

Hawaii Five-0: "Brothers In Arms"

By

Anthony Esteves

Scriptapalooza

310.594.5384

www.scriptapalooza.com

WGA #: 1914840



EXTERIOR - DOWNTOWN OAHU, NIGHT

It is nighttime in Oahu. Multiple flyover shots of different parts of Oahu, focusing on different areas of the city. The angle pans up to a suburban area of Oahu, closing in on a two story house.

INTERIOR - BEDROOM, MAHMOOD HOUSE

In the second story of the house, a young teenage girl, ASILAH MAHMOOD, is awake in her bed, texting her best friend on her cell phone. She finishes typing and sends her last message. As she turns in to the left, a CRASH is heard downstairs. ASILAH jumps out of her bed steps slowly out of her room. A SCREAM is heard and ASILAH runs halfway down the stairs, stopping herself as she sees her father and mother on their knees. Three men in black tactical clothes and black ski masks are behind them. One raises a silenced pistol and shoots them both.

ASILAH

No!

The gunmen look up at ASILAH. The shooter raises his gun. ASILAH runs back up the stairs as the shooter fires at her, the two rounds hitting the walls. ASILAH runs down the hall back to her room. She closes the door and opens her closet door, jamming it against the back of the room door. She turns and realizes she has nowhere to go but out of the window. ASILAH opens her window and crawls out onto the roof.

EXTERIOR - ROOF, MAHMOOD HOUSE

ASILAH crawls across the roof, reaching the edge. She looks over and sees the pool below. She hesitates.

INTERIOR - BEDROOM, MAHMOOD HOUSE

After a few tries, the masked gunmen break down the door. They scan the room and realize the window is open. MASKED GUNMAN 1 looks out the window with his gun pointed outward, then turns and aims to the left.

EXTERIOR - ROOF, MAHMOOD HOUSE

ASILAH jumps off the roof as bullets whiz by her head. She falls into the clear water of the pool below. MASKED GUNMAN 1 stumbles across the roof with his gun raised. He reaches the edge and aims his gun down at the pool; it is empty. He pans slightly just in time to see ASILAH outside the fenced in property and disappear into the foliage.

OPENING CREDITS

EXTERIOR - WAIKIKI BEACH, NOON

The beach is bustling with activity as tourists take part in surfing, sunbathing and activities. Laying on a beach chair, a man lowers his sunglasses and checks the time on his smart phone. He sets his phone down on the neighboring table, pushes his shades up and lays back.

EXTERIOR - TIKI BAR, OUTDOOR SEATING, WAIKIKI BEACH

McGarrett and Danno are seated at a table, having lunch. McGarrett's dish of six tacos has arrived and starts to eat.

DANNO

To this day, it still baffles me
how you do that.

MCGARRETT

(mouth half full of food)
Do what?

DANNO

Pack away two huge breakfast
burritos and still not only look
the way you do, but still be a
functioning human being.

MCGARRETT

Well, number one: I workout every
morning.

DANNO

As do I.

MCGARRETT

Number two: I swim every morning.

(CONTINUED)

DANNO
Of course you do.

MCGARRETT
And then there's number three...

DANNO
Can't wait to hear this.

MCGARRETT
Navy SEAL.

DANNO
Really? How does that play into it?

MCGARRETT
Well, you're not a SEAL, Danny, so
you wouldn't understand.

DANNO
Ah, that's right.

Behind MCGARRETT at the tiki bar, a loud CRASH is heard.
MCGARRETT and DANNO look toward the bar and notice what
appears to be a disorderly man running into people, walking
toward the bar.

DANNO
Are you kidding me? It's not even 5
o' clock in Jersey.

MCGARRETT
(turning back to DANNO)
There's a way to ruin a breakfast.

EXTERIOR - TIKI BAR, MAIN BAR

MICHAEL SILVA, the man sitting on the beach chair earlier,
is at the bar, asking for a drink from the female bartender.

SILVA
I'll take a Longboard, please.

The bartender smiles and nods, turns and retrieves a bottle.
To the right of SILVA, the disorderly man steps up to the
bar.

DRUNKARD
Hey, you! I want a beer! Hey chick!

SILVA looks at the man with an annoyed glare. DRUNKARD looks
back at him.

(CONTINUED)

DRUNKARD
What's your problem?

SILVA
(smirking and turning away)
No problem, friend.

DRUNKARD
That's right, "friend".

DRUNKARD turns back to the bartender.

DRUNKARD
Hey bitch! Another!

DRUNKARD throws his empty glass toward the bartender. The bartender ducks as the glass shatters against the back wall of the bar. MCGARRETT and DANNO look up from their table. SILVA reacts.

SILVA
Okay, friend. Now, we have a problem.

SILVA turns to the drunk, who steps up and is face to face with SILVA.

EXTERIOR - TIKI BAR, OUTDOOR SEATING

MCGARRETT is squinting at what is developing at the bar, looking at the two men.

MCGARRETT
(slight smile)
Well, I'll be damned.

DANNO
What?

EXTERIOR - TIKI BAR, MAIN BAR

DRUNKARD stares intently at SILVA, who now has a slight smile on his face.

SILVA
I think you've had enough, bro.

DRUNKARD
Nobody tells me how much I can have.

(CONTINUED)

SILVA
Well, I just did. You're done.

DRUNKARD scoffs at Silva.

DRUNKARD
Yeah... okay, "bro". Let's see
about that.

DRUNKARD grabs a bottle on the bar and attempts to use it as a weapon. SILVA grabs DRUNKARD's wrist, punching him in the chest at the same time with his other hand, then kicks the inner side of his right knee, and in one rapid motion, places his hand on DRUNKARD's head and slams it against the bar. DRUNKARD falls to the ground. SILVA turns to the bartender.

SILVA
You might want to get the police
down here.

MCGARRETT
(off screen)
Why? You already took the fun out
of this.

SILVA smiles and slowly turns around. MCGARRETT and DANNO are standing before him.

SILVA
I was wondering how long it would
take before I ran into you.

MCGARRETT
(moving in for a hug)
Aloha, brother. Welcome home.

The two laugh and embrace. DANNO remains standing where he is.

SILVA
(letting go of MCGARRETT)
Feels good to be back, bro.

MCGARRETT
(pointing to DANNO)
This is my partner, Danny Williams.

(DANNO and SILVA shake hands)
Danny, this is Mike Silva. We grew
up together here in Oahu and joined
the SEALS around the same time.

(CONTINUED)

DANNO

Nice to meet you. I see you and
Steve have quite a lot in common.

