marks on the bodies.

MARIANE listens to RANDALL doing his best in his own way with his own words of consolation.

RANDALL  
You're a strong woman. You're stronger than they are.

175      INT - ASRA HOUSE - VERANDAH - NIGHT

175

MARIANE stands on the verandah alone. The slow, interminable passing of time weighing on her. The nights worse than the days.

*DANNY stroking Mariane, kissing her, making love to her*

CAPTAIN joins her. She looks round.

CAPTAIN  
Everyone is worried about you.

MARIANE  
Did Bussey send you up?

CAPTAIN  
No. But he's worried about your baby.

MARIANE

I know.

CAPTAIN

We need you to be strong. I know that's unfair. But we do. You have to have faith.

MARIANE

Do you?

CAPTAIN

Yes. I believe I will bring Danny back, and when I do I want to see the smile on your face.

MARIANE can't help but smile a little.

176      INT - ASRA'S HOUSE - MARIANE AND DANNY'S ROOM -NIGHT      176

MARIANE lying in the bed, ASRA sleeping next to her. It's the middle of the night. She looks around. She finds her cell phone. She dials DANNY's number. The same old recording comes up. She's about to put the phone away, but changes her mind and types a text message:

INSERT - ON THE CELL PHONE SCREEN : I LOVE YOU.

She pushes "send".

177      INT ASRA'S HOUSE - NIGHT      177

BUSSEY walks around the house doing his rounds, making sure all the doors are locked and checking on the number of GUARDS for the night.

177A      INT PLANE - NIGHT      177A

NOOR is sitting next to a very fat, unhappy man.

**CAPTION: PIR MUBARAK SHAH GILANI**

177B      EXT KARACHI STREETS - NIGHT      177B

NOOR and GILANI are taken to CID headquarters.

177C      INT CID HQ - NIGHT      177C

CAPTAIN is sitting opposite GILANI. DOST watches.

GILANI:  
Why are you doing this? I've  
never even heard of this  
journalist.

177D     INT SHERATON RECEPTION - NIGHT

177D

BUSSEY and LEVINE are going through the days notes.

BUSSEY:  
We've got to find some way to get  
Mariane eating. For the baby's  
sake.

178     EXT. ASRA'S HOUSE DAY

178

JOHN BAUMAN'S official car pulls up and a plump Lebanese  
man gets out and is allowed into the house.

179     INT - ASRA'S HOUSE/KITCHEN - DAY

179

It's morning. MARIANE walks into the kitchen to find the  
man, YUSSUF surveying the place. He opens cupboards, checks  
out drawers with consternation.

MARIANE  
Who are you?

IBARHIM  
I work for John Bauman - the  
Consul General. He sent me.  
*(doesn't look thrilled  
with the assignment)*  
I am his official chef. I studied  
gastronomy in Paris and London.

\*

MARIANE can't help but smile.

180     INT - OFFICE - DAY

180

EVERYONE working intently on computers and phones as  
IBARHIM gradually and noisily transforms the kitchen into  
somewhere you can cook.

\*

ASRA  
Why aren't the ISI involved? Why  
haven't they been here?

KALEEM  
They have been.

ASRA  
So what are they doing?

KALEEM  
Let me find out.

PICK UP ON

KALEEM on the phone to a friend in the ISI.

KALEEM  
It is important....I met the man  
personally...if he is found it  
will be good for the image of our  
country abroad..

PICK UP ON

A MAN IN A CHECK JACKET sits on a sofa.

BUSSEY  
What's your name?

MAJOR  
Major

Everyone is a little confused.

BUSSEY  
Erm..what's your rank?

MAJOR  
Major.

BUSSEY  
Major Major?

MARIANE and ASRA laugh.

**CAPTION : Major Major, ISI officer.**

ASRA  
So what do you know about Khalid  
Khawaja?

MAJOR MAJOR gets out the most ludicrously small notebook  
and reads.

MAJOR  
Khalid Khawaja is a retired  
airforce officer.

Then he puts the book away.

ASRA  
That's it? That's all you know?

MARIANE  
This is just stupid.

MARIANE leaves the room. MAJOR MAJOR just sits there.

PICK UP ON

The night time debriefing. CAPTAIN is talking.

CAPTAIN  
We have caught Gilani..

MARIANE looks at CAPTAIN, tense. She senses some underlying frustration and waits to hear more.

ASRA  
Where?

CAPTAIN  
He was in Muzaffarabd. But he is here now.

DOST.  
His son led us to him.

ASRA  
And?

DOST  
Nothing.

STEVE  
What?

CAPTAIN  
He's a third rate idiot. But he's not involved.

ASRA  
What are you going to do with him?

CAPTAIN  
We'll hold him till we have verified his story. Of course.

EVERYONE is very down. ASRA goes to The Chart and puts a big cross through GILANI's name.

BUSSEY  
I thought this guy was supposed to be the mastermind.

CAPTAIN  
He was just the bait.

We see a brief sequence: a telephone box being opened; a mass of landlines; an engineer testing lines whilst FAROOQ watches; roads being dug up, FAROOQ and police entering an equipment room in an apartment block:

DOST

Zafir and Farooq have traced one of the e-mails back to a server that supplies internet access for 80 customers.

A block of flats - NOMAN APPARTMENTS. A series of narrow alleys hemmed in by 12 storey flats. All the walls are criss-crossed with a labyrinth of illegal phone, TV and power lines.

CAPTAIN

We have copied the hard drive and have a team of people searching for the computers that were using the server when the e-mail was sent. It's just a matter of time before we find him.

FAROOQ and the police starting to knock on doors.

181

INT - LIVING ROOM - DAY

181

The exhausted, weary TEAM sits around the plushly laid out table ready for a princely meal. Napkins are folded accordion like in glasses.

IBARHIM brings a silver tureen to table.

\*

IBARHIM

Cucumber soup with mint.

\*

MARIANE

Thank you Ibarhim.

\*

IBARHIM

Followed by stuffed turkey and lemon pie.

\*

STEVE

Wow. The American Consul really knows how to survive in Pakistan.

ASRA

It's delicious.

MARIANE

Yes.

IBARHIM is happy and goes back through to the kitchen to work on the next course.

\*



MARIANE

Thank you for organising this  
John.

BUSSEY

*(to Mariane and Asra)*

No problem. An army marches on  
its stomach. I just wish you two  
would agree to move to the  
Sheraton with us.

MARIANE

No way.

BUSSEY

For your own safety.

LEVINE

That's what he said to get me to  
change rooms and be on the same  
floor as him.

BUSSEY

Then when he found out you two  
were sharing a bed he wanted us  
to do the same.. I had to put my  
foot down.

ASRA and MARIANE laugh.

ASRA

Rooms on the same floor of the  
same hotel, that's a guy's  
version of intimacy.

182      INT - DORMITORY STYLE BUILDING - NIGHT      182

TEAMS OF POLICE knock on doors. Wherever they find a  
computer they take it away.

183      INT - US CONSULATE - NIGHT      183

The FBI and ZAFIR work on the computers - trying to source  
the e-mails or photographs on the hard drives. RANDALL's  
head lies on his keyboard. He's fallen asleep while writing  
his report. The letter J fills the whole screen.

184      INT - ASRA'S HOUSE - DAY      184

A NEWS HEADLINE : BAFFLING QUESTIONS ABOUT INDIAN LADY IN  
PEARL CASE

**CAPTION: 3rd February 2002**

BUSSEY  
The perfect word for Asra,  
baffling.

ASRA hides she is upset.

ASRA  
Ha ha.

STEVE  
Security agencies are probing  
several baffling questions  
pertaining to the unauthorized  
stay of American passport holder  
Indian Muslim lady Asra Q Nomani.

