

COLLATERAL DAMAGE

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**FADE IN:**

**1A INT./EXT. NYFD FIREHOUSE - VARIOUS SHOTS - NIGHT**

**1A**

One A.M. on a hellish summer night in Spanish Harlem.

**1B FIREFIGHTER**

**1B**

snores like a chainsaw in the upstairs sleeping quarters.

**1C INT. LIVING AREA**  
**1C**

A FAN WHINES as a firefighter channel surfs.

**1D TRUCK BAY**  
**1D**

A rookie firefighter shines chrome on the pumper.

**1E BAY'S OPEN DOORWAY**  
**1E**

A firefighter plays chess with a neighborhood kid. SALSA  
BLASTS from somewhere.

**1F OLD FIREHOUSE**  
**1F**

spills light onto a street of aging, neglected buildings  
as people beat the heat in open windows, on stoops and  
street corners.

**1G FIREHOUSE DALMATION**  
**1G**

laps water from a dripping hydrant.

**2 INT. FIREHOUSE - KITCHEN - NIGHT**

**2**

NYFD Lt. GORDY PITT strains as he works the handle of an  
old-time, hand-cranked ice cream maker. It's a tough job  
requiring strength, patience and determination. In a  
nutshell, that's Gordy.

Firefighter JUNIOR MONTINE, black Panamanian descent,  
watches Gordy crank away.

**JUNIOR**

Hear the big news, Lieutenant?  
It's the twenty-first century. We  
got electricity now.

Gordy keeps cranking.

**(CONTINUED)**

2 CONTINUED:

2

**JUNIOR**

Got these supermarkets, too. Big  
places, freezers full o' ice  
cream.

Gordy stops. Pops the lid. Spoons out a dollop.

**GORDY**

Open up.

He sticks the spoon in Junior's mouth. Junior eats.  
Junior loves it. Gordy smiles.

**GORDY**

Screw the twenty-first century.

The FIRE BELL SOUNDS.

3 INT. FIREHOUSE - VARIOUS SHOTS

3

Everyone scrambles. The choreography's practiced,  
automatic. It's achieved without conversation.

The channel surfer slides down the fire pole. He's  
followed by the man who was upstairs snoring.

Junior rips a sheet from the teleprinter. He hands the  
printout to the snorer, the company's "chauffeur."

Feet jam into boots. Yellow trousers are hauled up and  
hitched with suspenders.

Yellow jackets are whipped on.

The chauffeur TURNS OVER the PUMPER'S huge MOTOR.

Firefighters take their stations on the truck. Headsets  
go on. As the fire company's lieutenant, Gordy rides  
shotgun. The chauffeur hands him the printout. As the  
engine moves out under lights and SIREN, Gordy speaks to  
the men over the headsets --

**GORDY**

Second alarm. Multiple dwelling  
between Third and Lex.

**4 EXT. SPANISH HARLEM - STREETS - NIGHT 4**

The ENGINE SCREAMS and HONKS through the city.

3.

**5 EXT. SPANISH HARLEM - TENEMENT - NIGHT 5**

FLAMES ROAR from the upper stories of this slumlord's shitbox. An engine and ladder company are on-scene attacking the fire with hoses. Neighbors gawk. Gordy's engine company arrives. Gordy hits the ground, moves to a battalion chief. The chief's terse orders are drowned out by the NOISE of the EQUIPMENT, fire and men. Gordy moves back to his company, who have already hooked the engine up to water.

**GORDY**

Top story's fully involved. We're supporting inside. Two lines up the stairs.

He points to Junior and then to the channel surfer, MIKE SHEA, a veteran firefighter of Irish descent.

**GORDY**

Junior and Mike --

He points to the chess player, SAL DIBIASE, another FD veteran, Mediterranean descent, and then to the rookie, RONNIE BOOK, a New York melting pot mutt.

**GORDY**

-- Sal and Ronnie.

The chauffeur, ART WESTPHAL, German-Irish, stays with the engine as Gordy grabs a fire axe and leads his two two-man hose teams into...

**6 INT. TENEMENT 6**

Gordy and his men charge the stairs dragging the heavy hoses. Rats head past in the opposite direction, deserting the burning building.

**7 THIRD FLOOR 7**

They meet fire on the third floor. On goes the water. Gordy quickly checks rooms on the floor for occupants, using the axe to open locked doors, then taps Junior and

Mike, indicates "up." Begins leading the hose team up the stairwell. Sees something and yells a warning --

**GORDY**

Stairs're screwed. Hug the wall.