DANNO looks down at DRUNKARD as he delivers the last line.
DRUNKARD is still lying on the ground, holding his head in
pain. SILVA looks down as well, then looks back up to
MCGARRETT and DANNO.

SILVA

I gave him a warning.

MCGARRETT

Yeah, we saw the whole thing. I see
you didn't get rusty and lazy after
I left. So, what are you doing back
home?

SILVA

Much needed vacation, brother.

MCGARRETT

So you're on leave?

SILVA

Yeah, you could say that.

MCGARRETT

When do you head back out?

SILVA

(slightly hesitant)

No actual set date yet.

MCGARRETT has a slight confused look. Before he can ask any
further questions, his phone rings. MCGARRETT answers.

MCGARRETT

This is McGarrett.

Over the phone, MCGARRETT is being informed about a crime
scene. MCGARRETT's face becomes stern.

MCGARRETT

Alright, Duke. We're on our way.

MCGARRETT ends the call.

DANNO

Looks like we have somewhere to be.

(CONTINUED)

MCGARRETT
(looking at SILVA)
We're going to have to pick this up
later. We need to catch up.

SILVA
Hey, bro, I'll be around. Besides,
I may need to answer some questions
regarding this guy and find some
witnesses.

From the bar, the BARTENDER responds.

BARTENDER
You won't have to look far.

SILVA looks at her, then back to MCGARRETT and DANNO.

SILVA
(smiling)
Good to know.

EXTERIOR - HIGHWAY

Along the hills of Oahu, the black Camaro races down the
curvy highways.

INTERIOR - CAMARO

MCGARRETT is in the driver's seat. DANNO is in the
passenger's seat. DANNO turns to MCGARRETT.

DANNO
So, now do I have to deal with a
third McGarrett?

MCGARRETT
(confused)
A third McGarrett? What are you
talking about?

DANNO
You know exactly what I'm talking
about. First, we bring on Tani, who
is female you. Now, I've just been
introduced to your clone. Your Navy
bro.

MCGARRETT
He's not my clone.

(CONTINUED)

DANNO

Oh, really? Because what I saw was someone who looks like he graduated with honors from the McGarrett School of Violence.

MCGARRETT

School of Violence? The guy was drunk and disturbing the peace. Silva acted in self-defense.

DANNO

He had that twinkle. That twinkle in his eye. You have that twinkle. Tani has that twinkle. You two get it every time you get a chance to do something crazy and stupid.

MCGARRETT

Twinkle in my eye? You're reading my eyes?

DANNO

Yes. I've known you long enough to know what goes on in that mind of yours.

MCGARRETT

Oh, I know what this is. I know exactly what this is.

DANNO

What what is?

MCGARRETT

This is jealousy.

DANNO

Jealousy? Jealous of what?

MCGARRETT

Oh, yeah. This is partner jealousy. You feel threatened. My old friend from childhood is back and my new friend feels threatened.

DANNO

Threatened?! Ha!

MCGARRETT

It's okay, Danny. You'll always be my favorite partner.

(CONTINUED)

DANNO

Just tell me you three will try to
contain your need for breaking arms
and shooting guns if you're all
together.

MCGARRETT

No promises.

The black Camaro pulls up to the two story house and parks.
Yellow Police Line tape is wrapped around the perimeter.
Police vehicles and coroner's vehicles are parked around the
home, with officers and crime scene investigators at work.
MCGARRETT and DANNO exit the Camaro and walk down the home's
entry path. Exiting her car, TANI REY exits her car and sees
the two of them.

TANI REY

Afternoon, fellas.

DANNO

Hey, you haven't by chance punched
anybody yet today, have you?

MCGARRETT

Oh, for the love of...

TANI REY

What?

DANNO

Deliver a jab or a right cross to
anyone?

TANI REY

(to McGarrett)

What is he talking about?

MCGARRETT

He says we have a twinkle.

TANI REY

(confused)

A twinkle?

DANNO

A bloody twinkle.

TANI looks at them both. Then...

TANI REY

Sometimes, I wonder if I made the
right decision joining this task

(MORE)

(CONTINUED)

TANI REY (cont'd)
force. This, right now, is one of
those moments.

The three of them walk into the house through the front door.

INTERIOR - LIVING ROOM, MAHMOOD HOUSE

MCGARRETT, DANNO and TANI enter into the living room. On the ground, a white sheet covers two mounds, appearing to be bodies. DUKE approaches MCGARRETT, DANNO and TANI.

DUKE
It's not pretty.

MCGARRETT
What do we got, Duke?

DUKE turns back to the officer overseeing the sight and nods to him. The officer, pulls back the sheet, revealing the dead bodies of a man and woman.

DUKE
Double homicide. Husband and wife.
Judging by the door and positioning
of the bodies, shooters kicked it
down, positioned these two on their
knees and executed them.

MCGARRETT crouches down to the bodies, looking at the wounds behind each head.

MCGARRETT
Do we have ID's?

DUKE
Found the husband's wallet in their
bedroom. His name is Azrael
Mahmood. He has a Government ID, as
well. Looks like he worked at the
state capital.

MCGARRETT holds the government ID card in his hand, studying it. He hands it to DANNO.

DUKE (CONT'D)
Wife's name is Banu. She worked at
the Children's Hospital. She was
employed as the children's
psychiatrist.

(CONTINUED)

MCGARRETT
(rising from the crouched
position)
Murdered State Employee and
Hospital Psychiatrist.

DANNO looks at the fireplace mantle and notices a family photo in a frame. He sees the deceased couple and their young daughter.

DANNO
They've got a daughter? Where is she?

DUKE
Just getting to that. We've checked her room. The door was smashed in, but no bullet casings or any sign of struggle. Checked throughout the house and the property. We found her cell phone, but no sign of her. We called it in to Jerry. He's researching the family.

MCGARRETT pulls out his cell phone and begins dialing.

DANNO
(to DUKE)
How old is she?

DUKE
We're guessing fifteen, maybe sixteen.

TANI REY
Jesus Christ.

MCGARRETT raises his phone to his ear.

MCGARRETT
(after a beat)
Jerry, you find anything?

INTERIOR - FIVE-0 HQ, MAIN ROOM

Jerry is standing over the smart desk, typing away while GROVER stands next to him, watching the big screens.

JERRY
Yeah, I've got a name. Asilah Mahmood. She's a sophomore at Moanalua High School.

INTERIOR - LIVING ROOM, MAHMOOD HOUSE

MCGARRETT
On it. Thanks, Jerry.

MCGARRETT disconnects the call.

DANNO
You think she's at school?