MARIANE makes a half-hearted attempt at eating IBARHIM's  
food. We see a montage of headlines and articles from  
different Pakistani newspapers with translations for us:

\*

The News - smears Danny and Asra. The Dawn - says Asra has  
been arrested, The Frontier Post - claims kidnapping  
arranged by India. Pakistan's foreign minister makes the  
same claim.

184A EXT SHERATON NIGHT

184A

BUSSEY and STEVE LeVINE arriving back at the hotel

185 INT SHERATON HOTEL RECEPTION - NIGHT

185

BUSSEY and STEVE LeVINE are having their regular late night  
debriefing. BUSSEY's phone rings.

BUSSEY  
Hello

CAPTAIN  
It's captain here. There's bad  
news.

BUSSEY  
What?

185A INT CPLC NIGHT

185A

CAPTAIN is there with RANDALL and others

CAPTAIN  
Danny's body has been found. He's  
in the morgue. Dost is on his way  
over to collect you.

BUSSEY  
Shit. Does Mariane know?

CAPTAIN

No.

LeVINE senses what the news is.

A TV SCREEN : It's day time in America. The scene of a pre-super-bowl football game plays in the background of a breaking news report. Footage of JEFFREY KOFMAN announcing DANNY's body has been found.

186      INT - THE PEARL'S HOUSE LOS ANGELES - DAY      186

RUTH and JUDEA are there. The phone is ringing off the hook. Outside there are even more CAMERA CREWS. REPORTERS are doing pieces to camera.

186A      EXT - STREETS NIGHT/DAWN      186A

DOST, BUSSEY and LEVINE are speeding through the deserted night streets of Karachi.      \*

187      INT - MORGUE - NIGHT/DAWN      187

RANDALL, CAPTAIN, DOST, BUSSEY and LEVINE are led into the Karachi morgue. The sheet is pulled back on a body. A YOUNG MAN that has been shot and thrown out of a car. The body is turned over. RANDALL is pretty sure it isn't DANNY. There is something odd about the mouth.      \*

RANDALL

Open the mouth.

The ATTENDANT opens the mouth. The corpse has a dental brace.

RANDALL (CONT'D)

It isn't Danny.

187AA      EXT. MORGUE - DAWN      187AA      \*

STEVE and BUSSEY are trying to handle the crisis.      \*

BUSSEY

(on the phone to Steve  
Goldstein in New York)

It isn't true... It isn't Danny's  
body... I don't care, it isn't  
Danny...      \*

He passes the phone over to Steve.      \*

BUSSEY

He doesn't believe me. He wants  
two sources before he'll deny  
it's Danny.

\*  
\*  
\*  
\*

STEVE takes the phone.

\*

STEVE

It isn't Danny. It's an Iranian  
student for God's sake.

\*  
\*  
\*

187A     INT - ASRA'S HOUSE - NIGHT/DAWN

187A

The phone is ringing. MARIANE and ASRA wake up and MARIANE  
picks up.

BUSSEY

Have you heard the news?

MARIANE

No, what?

BUSSEY

I'm telling you this because  
everything is Ok. ABC have  
announced Danny is dead.

\*  
\*  
\*  
\*

MARIANE  
What? What do you mean?

BUSSEY  
But it's not true

MARIANE  
It can't be true.

\*

MARIANE is up and pacing the room, angry and agitated.

MARIANE  
What's going on?

187B     EXT/INT DOST'S CAR   NIGHT/DAWN

187B

DOST, STEVE LEVINE and BUSSEY on the way to Asra's. BUSSEY on the phone to Mariane.

BUSSEY  
It isn't true. I have been to the  
morgue. I've seen the body. It  
isn't Danny.

\*

\*

\*

188     INT - ASRA'S HOUSE OFFICE - DAWN

188

STEVE, BUSSEY, ASRA and MARIANE are back at work trying to handle the crisis.

\*

ASRA  
I can't believe they announced it  
without confirmation.

BUSSEY  
In the middle of Super Bowl  
Sunday. Everyone in the world is  
calling the Journal for a quote.

\*

\*

\*

\*

MARIANE is talking to Ruth and Judea on the phone.

\*

MARIANE  
I know... I know it's crazy.

\*

\*

189      INT - THE PEARL'S HOUSE LOS ANGELES - DAY

189

RUTH is on the phone. JUDEA listens next to her.

MARIANE

We know it isn't Danny.

RUTH

I know. I've been talking with  
the Journal. It's totally  
irresponsible the way the media  
is acting.

\*  
\*  
\*  
\*

MARIANE

We've just got to be strong.

RUTH

We are. We will be.

190      INT MARIANE'S BEDROOM DAWN

190

MARIANE and DANNY in bed together. DANNY strokes MARIANE's  
tummy.

DANNY

*It's amazing how much you can  
love someone you've never met.*

191      INT MARIANE'S BEDROOM MORNING

191

MARIANE AND ASRA are asleep. The phone rings.

**CAPTION: 08.57 5th February 2002**

They both are immediately awake. Asra gets to the phone  
first. But when she picks up, the line goes dead.

MARIANE

Who was it?

ASRA

I don't know.

PICK UP ON them still lying in bed, waiting for another  
call.

**CAPTION: 09.24 5th February 2002**

The phone rings again. Mariane answers.

CAPTAIN  
I've got them.

MARIANE  
Danny?

CAPTAIN  
No. But some of the kidnappers.  
We have the beginning of the  
thread. We just have to keep  
pulling and we will find Danny.

192      INT - DORMITORY BLOCK OF FLATS - NIGHT(FLASHBACK)      192

The same flats that we have seen the police searching  
before.

**CAPTION: 22.30 4th February 2002**

They knock on number 66. The door is answered by a YOUNG  
MAN - FARHAD NASEEM. The police go in.

He shows the police his computer.

FARHAD  
This is mine. But it isn't  
working. The hard drive crashed.

The POLICE start to take it away.

FARHAD  
I can help you with inspecting  
other computers if you like. I  
have studied computing.

FAROOQ  
What's your name?

FARHAD  
Farhad Naseem.

FAROOQ  
Sure. Come with us.

193      EXT - CID - NIGHT      193

FAROOQ with TWO OTHER POLICEMEN leads FARHAD into the  
station.

194      INT INTERROGATION ROOM - NIGHT

194

CAPTAIN is there with DOST and FARHAD.

CAPTAIN  
How many computers did you set up  
in the building?

FARHAD  
Twenty, maybe a few more... What  
are you looking for?

CAPTAIN  
Photographs of Daniel Pearl.

Captain is watching Farhad's reactions.

CAPTAIN  
We have handed your computer over  
to the Americans.

CAPTAIN  
They have new software which can  
recover any material from your  
hard drive in a matter of  
minutes.

CAPTAIN sees a flash of panic in FARHAD's eyes and knows he  
has something to do with the kidnapping.

CAPTAIN  
You should tell us now if you  
know anything

FARHAD looks defeated but doesn't say anything.

PICK UP ON

FARHAD  
I only know my cousin. Suleiman.

CAPTAIN  
We need you to take us to him.

Farhad nods.

195      INT - CID - CORRIDOR

195

CAPTAIN and DOST walking quickly away from the cell.  
RANDALL is now with them.

CAPTAIN:  
We need to get to Danny tonight.  
Before they realize we have got  
them.



195A     EXT KARACHI STREETS - NIGHT     195A

A convoy of police cars. Captain, Dost, Farhad in Captain's Toyota Crowne. Farooq in a white Toyota. Randall and 2 FBI agents in his black 4x4.

196     INT/EXT - BUILDING/ STREET/CAR - NIGHT     196

They are parked, watching a building. Farhad is handcuffed in the back. OTHER PLAIN CLOTHES POLICEMEN are waiting. One or two have AK 47s. All are armed. A MAN with a limp comes to the PCO. Farhad nods, CAPTAIN gives a signal. FAROOQ and TWO POLICEMEN rush out and grab the man - SULEIMAN.