**8 FOURTH FLOOR**

**8**

They reach the fourth floor. There's fire everywhere. And then...

**(CONTINUED)**

**4.**

**8 CONTINUED:**

**8**

They see a FIREFIGHTER from the other company. He has fallen through a gaping hole in the floor of the hallway above. He's pinned under a large section of heavy debris, coughing and screaming for help as fire rages around him. To Junior and Mike --

**GORDY**

Knock it back!

They turn the hose on the flames as Gordy moves to the trapped firefighter. Gordy tries lifting the debris, can't budge it. He starts chopping at it with the axe.

Chunks of plaster fly as the axe bites again and again.

Gordy hacks off a large piece of debris. He levers his axe under the portion still trapping the firefighter. Mike moves to help. Gordy heaves up on the axe. The debris lifts. He heaves harder. It lifts more, until...

Mike slides the firefighter out. Gordy yanks his axe free. The debris collapses. Gordy moves to the firefighter.

**FIREFIGHTER #1**

Two floors up. I heard screaming... Couldn't get there.

**GORDY**

Where?

**FIREFIGHTER #1**

End of the hall.



This place is gone! It could  
flashover any second!

**GORDY**

Give me the goddamn hose!

Beat. Mike and Junior pass the hose up.

**13 INT. TENEMENT APARTMENT**

**13**

Gordy aims the nozzle at the hole he started in the  
ceiling. Turns it on full jet.

Gordy's barely able to hold the hose as the high-pressure  
stream bites into old, decayed plaster.

Bit by bit the ceiling falls away. Gordy's almost  
through to the room above, when...

Falling debris severs the hose. Gordy's lost pressure.  
He hasn't broken through. The building's coming down.  
He's gotta get outta there.

Gordy's not going anywhere. Picks up the axe. Attacks  
the hole again furiously, until finally...

**6.**

**14 GORDY**

**14**

breaks through! A small hole, which he quickly widens,  
to reveal... a terrified Latino family gaping down at  
him, their room ablaze around them. Gordy reaches up.  
Speaks to them in Spanglish --

**GORDY**

It's okay... Esta bien, esta  
bien... Come with me... Con mio...

**15 INT. TENEMENT HALLWAY**

**15**

Gordy lowers the family through the floor hole.

**16 EXT. TENEMENT**

**16**

Gordy carries the family's small child outside. He  
passes the child to its grateful parents, while...

The rescued Firefighter sits on a curb looking at a hero



(to Gordy)  
And this time, no opening fire  
hydrants to play in till he's  
completely well.

**GORDY**

Yes, ma'am.

She leans down and kisses him.            There's passion in it.

**ANNE**

How was your shift?

**GORDY**

(shrugs)  
The usual.

She yawns.            Starts heading out.

**ANNE**

Dreamed I did a triple axel in an  
ice skating championship.

**GORDY**

(beat; calls after  
her)  
Come back and let me see those  
legs again.

19    **INT. BATHROOM - DAY**  
19

Gordy holds Matt in his arms as water pours over them.  
It's the second child he's held in the last few hours.  
This one is his, this one is safe at home and unafraid:  
what a father wants for his child. We see the deep  
affection Gordy has for his son. He holds Matt tightly,  
skin to skin, and kisses the boy's wet head...

Anne opens the shower door.            She's on the phone.

**(CONTINUED)**

8.

19    **CONTINUED:**  
19

**ANNE**

Dr. Bob can squeeze him in at  
twelve. I have a patient

relations meeting at twelve-fifteen. Can you take him?

**GORDY**

I have a game. But yeah, if we do the handoff at the doctor's.

**ANNE**

(into phone)

Yes, he'll be there... Thanks.

(hangs up; to Gordy)

Five-of in front of Dr. Bob's.

Don't be late.

(to Matt)

Let's get you out, sweetie. Your father just can't keep you dry.

She leads Matt out. Closes the shower door. Gordy sticks his face into the water. Looks back, finds...

Two bare butts, Anne's and Matt's, are pressed against the shower door's foggy glass. OFF Gordy, laughing --

**20 EXT. SPANISH HARLEM - BASKETBALL COURT - DAY**  
**20**

It appears the entire neighborhood's crammed against the chain-link fence around the court, yelling and cheering as a team of local kids from the NYFD Athletic League plays a team of local kids from the NYPD Athletic League.

Gordy's an NYFD coach, exhorts his team at the top of his lungs.

The rivalry's intense. The game close. The noise deafening. Bets are going down.

NYFD goes up by one in the final minute.