MCGARRETT
Worth a shot. She could have no idea this happened or she's freaking out and going to wherever she feels safe. Either way, she's in danger. We've got to find her before whoever did this finds her first.

INTERIOR - SILVA'S HOUSE

SILVA exits the bathroom. He is wearing a tank top and shorts. Having just finished showering, he is toweling off his hair before throwing it on his couch in the living room. The television is on showing the local news. SILVA walks to his kitchen while the news anchor reports the news.

NEWS ANCHOR
(on television)
We have breaking news coming to you now. A double homicide outside Honolulu. A husband and wife found dead, suffering from gun shot wounds. The police have released the names of the victims. They are Azrael and Banu Mahmood.

As the names are read, SILVA reenters the living room. His eyes are focused on the screen.

NEWS ANCHOR (CONT'D)
(on television)
Police have also confirmed that the couple had one daughter who is currently missing. Authorities will disclose her name and any useful information to the public in a press conference scheduled in the next hour.

SILVA has a shocked look on his face. He looks away from his television, walks to the laptop open on the coffee table in front of his couch, sits down and begins typing.

EXTERIOR - MOANALUA HIGH SCHOOL

MCGARRETT and DANNO exit the Camaro and walk towards the Administration Building of the high school.

DANNO
You think she's here?

MCGARRETT
No, but here's hoping we can get some info from anyone who may have seen her.

MCGARRETT and DANNO enter the Administration Building.

INTERIOR - ATTENDANCE OFFICE, MOANALUA HIGH SCHOOL

MCGARRETT and DANNO meet with the attendance office secretary, MS. RIGATO.

RIGATO
I'm sorry, Commander. I wish I could help, but Asilah didn't come to school today.

MCGARRETT
Is it possible she missed earlier classes but showed up later?

RIGATO
Possible, but the students have returned from lunch and she wasn't present for any of the classes before lunch.

MCGARRETT
Understood. Is it possible to see if maybe a friend of hers may have also missed out on school today?

RIGATO
I do know who she tends to hang out with. I can take a look at the attendance sheets.

MCGARRETT
Thank you, Ms. Rigato.

MS. RIGATO walks to her computer while MCGARRETT and DANNO remain by the wall.

(CONTINUED)

DANNO

You thinking she may be with a friend?

MCGARRETT

Exactly. There's a strong chance this girl saw her parents murdered right in front of her. She's heartbroken, she's scared and probably knows whoever killed her parents will probably be after her, too.

DANNO

No doubt. So she probably called one of her friends and is laying low with them.

MCGARRETT

Unknowingly putting her friend as well as herself in danger.

DANNO

Not good.

MS. RIGATO returns to them.

RIGATO

Commander, I've got something. Asilah's best friend, Jenny Grant, did not attend any of her classes today.

MCGARRETT

Do you have Jenny's home address?

RIGATO

Right here.

MS. RIGATO hands MCGARRETT a card with JENNY GRANT's home address scrolled down on it.

MCGARRETT

Thank you!

MCGARRETT and DANNO exit the Administrative Office.

INTERIOR - JENNY GRANT'S ROOM

ASILAH is seated on a JENNY'S bed. She looks scared. Her eyes are puffy, appearing as if she has been crying. JENNY walks in the room, holding a cup of water. She hands the cup to ASILAH.

ASILAH
Thank you, Jen.

JENNY nods and sits at her desk across from the bed.

JENNY
What do you want to do?

ASILAH
I don't know.

JENNY
Why can't you go to the police?

ASILAH
(shakes head)
My dad told me, because of where he works, to not call the police. He gave me a number to call instead, but...

JENNY
... you left your phone at home.

ASILAH nods and drinks from the cup.

JENNY
Well, we've got a few hours before my parents get home. We've got time to think. Hang on to my phone in case you remember the number.

ASILAH nods slowly, staring into nothing. her eyes begin to well up.

ASILAH
I can't close my eyes. All I see is them... and the masks...

ASILAH breaks down and places her head in her hands. JENNY places her hand on ASILAH's back, attempting to comfort her.

INTERIOR - CAMARO

MCGARRETT is behind the wheel. DANNO is seated in the passenger seat.

DANNO
Girl probably saw everything go down. I cannot imagine what she is going through.

A phone ringer is heard over the speakers of the car. MCGARRETT presses a button on the steering wheel, answering the call.

MCGARRETT
Go ahead, Grover.

INTERIOR - FIVE-0 HQ, MAIN ROOM

GROVER is on his cell phone. In the background, JERRY and TANI REY are at the Smart Desk, typing and researching.

GROVER
McGarrett, I just put in a call to the capital building for info on Azrael Mahmood.

MCGARRETT
(voice on phone)
What'd you learn?

GROVER
Nothing. Turns out they've never heard of an Azrael Mahmood.

INTERIOR - CAMARO

MCGARRETT
(shocked)
What?

GROVER
(over speakers)
Yeah. They do not have any records of any employee or staff under the name.

MCGARRETT and DANNO turn to each other.

(CONTINUED)

DANNO
What the hell is going on?

MCGARRETT turns back to the road. His face is stern.

MCGARRETT
Alright, thanks Grover. We're about
two minutes from the Grant
residence. We'll get back to you.

GROVER
Got it. Be careful.

MCGARRETT
Yeah.

MCGARRETT disconnects the call.

INTERIOR - JENNY GRANT'S ROOM

JENNY gets up from her chair.

JENNY
It's too quiet in here. We need
some background noise.

As she walks to the television in her room, the doorbell
RINGS throughout the house. JENNY freezes and turns to
ASILAH, who looks up at her with a worried look.

ASILAH
Are you expecting anyone?

JENNY shakes her head. She pokes her head out of the room
and looks toward the front door.

JENNY
(loudly)
Who is it?

ASILAH
Shh!

JENNY motions her hands up, as if saying "I don't know".
From behind the door, a voice is heard.

DOOR VOICE
Delivery for a James Grant! Need a
signature!

EXTERIOR - GRANT HOME

The black Camaro parks across the street from the home. MCGARRETT's window is rolled down. He and DANNO are looking at the front door. A man in dark clothing is at the door.

MCGARRETT

What do you think?

DANNO

I don't know about him, but that van up ahead looks a little suspicious.

MCGARRETT

Same here... Well, lets introduce ourselves.

DANNO

Of course... why not?...

MCGARRETT and DANNO exit the Camaro. As they slowly walk across the street, MCGARRETT notices that the man at the door is reaching into the back of his pants. He pulls out a handgun. MCGARRETT and DANNO pull out their firearms.

MCGARRETT

Freeze!