The POLICEMEN holding him by the hair, throw him into a car, flattening his face on the floor. In a few seconds, in a screeching of tires, they are gone.

197     EXT/INT - POLICE STATION- NIGHT     197

CAPTAIN, DOST, RANDALL and SULEIMAN and OTHER POLICE enter.

**CAPTION: 01.00**

SULEIMAN looks like a much more serious proposition. A trained jihadist.

198     INT - POLICE STATION - NIGHT     198

We hear screams. CAPTAIN and RANDALL walk towards the cell the screams are coming from.

199     INT - CELL - NIGHT     199

CAPTAIN and RANDALL stand in front of a beaten and bruised SULEIMAN. He is broken.

**CAPTION: 02.00**

SULEIMAN is handed a phone.

CAPTAIN  
Say exactly what I told you.

The phone is answered.

SULEIMAN  
Is Adil there?

The man on the other end sounds like he has just been woken up.

ADIL'S RELATIVE  
Who is this?

SULEIMAN looks nervous. He is having to go off script.

SULEIMAN  
I need to talk to Adil.

ADIL'S RELATIVE  
He doesn't live here anymore.

He hangs up.

CAPTAIN  
Call Adil's cell phone.

Suleiman dials. ADIL picks up.

SULEIMAN  
I've got something very urgent to tell you.

ADIL  
What?

SULEIMAN  
It's important.

ADIL  
No way. We can meet in the morning

ADIL hangs up. SULEIMAN looks very nervous. CAPTAIN takes Suleiman's phone and leaves the cell

200     INT POLICE STATION NIGHT

200

CAPTAIN is talking to the cell phone operator. He gets more and more frustrated as the call progresses.

CAPTAIN:  
This is Commander\*\*\* CID. I need some information about the last call made on this phone...I need to know the location of the person who received the call...which cell tower received the signal...I don't have time to wait...

RANDALL and DOST wait, gradually realizing the phone company is refusing to give the location of Adil's cell phone.

201      EXT STREETS OF KARACHI NIGHT      201

Captain's car leading a convoy of police cars racing through Karachi

**CAPTION: 02.45**

202      INT CAR NIGHT      202

Captain, Dost and Randall all too tired and too tense to talk.

CAPTAIN  
(On his phone)  
Have police in place surrounding  
Adil's house. But do nothing  
until instructed. Make sure you  
are not seen.

203      EXT /INT - PHONE COMPANY - NIGHT      203

TEN MEN, with guns, together with CAPTAIN and RANDALL force their way into the cell phone company's HQ.

204      INT - OFFICE - NIGHT      204

They stand there as the TELEPHONE COMPANY WORKER complains.

WORKER  
This information is supposed to  
be confidential.

CAPTAIN just ignores him.

WORKER  
Why do you need it?

CAPTAIN  
A hostage has been taken. It will  
look very bad for our country if  
we don't find him.

205      EXT - ADIL'S FATHER HOUSE - NIGHT      205

TWENTY POLICE OFFICERS are ready to raid ADIL'S FATHER'S house. CAPTAIN RANDALL and DOST arrive in their car.

CAPTAIN  
We have to be careful with this  
one.

RANDALL

Why?

CAPTAIN

Adil is a police officer.

DOST

In Intelligence. My unit.

RANDALL

Jesus. I love this country.

CAPTAIN gives the signal. The POLICE burst in, shouting instructions to the family inside.

206      INT - ADIL'S FATHER'S HOUSE - NIGHT      206

Chaos. Lots of confusion. Lots of shouting. They find ADIL and drag him out.

207      EXT - ADILS'S FATHER HOUSE - NIGHT      207

As the POLICE come out of the house with ADIL, shots are fired at them. The POLICE with the AK 47s return fire. Everyone scatters. RANDALL, CAPTAIN and TWO OTHER MEN drag ADIL into the car and get out of there as fast as possible as gunfire continues.

208      INT - CAR - NIGHT      208

The car races to the nearest police station.

**CAPTION: 04.30**

The very faintest signs of dawn are beginning to appear.

209      INT - CELL - NIGHT      209

ADIL, naked and shackled.

CAPTAIN:

Where is Daniel Pearl?

ADIL

I don't know.

CAPTAIN:

You must tell me everything you know.

ADIL

I don't know anything.

The captain turns away and we stay with the CAPTAIN'S face as we hear screams from Adil.

CAPTAIN:  
Where is Daniel Pearl?

ADIL just shakes his head. WE watch CAPTAIN as we hear more screams from ADIL.

CAPTAIN:  
You must tell me everything you know.

ADIL  
I don't know where he is. We were just involved in sending the emails.

CAPTAIN  
Who recruited you?

No answer. Again we hear ADIL scream.

CAPTAIN  
You must know who recruited you.

ADIL  
Sheikh Omar.

210      EXT POLICE STATION DAWN      210

CAPTAIN, DOST and RANDALL getting back into their car. Again the convoy sets off.

**CAPTION: 05.10**

211      OMITTED      211      \*

212      INT - CPLC OFFICES - NIGHT      212

VOLUNTEERS work away on their computers, compiling and going through lists of numbers called from BASHIR's phone. KALEEM YUSUF is there.

CAPTAIN (V.O.)  
One of the numbers frequently called by Bashir was that of a relative of Omar Saeed Sheikh or Sheikh Omar as people call him.

\*  
\*

213     INT ASRA'S HOUSE DAY

213

The whole team is there listening to CAPTAIN

CAPTAIN

I suddenly realized that Bashir  
was Omar Saeed Sheikh. Now we had  
to find him.

214      EXT - OMAR'S AUNT'S HOUSE - DAWN      214

CAPTAIN, RANDALL and their MEN are ready to raid the house.  
There are 60 POLICEMEN there now.

CAPTAIN gives the signal. They batter down the door and  
storm the rooms

215      INT - OMAR'S AUNT'S HOUSE - DAWN      215

The HOUSE INHABITANTS are being dragged out of bed. Phones  
and computers confiscated.

OMAR'S AUNT  
Why are you doing this?

CAPTAIN  
I am very sorry. I am arresting  
you all until we find your  
nephew, Omar Saeed Sheikh.

OMAR'S AUNT  
We don't know where he is. And we  
don't like the things he does.

CAPTAIN  
I am sorry.

216      EXT - OMAR'S FATHER'S HOUSE - LAHORE      216

A POLICEMAN is outside watching.

A phone rings.

217      INT - HOUSE - DAWN      217

OMAR'S FATHER picks up the phone.

218      INT - OMAR'S AUNT'S HOUSE/ KARACHI - DAWN      218

The CAPTAIN is on the phone

CAPTAIN  
(*Speaking in Urdu*)  
This is \*\*\*, CID. I'm calling  
from Karachi. I am investigating  
a kidnapping case and I need to  
contact your son. Could you give  
me his cell phone number please?

CAPTAIN writes the number down as OMAR'S FATHER dictates it down the phone.

CAPTAIN turns to one of HIS MEN.

CAPTAIN  
Give me Adil's phone.

A POLICEMAN hands ADIL's phone over. CAPTAIN dials OMAR's cell phone number. OMAR answers.

CAPTAIN  
Is this Sheikh Omar?

OMAR  
Yes.

CAPTAIN  
I know what you did. I have Farhad, Adil and Suleiman. If you don't believe me check your caller ID.

CAPTAIN gives OMAR a moment.

CAPTAIN  
Is Daniel Pearl alive?

OMAR doesn't answer.

CAPTAIN  
Do you know where he is?

Again no answer.