Gordy disses a cop coaching the opposing team.

LUIS is one of Gordy's kids. A small but talented fifteen-year-old. Luis steals the ball. Drives for an unguarded lay-up to put the team up by three... And misses. An opponent recovers the ball. The flow shifts toward the other end, but Luis is slow adjusting, devastated at missing the easy "two." Gordy yells at him to defend.

**GORDY**

Luis, get back! Pick up your man!

(CONTINUED)

9.

20     **CONTINUED:**     20

Luis shakes it off. Hustles back on "D" as his man gets the ball. The opponent's a step ahead. Goes up... And Luis gets there to reject him. The crowd loves it. The BUZZER SOUNDS. NYFD wins.

21     **SAME SCENE - GORDY AND LUIS - MOMENTS LATER**     21

In the game's immediate aftermath. NYFD celebrating around them. Gordy's proud of Luis.

**GORDY**

We lose, win, whatever. But one thing we never do. We never, ever give up. Right?

OFF Gordy, smiling at Luis...

22     **SAME SCENE - LATER**     22

The crowds are gone. Gordy checks his watch and starts off, when a SOUND draws his attention.

23     **GORDY'S POV**     23

Luis walks along the inside of the chain-link fence around the court. A neighborhood gangbanger and his crew match Luis step for step outside the fence, rattling the fence, clearly trying to intimidate him.

24     **BACK TO SCENE**     24

Gordy stalks walking toward them.     Calls --

**GORDY**

Luis...

Seeing Gordy approach, the gangbanger and crew drift off. Reaching Luis --

**GORDY**

What was that about?

**LUIS**

Told 'em I wouldn't play with 'em  
anymore.

But Gordy sees Luis is scared. And he sees the  
gangbanger and crew hovering nearby waiting for Gordy to  
go.

10.

25 **EXT. SPANISH HARLEM - BODEGA - DAY**  
25

THROUGH the window, we see Gordy delivering Luis to a  
Latin man, clearly Luis's father and the bodega's owner.  
We don't hear the words, but we can tell Gordy's  
complimenting the boy to his dad.

Gordy emerges. Checks his watch. Whistles up a taxi.

26 **INT. TAXI - DAY**  
26

Traffic jam on Park Avenue South. Gordy's anxious.  
Checks his watch. He's late. To the cabbie --

**GORDY**

Try Fifth.

27 **EXT. 68TH AND MADISON - DAY**  
27

Anne waits on the corner with Matt, playing with his  
spaceship. She checks her watch. It's five of twelve.

28 **INT. TAXI - DAY**  
28

Fifth Avenue's also a parking lot.

**GORDY**

Shit.

He jams money in the pay dish.

**GORDY**

I'm getting outta here.

29 **EXT. FIFTH AVENUE**  
29

Gordy exits the cab and takes off running.

30 **ANNE**  
30

checks her watch again. She's pissed now.

In b.g., a cop leaves his police cart to write a ticket.

A caravan of Lincoln Navigators passes Anne and turns east on 68th.

31 **GORDY**  
31

turns onto 68th. As he runs, he jumps, trying to see Anne and Matt over other pedestrians.

11.

32 **ANNE**

32

In b.g., the Navigators pull up at a building flying the Colombian flag. Latin and American men in suits get out of the Navigators.

33 **EXT. 68TH - BETWEEN FIFTH AND MADISON**

33

Gordy dodges pedestrians. Still trying to get a glimpse of Anne and Matt.

The cop we saw writing tickets earlier is walking the other way. Gordy nearly collides with him. At the last moment, the traffic cop shuffles Gordy aside.

**GORDY**

Sorry.

Gordy reaches the corner. Sees Anne and Matt. Whistles. In b.g., behind Gordy, we see the cop get into a brown Ford.

34 **ANNE AND MATT**

34

hear the WHISTLE. Matt sees Gordy.

**MATT**

There he is.

Matt waves.