The gunman turns quickly with his gun raised at MCGARRETT. MCGARRETT fires two rounds, hitting the gunman and sending his body over the railing. From behind DANNO, the windshield of a truck is struck by bullets.

DANNO

The van!

MCGARRETT and DANNO notice gunmen firing out of the windows of the van, crouch, run and hide behind a parked SUV near the Grant home. As the men hanging out of the windows continue firing, two jump out with assault rifles and run to the front of the Grant home. They stop, raise their rifles and fire.

INTERIOR - GRANT LIVING ROOM

JENNY falls to the ground and covers her head, screaming. ASILAH crawls out of the room and goes to JENNY.

JENNY

I'm okay!

ASILAH crawls away from her toward the back door of the house.

EXTERIOR - GRANT HOME

MCGARRETT slowly peeks around the corner and sees the men firing. He calls out to DANNO.

MCGARRETT

Now!

DANNO peeks around the other side of the SUV, extends his arm along the side of it and fires multiple rounds at the front windshield of the van. MCGARRETT aims and fires at both of the gunmen outside the home. Both men fall. The van peels out and drives past MCGARRETT and DANNO. They both jump to the opposite side of the SUV as the men in the van fire their guns at them, racing away down the street.

MCGARRETT

You okay?!

DANNO

Yeah!

MCGARRETT and DANNO rise to their feet and race toward the house. They aim their firearms at the downed gunmen. When they notice no sign of life, they continue to the front door of the house. MCGARRETT kicks the bullet-riddled door open.

MCGARRETT

Jenny Grant!

JENNY, curled up on the ground, extends her arms.

JENNY

Please, don't shoot!

MCGARRETT approaches her, crouching down.

MCGARRETT

Jenny, my name is Steve McGarrett. I'm with Five-0 Task Force. You're going to be alright. I need to know where Asilah Mahmood is.

JENNY

(out of breath and emotional)
She was just here in my room. Then the shooting happened and now, I don't know.

DANNO moves throughout the house.

(CONTINUED)

DANNO
ASILAH!

DANNO checks every corner and then reaches the back door, which is swung open. He looks out the door, but there is no sign of ASILAH. DANNO returns to MCGARRETT, shaking his head. MCGARRETT turns to JENNY.

MCGARRETT
Jenny, listen to me. Do you have
any idea where she may have gone?

JENNY
No... I'm sorry...

As JENNY answers MCGARRETT, MCGARRETT's phone rings. He pulls it out of his pocket and answers.

MCGARRETT
Grover, we're at the Grant house.

GROVER
(over phone)
And?

MCGARRETT
We encountered gunfire. Three
suspects down. The rest fled in a
black van. We have Jenny, but
Asilah's not here.

GROVER
(over phone)
Well, that may have to wait.

MCGARRETT
What? Why?

INTERIOR - FIVE-0 HQ, MAIN ROOM

GROVER
We have some suits here demanding a
moment of your time.

MCGARRETT
(over phone)
Demanding? Who are they?

GROVER
McGarrett, they're CIA.

INTERIOR - GRANT LIVING ROOM

An angered expression comes over MCGARRETT's face.

MCGARRETT
Let them know we're on our way.

MCGARRETT disconnects the call and looks up at DANNO.

MCGARRETT
CIA wants a moment of our time.

DANNO gives a discouraging look.

INTERIOR - FIVE-0 HQ, MAIN ROOM

MCGARRETT and DANNO walk into the Main Room, both with an annoyed look on their face. JERRY and TANI REY are at the Smart Desk. Two men in black suits are in the back, looking at them. GROVER approaches MCGARRETT.

GROVER
Now, before you decide to go off
the handle-

MCGARRETT
(pointing at the suits)
Is that them?!

GROVER nods and MCGARRETT approaches them.

GROVER
Too late.

MCGARRETT stands within five feet of the men in suits.

MCGARRETT
I don't give a damn what department
you work for or how important you
think you may be. I've got a young
teenager on the run from some guys
with a lot of firepower, so you
either better provide me some much
needed information or I'll ask that
you head back to whatever office
you reside in while I contact your
superiors.

One of the suits, AGENT RIVERS, steps up.

(CONTINUED)

AGENT RIVERS

We know you're after the Mahmood girl.

MCGARRETT

What's it to you?

The other agent, AGENT ADAMS, speaks.

AGENT ADAMS

We're the reason she's in Oahu. Can we talk privately?

MCGARRETT

Whatever you tell me will be passed on to my team anyway, so you might as well get to it.

RIVERS and ADAMS give each other a look, then continue.

AGENT RIVERS

The girl's father, Azrael Mahmood, was an Iranian national. Had a Ph. D in Nuclear Physics and gave lectures in London. We sought him out and positioned him in the new Iraqi government.

MCGARRETT

Of course. The new government favored Shia Islam so an Iranian made sense.

AGENT ADAMS

(shakes his head)

Mahmood was a rarity. While he became more secular as he got older, he was a Sunni. It was an attempt to add some balance.

MCGARRETT

Yeah, that didn't work out very well.

AGENT RIVERS

Worse than you think. ISIS learned about his background and attempted to court him secretly. While he wanted nothing to do with it, we asked him to take a different approach.

(CONTINUED)

MCGARRETT

Jesus Christ... You made a university professor an informant on ISIS.

ADAMS and RIVERS remain quiet, sharing a look at each other.

TANI REY

Oh, yeah. That's brilliant.

DANNO

Took the words out of my mouth.

AGENT RIVERS

We thought he'd be able to handle it. Plus, we had one of our higher level case officers as his contact. He started feeding us some valuable intel until...

MCGARRETT

Until what?

AGENT ADAMS

ISIS found out. When Mahmood met up with one of theirs, he was taken. The case officer setup a rescue operation with SEAL Team 9. They got him back, but it was ugly. Lost a few SEALs.

MCGARRETT looks away, a look of sympathy over the lost SEAL lives. He looks back at the two of them.

MCGARRETT

So, you got Mahmood back and threw him into witness protection, is that it?

AGENT RIVERS

We moved he and his family around. Minnesota, Kansas, Oregon, California. Had them settled here on Oahu a few months ago. Thought we were in the clear. We placed Mahmood in an office in local government. One that wouldn't require too many questions being asked.

MCGARRETT

Yeah, well now, Mahmood and his wife are dead and his daughter is
(MORE)

(CONTINUED)

MCGARRETT (cont'd)
running scared on Oahu while
members of ISIS are trying to kill
her. So thank you for the intel,
but if you don't mind, we have to
go clean up your mess again.

MCGARRETT starts to turn and walk away.