CAPTAIN  
You come from a respectable family. Don't humiliate them.

The line goes dead. OMAR has switched his phone off.

219 INT - ASRA'S HOUSE - DAY

219

MARIANE, ASRA, STEVE, BUSSEY still listening to CAPTAIN, DOST and RANDALL recount their story.

MARIANE looks hopeful. The CAPTAIN and RANDALL are optimistic they have had their biggest breakthrough.

DOST  
We arrested the two cousins.

CAPTAIN  
They are our bargaining tool. We fight kidnappers with kidnapping.



\*

RANDALL

The FBI found the photos of Danny  
on Farhad's computer.

ASRA

So... Bashir is Omar Saeed  
Sheikh.

ASRA exchanges a look with MARIANE. We see ASRA printing  
off a photo of Omar from the Internet - from when he was  
arrested by Indian police.

\*

\*

\*

ASRA sticks a photo of OMAR SAEED SHEIKH next to the sketch  
of BASHIR. They look identical. Underneath she writes  
BASHIR = OMAR.

We see the edge of The Chart where Omar's name was before.

ASRA draws a big loopy line round to connect him to BASHIR.

PICK UP ON

STEVE, BUSSEY, MARIANE and ASRA work away, getting  
background research on OMAR.

A MONTAGE of the articles MARIANE is seeing : things like  
'Osama's top aide'. Asra is reading the print out of the  
article about Omar which they were sent 10 days earlier.

ASRA

British born and educated...A  
known jihadist... Arrested for  
kidnapping four tourists in India  
- one American, three British.  
The four were freed - unharmed.

A photograph of OMAR lying bearded and skinny in a hospital  
bed in India in 1994 after a gunfight with the Indian army.

Mariane is reading from her computer.

MARIANE

Then on Christmas Eve 1999 an  
Indian Airline flight was  
hijacked and taken to  
Afghanistan.

VIDEO of the Indian airlines flight IC-814 at Kandahar  
airport.

MARIANE

The terrorists slit the throat of  
one passenger... a young man on  
his honeymoon..

(MORE)

MARIANE (cont'd)  
and made the others watch as he  
bled to death. The 178 passengers  
were then swapped for 3  
militants. One of them was Omar  
Saeed Sheikh.

MARIANE's face. None of the information she is uncovering  
makes her feel optimistic.

220     INT - MARIANE'S ROOM - NIGHT

220

MARIANE is chanting in front of her shrine.

*DANNY is about to get into the taxi, the door open. He  
cups MARIANE's neck, pulls her to him, and kisses her  
cheek.*

*He looks at her for a beat then he jumps in back of the  
cab. And he is gone.*

221     INT - ASRA'S HOUSE - NIGHT

221

MARIANE comes back into the main room. ASRA is reading  
Saint Exupery's "The Little Prince". She looks sad.

MARIANE

You ok?

ASRA

No.

MARIANE sits next to her on the sofa.

MARIANE

You're exhausted.

MARIANE starts to massage ASRA's shoulders.

MARIANE

What is it?

ASRA

I don't have my period. I'm three  
weeks late.

MARIANE

Oh shit.

Then she can't help laughing.

222     INT - CAR - NIGHT

222

ASRA and MARIANE are being driven through the Karachi  
streets by ONE OF THE GUARDS. They arrive at a 24 hour  
pharmacy.

223      INT - PHARMACY - NIGHT      223

ASRA and MARIANE are buying ten different pregnancy testing kits. The GUARD hovers in a corner of the pharmacy.

224      INT - ASRA'S BEDROOM - NIGHT      224

Pregnancy kits are spread out everywhere.

MARIANE  
Ten out of ten. You are  
definitely pregnant.

ASRA  
Oh God, can you believe it?

MARIANE  
Is it Azfar's?

ASRA  
What do you mean? Of course it's  
Azfar's. Who else could it be?  
Dost?

And they start to laugh.

MARIANE  
Bussey.

They laugh more.

ASRA  
No, the ISI guy.

And they laugh even more.

224A      INT - ASRA HOUSE - DAY      224A

The house is quieter now as RANDALL, CAPTAIN and DOST are away most of the time on raids. Just BUSSEY, LEVINE, ASRA and MARIANE. They are eating chocolate brownies brought by Bussey to celebrate ASRA's pregnancy. IBARHIM is working in the kitchen. \*

MARIANE suddenly doubles up in pain.

ASRA  
What's wrong?

MARIANE  
It feels like a contraction.

BUSSEY exchanges an alarmed look with STEVE.

BUSSEY:  
We need a doctor.

MARIANE  
I'm fine.

ASRA  
I'll call one.

MARIANE goes to sit down. She takes a deep long breath. ASRA is on the phone. BUSSEY goes to the kitchen and brings water to MARIANE. STEVE doesn't know quite what to do.

ASRA finishes her call. She gives STEVE a dark look and brings a cushion to put behind MARIANE's back.

ASRA  
Oh for God's sake.

She sits holding her hand while MARIANE breathes through the contraction.

224B     INT MARIANE'S ROOM DAY

224B

The doctor from the Sheraton is just about to leave. MARIANE is lying in her bed. BUSSEY and ASRA are listening.

DOCTOR  
It's very important you keep hydrated.

BUSSEY  
We're on to it.

DOCTOR  
The more rest you have the better.

ASRA leads him out, talking to him in Urdu. Leaving MARIANE alone in bed.

PICK UP LATER

224C     INT ASRA'S

224C

ASRA, BUSSEY and STEVE are working. We see an e mail: We have killed Mr Danny. Now Mr Bush can find his body in the graveyards of Karachi...

LEVINE:  
Shit.

ASRA  
It's probably a hoax.

BUSSEY:

Let's collect all the phones. Put them on silent. Make sure Mariane doesn't see this.

224D MARIANE is in bed looking through DANNY's Palm Pilot file 224D on Danny's computer. She sees a file: PLACES WE HAVE BEEN. Mariane opens the file. She looks through the impressive list of countries they have visited together. As she gets to the last one - PAKISTAN-

224E We see DANNY writing Pakistan into his list on his palm 224E pilot. We see DANNY and MARIANE are on a plane. We hear the loud speaker announcement that this is a flight to Islamabad

MARIANE

This is weird.

We now see that they are the only two passengers on the plane.

CAPTION: 12th September 2001

DANNY

It's our own private jet. I could get used to it.

They sneak a kiss. Mariane looks radiantly happy.

DANNY

You're not allowed to lose your smile, OK? We're going to get old and fat - and bald - but you can't lose that smile.

224F EXT GRAVEYARD KARACHI DAWN

224F

We see rows of police searching for a body. DOST is watching from his car. He is on the phone to BUSSEY.

DOST

There's no body. We've searched every graveyard in Karachi...No problem.

224G EXT/INT MOSQUE DAY

224G

It is Friday prayers. The mosque is packed. We see CAPTAIN amongst the crowd. Saying his prayers

225 INT ASRA'S HOUSE DAY

225

BUSSEY, STEVE, ASRA and MARIANE on their own, de-briefing.

BUSSEY

Ok. Possible motives for picking Danny?

ASRA

Danny wanted to meet Gilani because he was connected to Richard Reid the shoe bomber. The Journal discovered and handed over to the CIA a computer connected to al Qaeda which had records tracking Richard Reid's movement prior to his attempt to blow up American Airlines flight 63. His code name was Abdul Ra'uff.

ASRA writes this into the Chart.

MARIANE

And the worst thing was the Journal then told everyone what they had done.

226

INT CHEZ SOI GUEST HOUSE DAY (FLASHBACK)

226

*DANNY is working on his computer. MARIANE is reading Nelson Mandela's autobiography. DANNY sees the Journal article about handing the computer over to the CIA.*

DANNY

Shit. We're in trouble.