- |           |   |            |
|-----------|---|------------|
| <b>35</b> | <b>GORDY</b>  | <b>35</b>  |
|           | waves back, shrugs an apology to Anne as he starts across the street, when... |            |
| <b>36</b> | <b>INTENSE FLASH</b>  | <b>36</b>  |
|           | suddenly lights up the intersection.  |            |
|           | In SLOW MOTION:   |            |
| <b>37</b> | <b>SHOCK WAVE</b>   | <b>37</b>  |
|           | wave rolls up 68th past Madison...  |            |
| <b>38</b> | <b>HUGE BALL OF FLAME</b>   | <b>38</b>  |
|           | erupts behind Anne and Matt...  |            |
|           | We hear the ENORMOUS BANG of the explosion...                                 |            |
|           |   | <b>12.</b> |
| <b>39</b> | <b>WINDOWS</b>  | <b>39</b>  |
|           | are sucked into millions of fragments, a hailstorm of glass...                |            |
| <b>40</b> | <b>GREAT CHUNK OF METAL</b>   | <b>40</b>  |
|           | -- an engine block -- flies from the ball of flame...                         |            |
| <b>41</b> | <b>ANNE</b>   | <b>41</b>  |
|           | instinctively pulls her child to her...                                       |            |
| <b>42</b> | <b>GORDY</b>  | <b>42</b>  |

sees the engine block tumbling through the air toward his wife and son.

His scream is lost in the thunderous ROAR all around.

**43 GORDY'S POV - IN SLOW MOTION 43**

The engine block is about to hit Anne and Matt, when...

A FedEx TRUCK, WINDOWS SHATTERED, SKIDS past, wiping out Gordy's line of sight. When the truck clears...

Anne and Matt are gone. The corner's empty. Just Matt's spaceship, slowly falling to the ground...

**44 BACK TO SCENE 44**

There's a horrible SCREECH. A TAXI SKIDS sideways to avoid the FedEx truck and hits Gordy. He's in the air, tumbling, then smacks to the ground.

Gordy looks up, through the smoke and falling debris. Then struggles to his hands and knees.

**GORDY**

Anne!

He tries to stand, then falls down, screaming in pain, a large shard of glass embedded in his leg.

People come to help him, but Gordy only cares about finding Anne and Matt. He looks around desperately but can't see them, when...

His eyes go to the spaceship, in pieces on the pavement.

**(CONTINUED)**

13.

**44 CONTINUED: 44**

Gordy screams out his agony --

**GORDY**

Noooooo!!!

**45 EXT. COLOMBIAN CONSULATE 45**

The blast detonated here. Some men from the Navigators are dead. MIKE BRANDT is not. Rises from the devastation, gun in hand, as SIRENS wail in the distance.

**46 EXT. 68TH AND MADISON - LATER**

**46**

Emergency personnel - EMS, NYPD, NYFD -- swarm the area.

Two white plastic sheets cover two bodies.

Across the street, PARAMEDICS work on Gordy's leg.

**PARAMEDIC #1**

We're gonna give you a shot.

Gordy's oblivious to the pain. Shoves him away.

**GORDY**

I need to see them!

**PARAMEDIC #1**

We gotta help you right now.

**PARAMEDIC #2**

We've done all we can for 'em,  
Gordy.

**47 ANOTHER ANGLE**

**47**

FBI agent JOE PHIPPS ducks under the police tape. REGGIE  
DRAY, a young agent, meets him. As they walk --

**DRAY**

Device functioned in front of the  
Colombian Consulate just as a  
motorcade full of brass arrived.

**PHIPPS**

Who were the brass, and why were  
they here?

**(CONTINUED)**

**14.**

**47 CONTINUED:**

**47**

**DRAY**

No one's talking yet, but it  
smells high-level. There were

Colombians and Americans in the cars. Three of 'em ate it. Guy on the phone --

He indicates Brandt, talking on a cell phone.

**DRAY**

-- is one of the survivors.  
Name's Brandt. C.I.A.

That gets Phipps' interest momentarily. Then, as they continue toward the consulate, he notices security cameras on the building.

**PHIPPS**

Check the surveillance cameras?

**DRAY**

We're pulling up the video now.

**PHIPPS**

(stops; looks around)  
Where's N.Y.P.D. on this?

**DRAY**

They know it's ours. They're helping with shoe-leather.

Phipps' eyes go to the white sheets up the street.

**DRAY**

We got two dead bystanders, a mother and four-year-old son. The father's over there with a leg wound.

(indicates Gordy)  
Guy's a lieutenant with the New York F.D.

**PHIPPS**

Anybody talk to him yet?

**DRAY**

We've been giving him room.

**48 BACK TO GORDY**

**48**

In b.g., Mike, the veteran firefighter in Gordy's engine company, looks under the sheets with a cop.

**(CONTINUED)**

48 CONTINUED:

48

Junior puts a gentle hand on Gordy's shoulder.

**JUNIOR**

Gordy.

Gordy looks up him, meets his eyes.

**JUNIOR**

Me and Mike are here.

**GORDY**

... I was late... They shouldn't  
have been there...