AGENT ADAMS
One more thing, Commander.

MCGARRETT stops and turns back to them.

AGENT ADAMS
The case officer who was Mahmood's
contact is on this island as well.
You spoke to him earlier today.

MCGARRETT
(confused)
What?

AGENT RIVERS
Michael Silva. He was recruited out
of the SEALs and has been a CIA
operative and case officer for a
few years now. He was put on
mandatory leave shortly after the
retrieval of Mahmood. He went dark.
We didn't get any location on him
until today.

MCGARRETT takes a moment to himself, taking in everything he
has been told. He turns to DANNO, GROVER, JERRY and TANI
REY.

MCGARRETT
You keep your eyes open on anything
that comes up.

MCGARRETT walks toward the exit door.

DANNO
Hey, you need help?

MCGARRETT
No. I got this.

MCGARRETT exits the room.

INTERIOR - SILVA'S HOUSE

SILVA is at his laptop, typing away. he is focusing on a map of Oahu, marking different areas. A news anchor on television delivers the news. There is a knock on the door. SILVA looks toward the door. His right hand reaches across the table and grabs his handgun. He slowly raises from the table and walks to the door, his right arm at his side, the gun clinched tight in his hand. He looks through the peephole and sighs when he sees who is on the other side of the door. SILVA opens the door and MCGARRETT is standing in the doorway. SILVA keeps his right arm slightly behind him, concealing his firearm.

SILVA

Steve! Ya know, I'll be honest.
When I said we should catch up, I
didn't think it'd be this soon.

MCHARRETT

Ha... Yeah, that's funny.

SILVA

What's funny?

MCGARRETT

You being honest with me.

SILVA

(confused)

What's that supposed to mean?

MCGARRETT

It means I just had a conversation
with your employers...

SILVA's eyes widen.

MCGARRETT (CONT'D)

How long you been with the CIA,
Mike?

SILVA is caught off guard. He straightens up, looks down, then back up at MCGARRETT.

SILVA

(brings his firearm up and
switches on the safety)

Looks like we have something to
talk about.

SILVA turns and walks into his house. He places his gun on the kitchen counter. MCGARRETT follows him in, beginning his line of questioning as they walk.

(CONTINUED)

MCGARRETT

So, how long you been a spook,
Mike? Or have you always been one?

SILVA

(turning to MCGARRETT)

Really? You're going to take it
there?

MCGARRETT

Forgive me, but I haven't had the
best experiences with the CIA in
the past.

The two are quiet. Then...

MCGARRETT

Mike. C'mon. Talk to me.

SILVA looks around then finally tells MCGARRETT the truth.

SILVA

When your dad died and you left, I
was promoted to Team Commander. Two
years later, I took an offer to
work with the CIA. I became a case
officer and an operative. Kind of a
two for one deal.

MCGARRETT

Let's fast forward. So, how'd they
get you to introduce yourself as a
case officer to Asrael Mahmood?

SILVA

They didn't. I volunteered myself.
The guy was a lab rat. He knew
science, not how to be sympathetic
with radicals. I made it known that
I thought it was a bad idea using
him, but they weren't going to
change their minds. The least I
could do was try to help him.

MCGARRETT

And when he was captured?

SILVA pauses for a moment.

SILVA

I blamed myself. That I had let him
down. And I wanted to do whatever I
could to get him out of there.

(CONTINUED)

MCGARRETT
You contacted the SEALs.

SILVA
Yeah. I had their trust. They didn't hesitate. They didn't question it. The second I asked, our boys were suited up and ready to move in.

MCGARRETT
So, what happened?

SILVA
(pause, then)
Bad intel. We landed. We got Mahmood, but we were in no way prepared for the number of fighters there were on the ground. We'd drop one, and three more came at us.

SILVA turns away from MCGARRETT. He looks toward his living room.

SILVA (CONT'D)
We got out of there, but not before losing four SEALs. I memorized their names. I think about their deaths everyday. I spent a week locked up in my house; bottle of Jack in one hand and a .45 in the other. Langley determined I wasn't ready to return to work so they put me on leave.

SILVA looks at the television and sees footage of the homicide scene at the Mahmood house.

SILVA (CONT'D)
Now, I've got Mahmood's death on my hands.

MCGARRETT
This isn't on you. You couldn't have known this would happen.

SILVA
If I'd stood my ground and demanded he not be used for intel, he'd still be alive.

MCGARRETT looks away. He knows that SILVA is stubborn and will not change his mind about blaming himself. He turns back to SILVA.

(CONTINUED)

MCGARRETT

Listen... I know there's nothing I can say or do that'll alleviate the pain you're dealing with. There's no saving Mahmood; he's gone. But you can help save what's left of his family.

SILVA

Asilah? The daughter?

MCGARRETT

She's out there, running scared, being hunted by the very men who killed our brothers and murdered Azrael and his wife. If there's anyone who's help I could use on this, it's my brother I grew up with who knows exactly what I'm up against.

SILVA makes eye contact with MCGARRETT.

MCGARRETT (CONT'D)

Will you help me find this girl?

SILVA remains focused on MCGARRETT, then grabs his gun from the kitchen counter.

INTERIOR - FIVE-0 HQ, MAIN ROOM

JERRY is typing on the Smart Table. TANI REY is looking through printed files. GROVER is next to DANNO, watching the monitors.

DANNO

So that was her last photographed location?

JERRY

Verifying now.

MCGARRETT and SILVA walk through the entrance doors of the main room. SILVA turns his head to the left and sees AGENT ADAMS and AGENT RIVERS on their phones. AGENT RIVERS hangs up his phone and sees SILVA. He approaches them.

AGENT RIVERS

Hey there, Silva.

(CONTINUED)

SILVA
Go to hell, Rivers.

AGENT RIVERS
Hey, I don't know what you think
you're running here, but we are in
charge--

MCGARRETT swings between the two of them and interrupts.

MCGARRETT
Actually, this is my jurisdiction.
There was a murder in my
jurisdiction. There are murderers
in my jurisdiction and there is a
teenager on the run in my
jurisdiction. Mr. Silva is here
under the supervision of the 5-0
Task Force, not yours.

MCGARRETT walks away. SILVA gets closer to AGENT RIVERS.

SILVA
Like I said. Go to hell.

SILVA follows MCGARRETT to the Smart Table.

MCGARRETT
Grover. Jerry. Tani. This is Mike
Silva. He was the case officer tied
to Azrael Mahmood. Mike, you
remember Danny from earlier.

DANNO
(nodding at SILVA)
A lot has happened since lunch.

SILVA
Yeah, I can see that.