MARIANE

What?

DANNY

The journal's telling everyone how its co-operating with the CIA. Brilliant.

MARIANE

You're kidding.

MARIANE comes over to look at the article.

MARIANE

Are they crazy? Now everyone can claim you are a spy.

DANNY is quiet and focused on the story.

DANNY

Great.

227      INT ASRA'S HOUSE DAY

227

PICK UP on the discussion.

BUSSEY

What else could we do? That computer was stuffed with information about al-quaeda. It had been used by Al Zawahiri - Osama Bin Laden's chief strategist. It gave information on the assassination of Ahmed Shah Massoud in Afghanistan. It had Richard Reid's itinerary on it. If we hadn't handed over the computer we would have been withholding information. If Reid's shoe had detonated and destroyed the plane we would have been culpable.

MARIANE

But where does that leave your journalists?

STEVE

Look - now's maybe not the time for this debate. And the computer wasn't directly connected to Danny. Anything else?

There's a palpable tension in the room.

No-one says anything till MARIANE, determined to keep her focus, continues.

MARIANE

According to Masud, he and Danny visited militant training camps in the Punjab just before coming to Karachi. These are supposed to have been closed by Musharraf. But they saw plenty of jihadists still training. These camps are connected to Jaish-e Mohammed - Omar's organization.

Asra writes this on The chart.

STEVE

Two days before Danny was kidnapped the US asked Pakistan to hand over Omar Saeed Sheikh. Omar is supposed to have wired \$100,000 to Mohammed Atta just prior to 9/11.

(MORE)

STEVE (cont'd)  
There are rumours this money came  
from Lieutenant General Mahmood  
Ahmed. He was the head of the  
ISI.

ASRA  
Always follow the money.

ASRA writes this on The Chart.

STEVE  
On October 7 Musharraf dismissed  
the General. Was that because of  
his involvement in 9/11?

The Chart is becoming a labyrinth of possible connections.

STEVE  
It's a good job I don't believe  
in conspiracy theories.

MARIANE stares at the chart in despair.

228      EXT/INT HOUSES AND OFFICE - NIGHT      228

More raids, with RANDALL and CAPTAIN and JOHN SKELTON  
there. PEOPLE are being arrested. Occasional gunfire.      \*

229      INT - HOUSE - DAY      229

MARIANE and ASRA sit on the verandah. The parrots squawking  
in the trees.

MARIANE  
You're going to have the baby,  
aren't you?

Asra hesitates.

ASRA  
I think so.

MARIANE  
That's good. It's important.

230      INT ASRA'S HOUSE DAY      230

PICK UP in office. STEVE, BUSSEY, ASRA and MARIANE. IBARHIM  
cooking in kitchen.      \*

A feeling of time suspended. No one talks much. Everyone  
drifting, lost in their own world.

PICK UP ON



IBARHIM bringing a beautiful plate of crabs to the table. \*  
He waits for some appreciation. But everyone falls silent.

IBARHIM \*  
What is the matter?

BUSSEY:  
They look delicious. But...

STEVE  
I don't eat crabs.

ASRA  
I've an allergy to shellfish

MARIANE  
I'd love to eat them. They look  
amazing. But being pregnant...

IBARHIM is very fed up they don't trust his crabs. \*

BUSSEY:  
Look. You've been cooking for two  
Jews, a French/Cuban/Dutch  
Buddhist, an American Indian  
Muslim, a Lebanese Christian and  
lots of Pakistanis and this is  
the first time we haven't all  
wolfed down your food. That's  
pretty impressive.

IBARHIM looks wounded all the same. \*

231      SCENE CUT      231

232      INT - ASRA HOUSE - MARIANE'S ROOM - DUSK      232

The sun is setting. MARIANE standing in the room,  
surrounded by DANNY's belongings.

The sound of the MUEZZIN and the familiar call to prayer.

232A      INT PLANE NIGHT      232A

CAPTAIN is on the plane sitting next to a bearded man,  
wearing a shalwar kameez, who is shackled at his wrists and  
ankles.

**CAPTION: OMAR SAEED SHEIKH**

A steward walks by.

OMAR  
Maybe I should tell them I am a  
hijacker?

233     EXT - KARACHI STREETS - NIGHT

233

A car speeds through the crowded streets. In the back OMAR with a bag over his head - CAPTAIN sitting next to him.

234     INT - ASRA HOUSE - MARIANE'S ROOM - NIGHT

234

A phone rings in the middle of the night.

**CAPTION : 12th February 2002**

MARIANE picks up. ASRA waits anxiously next to her.

CAPTAIN

We have him. We have Sheikh Omar.

MARIANE

How?

CAPTAIN

He handed himself in. He was in the Punjab. He's here in Karachi now.

MARIANE's face as she digests the news.

235     INT - POLICE CELL - NIGHT

235

OMAR sits opposite the CAPTAIN. DOST and RANDALL are there.

CAPTAIN

Is Daniel Pearl still alive?

OMAR

I don't know.

They all watch OMAR's face, studying him, trying to figure him out.

CAPTAIN

Do you know where he is?

OMAR

No.

CAPTAIN

Who is holding him?

OMAR

I don't know. That is how the operation was planned. So each person knows as little as possible.

CAPTAIN  
Why did you kidnap him?

OMAR  
Because he was there. He was an American.

CAPTAIN  
Just that.

OMAR  
Yes.

We see RANDALL struggling to contain himself.

236 INT. ASRA'S HOUSE - NIGHT

236

A full TV screen. Footage of a joint White House press conference between Presidents Musharraf and Bush.

PRESIDENT MUSHARRAF (V.O.)  
I am reasonably sure Mr. Pearl is alive and we are as close as possible to getting him released.

MARIANE, ASRA, BUSSEY and STEVE LEVINE watch the news conference on TV.

MARIANE  
Is it just me, or is the timing of Omar's arrest very convenient. The day Musharraf is in America he has a bit of good news to announce.

BUSSEY:  
Maybe. Or it could be the opposite. Maybe the whole kidnapping has been arranged to embarrass Musharraf.

We see Musharraf at the press conference criticizing Danny for being: "overly intrusive in whatever he was doing and getting into the thick of these extremists."

MARIANE stares at The Chart.

MARIANE  
It's too crazy. Everything has links to everything else. Every person has three different names. Three different phones. Every jihadi works for the ISI. Every government official has connections to the jihadis.

(MORE)

MARIANE (cont'd)  
Everything is possible. Nothing's  
for sure.

MARIANE walks around the room, turning endless unanswered  
questions over in her head.

Pick up on CAPTAIN, RANDALL, KALEEM, DOST with everyone. A  
debriefing.

CAPTAIN  
Omar Saeed Sheikh handed himself  
in over a week ago on February  
5th.

RANDALL  
The same night the Captain raided  
his aunt's house.

Everyone's faces. Dismay as they digest the troubling news.

MARIANE  
What? Where has he been?

DOST  
He handed himself in to Brigadier  
Ejaz Shah, home secretary of the  
Punjab.

RANDALL  
He's ex ISI. And connected to  
Omar's family. He kept Omar's  
arrest a secret for a week.

MARIANE hides her anxiety. This is not good.

MARIANE  
Why?

RANDALL  
We don't know.

MARIANE  
Was he being interrogated by the  
ISI?

CAPTAIN  
I don't know. I am sorry. I just  
don't know.

MARIANE  
A week? Are you serious? They've  
had him for a week. Without  
telling anyone?

MARIANE can't take this in. She has to leave.

237      INT - MARIANE AND DANNY'S ROOM - NIGHT

237

MARIANE in her room. She lies on her bed. Desperately trying to control herself.