**JUNIOR**

It's not your fault.

**GORDY**

I need to see them.

Mike has walked up, lays a comforting hand on Gordy.

**MIKE**

No. You don't need to see 'em  
that way, Gordo.

Junior spots a news camera crew focusing on Gordy's  
grief, calls at a cop.

**JUNIOR**

Get those goddamn people outta  
here!

Phipps, approaching with Dray, addresses the same cop.

**PHIPPS**

Put that tape out fifty more  
feet.

The cop begins moving the camera crew back. Phipps  
continues to Gordy.

A Paramedic looks up at Mike.

**PARAMEDIC #1**

He needs to go to the hospital.  
We can't take that glass out.

**MIKE**

If he's not bleeding to death,  
leave him. He's not moving till  
they do.

(CONTINUED)

16.

48 CONTINUED: (2)

48

Phipps has heard and understands. To Dray, re:  
bodies --

**PHIPPS**

Chalk 'em and move 'em.

Dray goes. Phipps turns to Gordy and the two  
firefighters standing with him. Addresses Mike --

**PHIPPS**

We gotta get on this quick. I  
need to talk to him.

Beat. Mike nods. To Gordy --

**PHIPPS**

Mr. Pitt, if you can you tell  
me... What'd you see?

**GORDY**

(looks up; beat)  
What'd I see? I saw my family  
die.

Mike puts a restraining hand on Gordy.

**MIKE**

This guy didn't do the bombing,  
Gordo. He's just trying to get  
the people who did.

Beat. Gordy eases up. Then, after a moment, defeated --

**GORDY**

I didn't see anything except the  
explosion.

Beat. Phipps sees that's all he's gonna get.

**PHIPPS**

I know this is hard. I'm sorry I had to bother you.

Phipps goes. Gordy looks over as the bodies of Anne and Matt are placed on gurneys and rolled away. Chalk outlines are all that remain of his family. Beat.

**MIKE**

We're gonna roll you to the hospital now and get that glass out.

17.

49 **ANGLE - PHIPPS**

49

Walking back to the consulate. He approaches Brandt.

**PHIPPS**

Joe Phipps. F.B.I. Counter-terrorism task force.

**BRANDT**

Mike Brandt.

**PHIPPS**

What got this place blown up?

**BRANDT**

We'll have this discussion somewhere else more secure, after I get your clearance.

**PHIPPS**

Whatever it takes. But I got a bomber in the wind. I need everything you can give me, and I need it now.

50 **INT. HOSPITAL EMERGENCY ROOM - NIGHT**

50

Gordy's on a gurney on an I.V., his thigh heavily bandaged. Junior and the rookie, Ronnie, are with him, but there's no chatter -- Gordy's shut down, oblivious to everyone around him.

**ANOTHER ANGLE**

Mike is on a cell phone nearby as Sal, the other veteran from the engine company, enters and approaches him. Into the phone --

**MIKE**

Hang on.

Mike turns his attention to Sal, who's clearly blown away by the bad news that brought him here --

**SAL**

Dammit...

**MIKE**

Tell me about it.

**SAL**

How's he holding up?

(CONTINUED)

18.

50 CONTINUED:  
50

**MIKE**

He's shut down... We were hoping they'd keep him here, and he wouldn't have to go home right away, but they're cutting him loose.

**SAL**

Want me to stay at home with him?

**MIKE**

Rookie's taking the first shift. I'm just getting the schedule at the firehouse rearranged now.

Mike goes back to the phone, and Sal crosses to Gordy. He puts a hand on Gordy's shoulder, grips it firmly.

**SAL**

Hey. Got here as fast as I could.

Gordy sees him, but says nothing.

**SAL**

I know it sucks... It really sucks...

Gordy can't go there.        Beat.        Sal releases his grip.

**SAL**

How's the leg?

**RONNIE**

Cut's deep, but no major vessels  
were severed. He's got a load 'o  
silk holding it all together.

Junior, who stepped off to talk to a cop, now comes back.

**JUNIOR**

Just came over the police radio...  
Consulate surveillance cameras  
caught the bomber in the act. He  
was disguised as a cop.

Gordy looks over.        What Junior just said has triggered  
something.

**GORDY**

... I saw him... I saw a cop.

Gordy yanks out his I.V., and starts to get up.

**(CONTINUED)**

**19.**

50 **CONTINUED:        (2)**  
50

**SAL**

Christ.        Gordy...

But Gordy's already on his feet, already moving.

**GORDY**

I gotta help 'em get the bastard.