TANI REY
So you're the third McGarrett.

SILVA
(confused)
What?

TANI REY
We'll talk about it later.

MCGARRETT
Alright, Jerry. What do we got?

(CONTINUED)

JERRY

We got a hit on CCTV. Facial
recognition verified it.

JERRY brings up on the monitors a camera view of a road.

GROVER

That is Kilauea Avenue, video is
about two minutes old. And that...

GROVER points at a figure walking along the side of the
road.

TANI REY

Ms. Asilah Mahmood.

MCGARRETT

(looking at the monitor)
She's headed south. She's got to be
just outside Kahala Mall.

GROVER

Looks that way.

DANNO

Okay, so this is smart. She's
keeping herself out in public.
Surrounding herself around a number
of people makes her less likely to
be spotted, no?

SILVA

Not necessarily. It's likely these
people after her are at the very
least ISIS-affiliated. If that's
the case, being in a public setting
isn't going to help her. They'll go
in guns blazing. Whatever it takes
to kill her.

TANI REY

What's the point? They've already
wiped out her family. Her father
was their main target. Why kill
her?

SILVA

Jihad. While the form of Islam they
practice is extremely distorted,
they believe they are fighting a
holy war against infidels. Azrael
aligned himself with infidels. So,
to send a message to anyone else

(MORE)

(CONTINUED)

SILVA (cont'd)
who may think of doing the same,
they will wipe out the entire
family...

SILVA points at the screen showing ASILAH.

SILVA (CONT'D)
... that means they need to kill
her.

MCGARRETT
We've also got to assume that they
have access to video like this.
Grover, we got backup?

GROVER
HPD is aware of the situation and
are awaiting our orders.

MCGARRETT
Kahala Mall, it is. Let's move.

EXTERIOR - KAHALA MALL, EARLY AFTERNOON

Numerous shoppers walk through the mall, going about their day. Some are entering shops. Some are seated, eating food. As people go about their day, ASILAH walks slowly by. She is scared and paranoid, looking around periodically. She approaches the center of the mall and leans against one of the walls of a retail store. Toward the center, she notices a security guard desk / information center. Three guards are located at the desk; two seated and one standing, answering a shopper's question. ASILAH remains fixated on the standing guard, considering the possibility of approaching him for help.

EXTERIOR - KILAUEA AVENUE, SOUTHBOUND

A blue Chevy Silverado races down the street with multiple police vehicles behind it. The vehicles are swerving around traffic.

INTERIOR - MCGARRETT'S TRUCK

MCGARRETT is behind the wheel, focused on the road. DANNO is in the front passenger seat, his cell phone raised to his ear with JERRY on the other end. GROVER is seated behind DANNO and SILVA is seated behind MCGARRETT. TANI REY is seated between GROVER and SILVA.

(CONTINUED)

DANNO
(to JERRY over the phone)
Yeah, I hear ya, Jerry. Hang on.

DANNO lowers the phone.

DANNO (CONT'D)
Jerry contacted the security guard desk. He's told them to keep a lookout for Asilah and he sent them images of her for confirmation.

TANI REY
Hopefully, they get to her before the cell does.

SILVA pops up and speaks.

SILVA
How far out are we?

MCGARETT
'Bout two minutes.

SILVA
... alright.

SILVA slowly lowers his head. He checks his firearm to make sure he's cocked, locked and ready. MCGARRETT looks up at his rearview mirror to catch a glimpse of SILVA's lowered head. He looks back at the road as SILVA raises his head and looks forward. MCGARRETT looks back at the mirror just as SILVA moves his gaze to it as well. MCGARRETT nods at SILVA, who responds with his own nod. MCGARRETT focuses back on the road and accelerates.

INTERIOR - KAHALA MALL

ASILAH remains fixated on the security desk. The standing guard has his back turned to her. ASILAH takes another look around, then slowly makes her way to the the desk. She walks slowly over, afraid of standing out to whoever may be watching her. She continues walking until she reaches the security desk. She raises her head and looks at the back of the security guard. She slowly opens her mouth and speaks.

ASILAH
(quietly)
Excuse me...

(CONTINUED)

The SECURITY GUARD does not turn; her voice is too quiet to be heard in the mall. ASILAH swallows hard and attempts again.

ASILAH
(louder)
Excuse me!

The SECURITY GUARD turns and notices ASILAH standing before him. He steps closer to her.

SECURITY GUARD
How can I help you?

ASILAH just looks at him, not knowing what to say. After a moment, the SECURITY GUARD recognizes the face he is looking at. He turns his head to the image that is up on his laptop; an image of ASILAH given to him by HPD. He turns back to ASILAH, realizing exactly who she is.

SECURITY GUARD
You're her.

Before he can say anything else, automatic gunfire rings out through the mall. The SECURITY GUARD is riddled with bullets, as well as the other two seated at the desk. ASILAH ducks for cover and curls up behind a bench.

Within seconds, the ISIS cell, twenty men total, are in the mall, firing their assault rifles into the crowd of people. One of them walks down the hall of the mall until he reaches the bench that ASILAH is hiding behind. He drags her out from under it. He smiles and points his rifle at her. Before he is able to fire off a shot, there is a BANG and he falls hard to the ground.

INTERIOR - KAHALA MALL, CORRIDOR

MCGARRETT is using a kiosk as cover, aiming his rifle at the location where he shot the gunmen. He begins firing in the direction of the multiple gunmen. To his left, about five feet away on the other side of the kiosk, DANNO is standing and firing his rifle in the same direction while TANI REY is crouched down firing her rifle. Behind them are HPD officers taking cover and firing as well.

MCGARRETT
Grover! Now!

INTERIOR - KAHALA MALL, CENTER ROTUNDA

GROVER bursts through an exit door and fires his rifle at unsuspecting cell members. Officers stream through from one of the department stores, firing their firearms at the cell members and avoiding innocent bystanders, guiding them to safety. One of the gunmen grabs ASILAH by the hair and pulls her into a clothing shop.

GROVER

McGarrett! One of them got Asilah
and drug her into the surfer shop!

INTERIOR - KAHALA MALL, CORRIDOR

MCGARETT

Copy that!

MCGARRETT looks at the suite number at the top of the store's entrance sign.

MCGARRETT (CONT'D)

Silva! Assailant has the package
inside 4356!

INTERIOR - KAHALA MALL, BACK-OF-HOUSE HALLWAYS

SILVA is running through the hallways, passing up back doors to specific stores.

SILVA

Copy! I'm on it!

SILVA passes door after door until he reaches one marked 4356. As he reaches it, the door swings open as bystanders run out. He grabs the door as he yells at them.