*Paris. DANNY smiles as he watches Mariane dance with her MOTHER. She notices him watching her. Their eyes meet. They hold each other's gaze. It's the first time they see each other. Their first meeting at one of MARIANE'S MOTHER'S Cuban parties.*

238      EXT KARACHI HIGH COURT - DAY

238

TV ARCHIVE: A man is taken out of a police van. He is jostled by police and press. He has a bag over his head. It is OMAR.

OMAR:

Sell your dollars. Sell US  
dollars. The US is going down.  
Sell your dollars.

239      INT - KARACHI HIGH COURT - DAY

239

OMAR SAEED SHEIKH is in the dock. BENNETT and CAPTAIN are there watching proceedings.

LAWYER

Do you know where Daniel Pearl is  
being held?

OMAR

No.

LAWYER

Is Daniel Pearl alive?

OMAR

No. As far as I understand he is  
dead.

LAWYER

What do you mean, as far as you  
understand?

OMAR

On February 5th, I called my  
brothers and asked them to shift  
the patient to the doctor. This  
was our code to release the  
hostage. But it was too late.  
They told me 'Dad has expired. We  
have done the scan and completed  
the X rays'. I believe he's dead.

We see the CAPTAIN and RANDALL'S reactions.

240      INT POLICE CELL NIGHT      240

BENNETT and CAPTAIN sit opposite Omar. No one speaks. A guard throws a bucket of cold water over Omar.

241      INT MARIANE'S ROOM - DAWN      241

Mariane drifts in and out of sleep. Danny is spooning her from behind, stroking her back, tracing patterns on her belly.

*DANNY and Mariane in their flat in Paris, in the money market in Peshawar, on the beach in LA, Danny performing James Brown's sex machine in Bombay. All intercut with the two of them in bed together in Karachi.*

Then Mariane wakes up. And Danny is gone.

242      INT - ASRA'S HOUSE - LIVING ROOM - DAY      242

The mood is somber. BUSSEY pours a glass of water for MARIANE to drink but MARIANE doesn't drink it. CAPTAIN smokes. ASRA and DOST sit.

MARIANE

Four days ago he said he was alive! It's all bullshit. He's a liar. They're all psychos and liars.

ASRA

If he's dead, where's the body?

CAPTAIN

He claims he doesn't know.

BUSSEY

It's all mind games.

CAPTAIN

Mariane, I wouldn't carry on searching if I didn't think Danny is alive.

MARIANE puts her hands on her belly, emotionally drained. BUSSEY looks at her.

BUSSEY

You need to get some fresh air, get some exercise.

MARIANE  
What if they call?

ASRA  
We all have cell phones.

MARIANE  
I can't.

BUSSEY  
For the baby.

243      EXT. ZAMZAMA PARK - DAY

243

The sun is beating down. ONE OF THE GUARDS talks to ONE OF THE PARK GUARDS. ASRA turns to MARIANE and BUSSEY.

ASRA  
They're not allowed in with their guns.

MARIANE barely hears. She nods as they turn around. The brilliant glare of sunlight in her eyes makes her feel dizzy.

244      INT ASRA'S HOUSE OFFICE -DAY

244

MARIANE and the OTHERS are there. Still trying to work. MARIANE reads old articles written by DANNY - we see headlines - After the Bombings: The Difficult search for Truth, Tehran Wanderlust, How Many ways can you Skin a Cow, In Iran's Holy City, Islamic Factions Fight For Soul of a Nation. She stops at - Amid Global Turmoil, Wild Times in Trading Afghanis and we hear Danny's voice.

DANNY (V.O.)  
Peshawar, Pakistan - As a Muslim and ethnic Pashtun, Fazal-e-Maula has some sympathy for the ruling Taliban in Afghanistan. But on September 11th as he watched the television replays of airplanes crashing into the World Trade Center in New York, he knew what to do: Buy Afghanis

245      EXT PESHAWAR MONEY MARKET - DAY

245

DANNY and MARIANE wander through the bustling chowk, meeting people carrying huge piles of money, interviewing them. Enjoying the energy.

DANNY: (V.O.)

..Some traders acknowledge mixed feelings about profiting from the demise of the Taliban, which had its roots in Peshawar's religious schools. "It's not my regular job," Younus Khan, a 25 year old cloth trader with a shaggy Taliban style beard, said by way of an apology, after gaining the equivalent of \$1,500 in Saturday's trading. Then his face brightens. "I'll give this money as a donation for jihad purposes," he says.

245A     INT - ASRA'S HOUSE - OFFICE - DAY

245A

MARIANE suddenly looks up from the articles. She looks worn out, her features drawn from severe sleep deprivation. STEVE and BUSSEY look at her.

MARIANE

(blankly)

I'm not going to make it if Danny is dead.

STEVE and BUSSEY look at each other taken aback. It's the first time they hear MARIANE mention the prospect that DANNY may not come out alive.

STEVE

Mariane listen, I've been going in and out of this country for the past 13 years and no one has ever been touched. There is no reason to kill him.

MARIANE composes herself.

MARIANE

I know.

She feels a contraction in her stomach.

ASRA

Are you OK?

MARIANE

I think so.

BUSSEY brings a bottle of water over.

BUSSEY:

You've got to keep hydrated.



246      INT - MARIANE AND DANNY'S ROOM - DAY

246

MARIANE and ASRA are lying on the bed. MARIANE's cell phone rings. The bright little screen lights up. It says: DANNY. ASRA quickly answers.

MALE (V.O.)  
(Speaking in Urdu)  
Give me the wife of Daniel Pearl.  
I want to speak to her.

ASRA looks at MARIANE panicked.

ASRA  
(Speaking in Urdu)  
Okay, I'm going to put you  
through to her but you should  
know she doesn't speak Urdu.

MALE (V.O.)  
(to someone else in the  
room with him)  
She doesn't speak Urdu.

The line goes dead. ASRA is on edge.

ASRA  
Oh God. They hung up! What have I  
done?

247      INT - ASRA HOUSE - LIVING ROOM - DUSK

247

MARIANE sits, lost. Nothing is making any sense.

RANDALL  
It's fine. They were making  
contact.

MARIANE  
Why aren't they making any  
demands?

RANDALL  
They called Dost as well. They  
threatened to kill him, his wife  
and his children.

MARIANE  
They just called to make a  
threat?

MARIANE feels dazed with the meaninglessness of it all.

248     INT - ASRA'S HOUSE - MARIANE AND DANNY'S ROOM - NIGHT     248

MARIANE sits at her shrine, chanting.

**CAPTION: 21st February 2002**     \*

MARIANE hears voices downstairs.

249     INT - ASRA HOUSE - LIVING ROOM - NIGHT     249

BUSSEY storms into the living room. He looks frenzied, yanking his cell-phone earpiece out.

BUSSEY  
    (to Steve)  
We have to go.

STEVE  
Why?

ASRA  
What's happening?

BUSSEY  
We have to go now.

BUSSEY is already leaving with STEVE.

ASRA  
Tell me what's happening.

MARIANE hears BUSSEY and STEVE leave. She is worried. She goes downstairs. MARIANE walks into the living room.

MARIANE  
What's happened? Why did they  
leave without us?

But they've gone.

MARIANE  
What's happened?

ASRA  
I don't know. They wouldn't say.

MARIANE  
What do you mean? Why wouldn't  
they? Call Randall.

ASRA gets on the phone. MARIANE is very anxious. She tries several numbers - but no one is answering.

250      EXT - STREETS - NIGHT      250

BUSSEY and LeVINE are being driven in a Sheraton car. They arrive outside RANDALL's house.

251      INT - BENNETT'S HOUSE - NIGHT      251

BUSSEY and LeVINE are brought into the TV room. RANDALL, JOHN FBI AGENT, CAPTAIN, DOST and several other FBI PEOPLE are already there.