SILVA

Go! Go! Get outside!

SILVA runs through the door.

INTERIOR - KAHALA MALL, SURF SHOP

The gunman is shooting his rifle into the air as he holds ASILAH by the hair. The high number of people in the store duck and cringe as he fires. Avoiding firing on civilians, SILVA grabs his arm from behind and locks it into an armbar, eventually making the assailant drop his rifle, but not before he is able to throw ASILAH to the ground, grab his

(CONTINUED)

knife and swipe at SILVA's forearm cutting through his long sleeve shirt and drawing blood. SILVA and the assailant square off, trading martial arts blows back and forth as ASILAH stays on the ground, slowing backing away from them.

INTERIOR - KAHALA MALL, CORRIDOR

MCGARRETT, DANNO, TANI REY and their officers gain the upper hand. While they've had to kill the majority, some have dropped their firearms and surrendered. GROVER and his unit have the same success. As GROVER gives the signal that all is clear on their end, MCGARRETT catches a glimpse of a man walking into the surf shop. He is not dressed like the other gunmen, but MCGARETT notices his right arm pressed close to his body and a handgun clinched in his hand.

MCGARRETT

Silva! We've got a sleeper coming
your way! Do you copy?!

No response. MCGARRETT runs to the surf shop as fast as he can.

INTERIOR - KAHALA MALL, SURF SHOP

As SILVA rolls on the ground fighting the assailant, his gun slides out across the ground. ASILAH sees it but does not go after it. Behind her, in the distance entering the store, the armed sleeper that MCGARRETT saw is walking toward ASILAH. During his struggle, SILVA sees the man walking toward ASILAH.

SILVA

Asilah!

She turns around and sees the man approaching her. She is frozen in fear. The man is only ten feet away from her. SILVA eventually gains the upper hand. He breaks his rival's arm, causing the knife to slide out of his hand into SILVA's grasp. SILVA rolls him over in a swift Jiu Jitsu maneuver and plunges the knife deep into the assailant's throat. He quickly rolls off and grabs the gun. Remaining in a crouched position, he aims at the gunmen, who now has his gun raised at ASILAH. With no hesitation, he fires multiple rounds. Blood splatters out of the man's chest and back.

As his body falls to the ground, SILVA sees MCGARRETT on the other side; MCGARRETT had fired his sidearm into the gunmen's back just as SILVA was firing his shots. SILVA slides over and comforts ASILAH, who is in tears. SILVA looks up at MCGARRETT. The two share a look and give each

other a nod, reassuring the other that the mission is complete.

EXTERIOR - HONOLULU INTERNATIONAL AIRPORT, TWO DAYS LATER, NOON.

One steady flyover shot over the ocean leads to an exterior shot of the Honolulu International Airport. Families are seen hugging and saying goodbye to each other. Some HPD vehicles are parked outside the main entrance.

INTERIOR - HONOLULU INTERNATIONAL AIRPORT

MCGARRETT and SILVA are standing side by side at Terminal 32. AGENT RIVERS and AGENT ADAMS are standing side by side, facing them. ASILAH is standing a few feet away with a few HPD officers near her. Numerous other HPD and SWAT officers are in the area, securing the location. SILVA is looking at the display of force around them.

SILVA

Definitely not the most subtle form of security I've seen.

AGENT ADAMS

After the events that occurred at and before the attack on Kahala Mall, we weren't going to take any chances.

MCGARRETT

I can absolutely understand that.

SILVA

(looking in the direction of ASILAH)

So, where is she headed?

AGENT RIVERS

We're all headed to Virginia. She'll be taken in at Langley for debrief of any information we can use, which we're not expecting too much given she's a teenager. From there, we'll continue her education and go from there.

MCGARRETT

Potentially attempt to turn her into spook, maybe?

SILVA shoots a look at them.

(CONTINUED)

AGENT RIVERS
(smirks)
No promises.

SILVA
Seriously. Do everything you can to
protect her.

AGENT RIVERS
We will.

The two begin to leave, but AGENT ADAMS stops and turns back
to MCGARRETT and SILVA.

AGENT ADAMS
You know, Silva. With everything
you did to protect Asilah, I can
put in a good word at Langley.
Probably get you back in the field
sooner.

SILVA nods.

SILVA
Take your time on that. I'm not
looking to be back anytime soon.

AGENT ADAMS nods once.

AGENT ADAMS
Call me when you're ready.

SILVA
Will do.

AGENT RIVERS and AGENT ADAMS walk to the terminal entrance
and stand there waiting for Asilah. She begins to walk away
from the HPD officers and heads toward the agents. MCGARRETT
looks at SILVA, then back at the terminal entrance.

MCGARRETT
You ever plan on going back?

SILVA looks at MCGARRETT and waits a beat. Then...

SILVA
I'm not ready.

MCGARRETT looks at SILVA and nods. SILVA lowers his head.
MCGARRETT turns back to the terminal entrance to see ASILAH
walking towards them.

(CONTINUED)

MCGARRETT
(to SILVA)
Heads up, SEAL.

SILVA raises his head to see ASILAH standing a few feet in front of them.

ASILAH
(looking at MCGARRETT)
Commander McGarret, I wanted to
thank you for all you did.

MCGARRETT
You're very welcome, Asilah. I'm
sorry we couldn't do more.

ASILAH turns to SILVA. SILVA looks at her wide-eyed.

ASILAH
Mr. Silva.

SILVA
Please... call me Mike.

ASILAH gives a half smile.

ASILAH
Mike... you were the man my father
connected with an Iraq, right?

SILVA
(slowly nods)
Yes... I'm sorry. I should have
never allowed your father to have
been involved in that.

ASILAH looks down. MCGARRETT watches her, turns to SILVA,
then back to ASILAH.

ASILAH
My father would talk about you from
time to time. He'd talk about how
you and those soldiers saved him
and gave him a second chance at
life. That had it not been for you
and the sacrifice of those men, he
would never have seen his family
again.

SILVA is humbled to hear these words. ASILAH reaches into
her pocket and pulls out a bead bracelet with a small
pendant attached to it. The pendant has an inscription.

(CONTINUED)

ASILAH

My father use to wear this. I grabbed it before they brought me to the airport. I wanted to give it to you.

SILVA

Asilah, That belongs to you--

ASILAH

No. He would want you to have it.

ASILAH holds out her hand holding the bracelet. SILVA extends his hand and she places the bracelet in it. SILVA looks at it and notices the inscription on the pendant.

ASILAH

It is from the Quran. My dad was inspired by it. Quran 5:32. "Saving one life is as if"--

SILVA

(finishing the quote)
"...saving whole of humanity."

ASILAH is surprised by his response. SILVA humbly smiles.

SILVA

I am honored to have this.

ASILAH responds by hugging SILVA, who is caught off guard and then hugs her back. After a moment, she releases him.

ASILAH

Thank you. Goodbye.

ASILAH turns and walks back to the agents at the terminal. They collect their bags and walk through the entrance, disappearing down the tunnel. MCGARRETT looks at SILVA.

MCGARRETT

You okay?

SILVA remains locked on the terminal entrance. There is a pause. Then...

SILVA

No, but I'll deal with it.

SILVA turns to MCGARRETT.

(CONTINUED)

MCGARRETT

Let's go. I know what will help.

The two walk down the main concourse of the airport.

EXTERIOR - OAHU, NIGHT.

A steady flyover shot shows Honolulu at night. The buildings are lit up. Cars are driving down the main streets. The hills blend in with the ocean view.

EXTERIOR - TROPICS BAR & GRILL, OUTDOOR PATIO SEATING

MCGARRETT, DANNO, GROVER, JERRY, TANI REY and SILVA are seated at a round table in the patio area with the beach seen in the background. They are laughing, joking and enjoying a few beers together.

TANI REY

So, therefore, according to Danny's theory, you and I are copies of one Steven McGarrett.

SILVA

Ah, I see. Very informative.

TANI REY and SILVA share a smile.

DANNO

(to MCGARRETT)

So, seriously. Do you ever plan on picking up the tab for one of these rounds?

MCGARRETT

Ha ha. Very cute. You know what, keep talking like that, I'm going to spit in every beer you're about to drink.

The others laugh at their bickering. JERRY, who is seated next to SILVA, decides to ask him a question.

SILVA

So, Silva. Out of curiosity, do you speak any Spanish? It would probably help if you're looking to get any state jobs.

MCGARRETT quickly sits up and leans forward. JERRY is slightly surprised by the angry look that is now displayed on SILVA's face.

(CONTINUED)

MCGARRETT

Jerry... Mike here is Portuguese.
And if there's one thing you never
do, it's refer to a Luso as a
Spaniard.

MCGARRETT shakes his head slowly. DANNO and GROVER fall silent. JERRY is horrified by his mistake as SILVA continues to stare at him with a look of rage.

JERRY

Mr. Silva, I am so sorry. In no way
did I mean any disrespect. I made a
terrible mistake and I hope you--

SILVA and MCGARRETT burst into laughter. DANNO and GROVER laugh as well. JERRY is relieved and slouches back in his chair.

SILVA

Relax, Jerry. I'm Portuguese, but
I'm not a tightwad.

MCGARRETT

Oh, man, that brings back some
memories.

SILVA and JERRY fist bump. SILVA gets up from his seat.

SILVA

Next round is on me. Beers all
around?

The entire group approves. SILVA walks to the bar and waits for the bartender. After a moment, the bartender appears.

SILVA

Five Big Waves, please.

The bartender turns back to the refrigerator. As SILVA waits at the bar, MCGARRETT approaches. He stands next to SILVA.

MCGARRETT

I think Jerry was just a few
seconds away from needing a new
pair of pants.

SILVA

(chuckles)

I bet.

The bartender arrives and sets the five bottles on the bar.

(CONTINUED)

SILVA
(to Bartender)
Keep my tab open. Thanks.

The bartender nods and attends to other customers.

MCGARRETT
So with the whole 'being on leave from the CIA' thing, you sure you've got the finances to be covering stuff like this? Think you'll need a job sometime soon?

SILVA
I was always pretty good at saving my pennies, Steve. I've got quite a bit to last me a while.

MCGARRETT
Well, that's good to hear.

The two look back at the table. MCGARRETT looks at SILVA, who is pulling at the pendant of the bracelet on his wrist.

MCGARRETT
How are you handling everything?

SILVA
Eh... Its a process, but I'm handling it.

MCGARRETT
Listen, I know you still have the deaths of those SEALs on your shoulders and the loss of Azrael doesn't help, but you have to also look at what came out of all of it.

SILVA turns to MCGARRETT.

MCGARRETT (CONT'D)
You saved his little girl. She's alive because of the steps you took. You put your life on the line for her. If Azrael were here, there is no doubt in my mind he'd be grateful for what you did.

SILVA inhales deeply, looks down and exhales. He nods his head while looking down, then raises his head and looks at MCGARRETT.

(CONTINUED)

SILVA
Thanks, Steve.

MCGARRETT nods once, accepting the thank you.

MCGARRETT
I also wanted to throw out there...
if you ever get a little bored not
having a job out here, there is an
open spot in my task force team.

SILVA is taken a back, not expecting this.

SILVA
You serious?

MCGARRETT
We can always use one more SEAL on
the team. Besides, who better than
someone who I trust like a brother?

SILVA looks back at the bar just over MCGARRETT's shoulder,
then looks at MCGARRETT.

SILVA
Steve, I'm honored by the offer.

SILVA looks back at the table where the others are seated
and answers MCGARRETT.

SILVA
Can I take some time to think about
it?

MCGARRETT
Take all the time you need. The
position will be waiting for you
when you're ready... and I'll be
around if you need anything.

MCGARRETT puts out his fist. SILVA bumps his fist with
MCGARRETT's. MCGARRETT turns back to the bar and grabs the
bottles of beer.

MCGARRETT
I'll take these for you.

SILVA
Oh, yeah. Sure. Take the credit.

MCGARRETT
Absolutely.

SILVA watches as MCGARRETT takes four of the beers back to the table and hands them out to the others. They all raise their beers to SILVA, who nods back at them with a smile. The smile slowly disappears from his face and he looks up at the Hawaiian night sky.

INTERIOR - PRIVATE JET

ASILAH is seated in a private seat next to the window. She is looking out the window, taking in the sight of the Pacific Ocean as the jet flies over it. She turns from the window and looks down at a photograph in her hands. The photo is of herself, her mother and her father. Tears are flowing down her cheeks. She turns away from the photo and looks back out the window of the plane.

EXTERIOR - TROPICS BAR & GRILL, OUTDOOR PATIO SEATING

SILVA is looking up at the sky. He then lowers his head and looks at the bracelet on his wrist. He holds the pendant with his fingers and looks at the inscription of "Quran 5:32". He raises his head and looks at the 5-0 Task Force, laughing and enjoying themselves. A small smile appears on his face. He grabs his beer from the bar and walks to the table.

CUT TO BLACK.

END CREDITS.