BUSSEY

What is it?

RANDALL

It's a tape. We got it half an hour ago. John was contacted by a local journalist.

JOHN

He said he had a tape showing the execution of Daniel Pearl. He wanted a hundred thousand dollars for it.

CUT TO:

252      INT - SHERATON HOTEL - NIGHT      252

There are probably 15 or TWENTY UNDERCOVER MEN there - FBI and CAPTAIN'S MEN. We see RANDALL is there. JOHN FBI arrives and walks over to a PAKISTANI MAN

JOHN is given a brown paper package tied with string. The PAKISTANI JOURNALIST leaves - followed by SEVERAL OF THE UNDERCOVER MEN. RANDALL goes over to JOHN.

JOHN:

We'd better x ray it.

252A      INT US CONSULATE NIGHT      252A

We see the package going through their x ray machine. It shows that it is a camera.

RANDALL (V.O.)

The camera wouldn't connect to the equipment at the Sheraton - so we had to come back here.

CUT TO:

253      INT- RANDALL BENNET'S HOUSE - NIGHT

253

There are HALF A DOZEN MEN there. They photograph the package as they unwrap it.

Very cautiously RANDALL opens the camera - there is a tape inside.

The camera is wired into the TV. RANDALL presses the play button. Everyone watches in silence.

The tape starts to play.

DANNY

My father is Jewish, my mother is Jewish, I am Jewish. In the town of Benei Beraq in Israel there's a street called Chaim Pearl Street, which is named after my great-grandfather, who was one of the founders of the town.

We watch Dost, Randall, Captain.

254      OMITTED

254

255      INT - ASRA'S HOUSE - NIGHT

255

ASRA is still trying numbers. RANDALL answers.

ASRA

Randall? It's Asra. What's happening?

256      INT - CAR - NIGHT

256

RANDALL, BUSSEY and STEVE LEVINE are being driven.

RANDALL

I can't say right now.

ASRA

What are you talking about?

RANDALL

I can't tell you on the phone.  
We'll be there as soon as we can.

RANDALL hangs up. Everyone in the car looks grim.

257      INT - ASRAS'S HOUSE - NIGHT

257

MARIANE

What did he say?

ASRA

He didn't. He won't talk on the phone.

MARIANE doesn't know what to do. She's about to explode.

MARIANE

What do you mean? Phone him back! Get him back on the phone!

ASRA

They're on their way back.

MARIANE

(irrational with  
apprehension)

Let's get out of here.

ASRA

Mariane, wait. Where are you going to go? They're on their way.

MARIANE

I need to get out of here.

ASRA

Where?

MARIANE

I don't care.

MARIANE goes to her room to put her boots on. Her hand is shaking so much she can't tie her laces. She explodes with anger.

258      EXT - ASRA'S HOUSE - NIGHT

258

A bunch of cars are waved through by the GUARD at the end of the road. RANDALL's SUV, CAPTAIN's car. A couple of others. BAUMAN, the US CONSUL. BUSSEY and RANDALL exit the SUV. DOST and CAPTAIN out of his car. ZAFIR and a PAKISTANI STRANGER exit a third car.

259      INT - ASRA'S HOUSE - NIGHT

259

MARIANE and ASRA see everyone arriving. The front door opens... And the MEN come in.

Their faces are dead white against the night. All are ashen, silent.

BUSSEY  
He didn't make it.

MARIANE hardly understands him.

BUSSEY (CONT'D)  
They have proof.

MARIANE rushes to CAPTAIN, whose face has turned a horrible yellow-brown.

CAPTAIN  
Mariane... I'm sorry. I didn't bring your Danny home.

He hugs her, holding her. He begins to tear up. She rests her head on his shoulder. And then, she stands back.

MARIANE  
(to everyone)  
Leave me alone...

And she steps backwards a few steps, then turns and hurries back to her room.

She slams the door closed.

259A     INT MARIANE'S ROOM - NIGHT     259A

MARIANE finally lets out all the emotion she has been holding in. And she screams. With all her might, she screams. Over and over and over.

260     INT - ASRA'S HOUSE - THE LIVING ROOM - CONTINUOUS ACTION     260

ASRA turns to RANDALL.

ASRA  
Who's he?

RANDALL  
A doctor. For Mariane.

ASRA  
Make him leave. No strangers.  
Not now.

260A     INT MARIANE'S ROOM - NIGHT     260A

MARIANE bangs her head against the wall in spiritual agony.

260B    INT ASRA'S HOUSE - NIGHT

260B

We see ASRA chanting a Muslim prayer outside the door.

Then MARIANE comes out of her room.

MARIANE

How do you know he's dead?

CAPTAIN

There's a video.

MARIANE registers.

MARIANE

That's easy to fake. Anyone can do it. With editing, you can...

CAPTAIN

Mariane. Your Danny is dead.

She shakes her head.

MARIANE

No, it's easy to...

CAPTAIN

Mariane, you have to accept it. He's dead. He's dead.

CAPTAIN puts his arms around Mariane.

MARIANE

What makes you so sure?

BAUMAN

They... had a knife, and they used it in a way that leaves no doubt.

MARIANE

'No doubt'? What does that mean?

Everyone is beginning to silently cry. Everyone. No sobs, Just tears.

BAUMAN

Mariane, he... He was beheaded.

MARIANE's eyes widen in revulsion.

MARIANE

You all watched this video?

RANDALL nods. MARIANE stares at them, stunned.

ASRA  
Where's the video?  
Do you have it?

RANDALL  
Not here.

MARIANE  
(to Asra)  
I don't want you to watch it.  
Ever.

261     INT - ASRA'S HOUSE - MARIANE AND DANNY'S BATHROOM - DAY     261  
MARIANE is crying.

262     INT - ASRA'S HOUSE - MARIANE'S ROOM - DAWN     262  
MARIANE wakes up alone. She stares into space. She starts to murmur, over and over: I love you. I love you. I love you.

263     EXT - ASRA'S HOUSE - DAY     263  
A day later. Sheep are milling around in people's gardens.

MARIANE (V.O.)  
The day my brother arrived was the day of Eidh-ul-Adha. The day when every Muslim family sacrifices an animal to God. In remembrance of Ibrahim's willingness to sacrifice his son Ishmael. The meat is then divided into three parts: one for family, one for neighbours, one for the poor.

A car arrives and a man gets out. As he enters the house Mariane throws her arms around him and they hug and hug.

MARIANE  
Asra, this is my brother Satchi.  
And he hugs Asra.

264     EXT - STREETS - DAY     264  
Another convoy of cars with MARIANE, SATCHI, ASRA, BUSSEY, etc. They arrive at the Sheraton.



265     INT - SHERATON - DAY

265

They arrive on the 11th floor where an interview with CNN is going to take place. MARIANE is greeted by the PRODUCTION TEAM. There is all the usual activity. A JOURNALIST - JOURNALIST 2 - hugs her and asks if she can sit in. \*

CNN INTERVIEW

JOURNALIST 3 is interviewing MARIANE. We see the interview: \*

JOURNALIST 3 \*

Mariane thank you for joining us  
- you came to Pakistan in peace -  
you came here seeking the truth  
with your husband. You leave  
Pakistan as a widow after your  
husband was brutally murdered.  
What message to you have for the  
people of Pakistan?

MARIANE

Well, first of all I would tell  
them that my feelings and my  
affection for this country have  
not changed because of what  
happened here ..on the contrary,  
people ... the people.. have shown  
tremendous support for me they  
have shared my sorrow. I know  
they feel bad, ashamed... sad...  
about what happened... also the  
people who have actually been  
around me during this ordeal...  
this terrible time... have  
been... people of heart, of  
tremendous professionalism.. with  
very very limited resources. They  
have shown unlimited amount of  
courage, of commitment,  
individual commitment as well to  
try and find Danny. That has  
meant a lot to me.

CHRIS

Did you see the video?

MARIANE

Vous n'avez aucune decence? Have  
you listened to anything I just  
said? How can you ask me such a  
question?

BUSSEY:

OK. That's enough. We're going

MARIANE gets up and leaves. She goes over to SATCHI who is being hugged by JOURNALIST 2. \*

JOURNALIST 2  
I'm so sorry. So sorry. \*

Pulling him tighter.

JOURNALIST 2  
Do you have a middle name? \*

SATCHI pulls away from JOURNALIST 2 and takes MARIANE's hand. \*

MARIANE  
Let's get out of here.

They are led away by BUSSEY.

266 OMITTED 266

267 INT - ELEVATOR - DAY 267

BUSSEY, MARIANE, SATCHI and the HOTEL MANAGER are in the elevator. The doors open. There is a huge herd of JOURNALISTS and PHOTOGRAPHERS. BUSSEY presses the door close button.

BUSSEY  
Is there another way out?

268 INT - HOTEL KITCHENS - DAY 268

They hurry through the hotel kitchens and out the back.

269 EXT - HOTEL - DAY 269

They race into their car.

BUSSEY  
OK. Get us out of here as fast as you can.

The car lurches off and screams past the journalists at the hotel exit.

SATCHI  
`Ye-e-e-e-e-essssss!

MARIANE laughs.

270      INT - ASRA'S HOUSE - DAY      270

MARIANE slowly, methodically packs away all her and Danny's belongings.

271      INT - HOUSE - NIGHT      271

Suitcases lined up in the hall. Inside the living room everyone has gathered for one last time. RANDALL, BUSSEY, IBARHIM the cook, CAPTAIN, DOST, KALEEM YUSUF, LUQMAN SADIQ and JOHN BAUMAN, ASRA, STEVE, ZAFIR, FBI agent John M. They sit in silence. KASHVA is roaming around the room, staring boldly up at the big MEN with her big curious rounded stare. \*

No one says anything. Everyone is inside their own heads.

PICK UP on a meal that IBARHIM has cooked. MARIANE begins to make a speech. \*

MARIANE

I want to say something to you...  
I know how hard you have worked.  
I know it has been hard for you.  
I just want to thank you. I don't  
want any of you to feel guilty. I  
don't want any of you to feel you  
have failed. Danny is dead. But  
that doesn't mean the kidnappers  
have won. We must be happy. We  
have to refuse guilt and despair  
and fear. That is what they want  
us to have. We have to refuse  
bitterness. That is what Danny  
would have wanted.

MARIANE looks particularly at CAPTAIN. She hugs them one by one.

272      EXT - ASRA'S HOUSE - DAWN      272

Everyone is gathered. There is a convoy of cars. SATCHI is shaking everyone's hands, offering thanks to everyone from the GUARDS to the POLICEMEN.

BUSSEY

Looks like Satchi is running for mayor.

273      INT - A CAR - DAWN

273

MARIANE sits in the backseat, completely devoid of emotion. She looks out the window blankly. For the first time we see the streets of Karachi empty and calm.

274      EXT - CASTLE GARDEN/FRANCE - DAY

274

A perfect dazzling summer's day in the French countryside. A cloudless blue sky. It's MARIANE and DANNY's wedding day.

**CAPTION : 21st July 1999**

MARIANE and DANNY in their wedding outfits, hold each others' gaze, glowing in happiness. The exterior sounds are muted

MARIANE AND DANNY'S V.O

We promise to discover new things, places and people together.

We see DANNY's PARENTS AND SISTERS, TAMARA AND MICHELE, his NEPHEWS and NIECES, MARIANE'S MOTHER AND BROTHER SATCHI and their FRIENDS - a mixed crowd of bohemians and journalists types (we recognize ASRA) gathered around on the lawn to listen to the couple's vows.

DANNY and MARIANE look at each other, deeply in love. DANNY tenderly picks some grains of rice and streamers from MARIANE's hair.

MARIANE AND DANNY'S V.O

We promise to treasure each other's happiness at least as much as our own.

MARIANE smiles as she watches DANNY shatter a glass on the grass. There is joyful applause and cheers of Mazel Tov and some French and Spanish congratulatory shouts of encouragement.

Tables are laid out in the open grounds. GUESTS mingle. KIDS chase each other. MARIANE watches DANNY as he plays the fiddle. FRIENDS MUSICIANS join in playing with him, an impromptu spontaneous jam.

DANNY smiles up at MARIANE.

MARIANE AND DANNY V.O

... and always to keep faith in the strength of the other's love.

MARIANE throws her bouquet into the CROWD. We see the faces of the PEOPLE we know. ASRA, SATCHI, MICHELE, DANNY's PARENTS etc...

A blast of upbeat music cuts in. A band plays live. A Cuban beat. And the place is bursting with life. Music, laughter the high pitched voices of children.

COUPLES, YOUNG and OLD, dance, laughing, twirling. CHILDREN run around.

DANNY whirls MARIANE, making a dramatic flashy turn into the brilliant sunlight.

275 EXT/INT - A CAR - DAWN

275

The car glides through the empty quiet streets of Karachi. MARIANE sits in the back of the car.

MARIANE (V.O.)  
They found Danny's body cut into  
ten pieces. Nobody told me this.  
I learned it in an e-mail that  
was attached by accident to  
another e-mail sent to me.

276 INT - MARIANE'S FLAT - PARIS - DAY

276

MARIANE lying on the bed, very calm. The phone is off the hook.

MARIANE (V.O.)  
I decided that before Adam is  
born I have to confront  
everything that happened to  
Danny. He was held in an isolated  
shack in a compound on the  
outskirts of Karachi. One day,  
when he was unshackled to go to  
the toilet, he tried to escape.  
They caught him and chained him  
to the engine of a car. Another  
time he tried to break loose when  
he was walking with his captors.  
Once he shouted to a passerby.  
Then one day - probably February  
1st - three Arabs were brought to  
the compound. Danny argued with  
one of them. Then they turned on  
the video and asked him questions  
about his religion.

\*

VIDEO INSERT

DANNY ON CAMERA SAYING:

DANNY  
My father is Jewish, my mother is  
Jewish, I am Jewish.

277     INT - MARIANE'S FLAT - PARIS - DAY

277

MARIANE still lying on the bed. Still imagining DANNY.

MARIANE: (V.O.)  
Maybe they made him say this. But  
I know he was undefeated because  
of the next thing he says,  
something the kidnappers could  
not have known, something he says  
for me, for his parents and for  
Adam.

VIDEO INSERT

DANNY ON CAMERA SAYING:

DANNY  
In the town of Benei Beraq in  
Israel there's a street called  
Chaim Pearl Street, which is  
named after my great-grandfather,  
who was one of the founders of  
the town.

278     INT - MARIANE'S FLAT - PARIS - DAY

278

MARIANE is still there in bed, tears on her face.

MARIANE (V.O.)  
I force myself to imagine it all  
and when it is over I know there  
is nothing that can happen that I  
won't have the courage to face.

279     INT - MATERNITY WARD - NIGHT

279

MARIANE is chanting. The MIDWIFE is with her. Then the  
contractions start and MARIANE screams with pain.

PICK UP

On ADAM being delivered, he starts to cry and is handed  
over to MARIANE. MARIANE holds him to her breast.

MARIANE (V.O.)  
This film is for Adam. So that he  
knows his father was not a hero  
but an ordinary man. An ordinary  
hero.

THE END

**end credits**

We see Mariane with Adam as the end credits play.

As the credits roll:

"On May 14th, CBS broadcast excerpts of the video. Andrew Hayward, the president of CBS News justified his decision by saying that it had news value."