51 **INT. UNDERGROUND GARAGE - FBI INCIDENT CENTER - NIGHT**  
51

A well-lit, sectioned-off area of the garage secured by a  
chain-link fence.

Phipps enters.        As he passes Dray, already there --

**PHIPPS**

How long before we have a secure computer network?

**DRAY**

An hour. They're building it now.

Phipps moves to a FORENSIC EXPERT hovering over a table of small fragments.

**PHIPPS**

What do you got?

**FORENSIC EXPERT #1**

Pieces of a pager oxidized with trace elements of Semtex. Probably the triggering device. They dial it up, probably from a cell phone, and boom...

He picks up a microchip.

**FORENSIC EXPERT #1**

... This is the memory chip. I can build it into a working pager and maybe get a number readout.

**PHIPPS**

Do it.

Phipps moves to the next work area, where another FORENSIC EXPERT studies video from a consulate surveillance camera.

20.

52 **ON SCREEN**

52

in super slow-mo, we see a cop -- the one who later bumped into Gordy -- in front of the consulate. His hat is pulled down over his eyes, almost concealing his tinted glasses. As the cop faces more toward the camera, the expert freeze-frames. To Phipps --

53 **FORENSIC EXPERT #2**

53

**FORENSIC EXPERT #2**

That's as much face as we get. He was careful to duck the camera.

**PHIPPS**

Run a total analysis. I want to

know if this asshole's right or left-handed. I want everything you can get outta this film.

Phipps keeps moving, enters an eerie recreation of the blast site. Streets, buildings, etc. are marked out on the garage floor. Pieces of the Navigators rest in front of the area marked "consulate;" parts of an NYPD traffic scooter rest in front of the Navigators; "X's" mark where Anne and Matt were standing.

Phipps crosses to another AGENT.

**PHIPPS**

Any helpful information coming outta Colombia?

**AGENT**

Not yet. Sat-Intel hasn't picked up any related data-traffic, either.

Dray walks up.

**DRAY**

Gordon Pitt's here. He says he saw a cop at the scene.

**54 SAME SCENE - LATER 54**

Gordy, accompanied by Mike and Ronnie, sits in front of a video monitor. Phipps and Dray look on.

**55 ON SCREEN 55**

a police cart pulls up outside the consulate.

**(CONTINUED)**

**21.**

**55 CONTINUED:  
55**

**PHIPPS**

The cart was stolen from the Central Park Precinct yesterday.

The cop gets out of the scooter.

**GORDY**

That's him. That's the son of a  
bitch I bumped into.

The cop tickets a vehicle, then walks west out of frame.

**PHIPPS**

The bomb's in the cart.

56 **PHIPPS**

56

reverses the video, freeze-frames on the cop.

**PHIPPS**

We think the bomb was triggered by  
a cell phone. The guy doesn't  
have one in his hands here. Did  
you see a cell phone when you ran  
into him?

**GORDY**

... No.

**PHIPPS**

How much time passed between then  
and the explosion?

**GORDY**

... Seconds... Five, ten...

**PHIPPS**

We think maybe he got into the  
brown Ford. You see him then?

**GORDY**

All I cared about was getting to  
my wife and boy.

**DRAY**

(to Phipps)

Guy still had enough time to get  
out a phone and dial it in.

(CONTINUED)

22.

56 **CONTINUED:**

56

**PHIPPS**

(beat, then, by way  
of ending it)

We might need to call you in again  
to look at some photos.

Beat. Gordy looks back at the grainy image of the cop.

**GORDY**

... I touched him...

**57 EXT. CEMETERY - DAY**

**57**

A bagpiper plays "Amazing Grace."

REVEAL Gordy holding Matt's small coffin as Anne's is lowered into the ground. Gordy's men are around him, along with many other NYFD personnel, family and friends.

A second bagpiper farther away in the cemetery, picks up the song, begins playing it in a round with the first.

Matt's coffin is taken from Gordy. As it is lowered...

A third bagpiper, farther away still, begins playing the song with the other two. One by one the first and second bagpipers finish their rounds, until there is just the third -- a haunting, mournful wail off into the distance. And then...

There's only silence.

**58 INT. GORDY'S APARTMENT - MATT'S BEDROOM - NIGHT**

**58**

Gordy stands at an open closet door. He leans in, buries his face in Matt's clothes and smells them. Smells his son.

**59 INT. LIVING ROOM - NIGHT**

**59**

The TV is ON LOW, tuned to the NEWS. Gordy is alone, slumped in a chair.

**60 NEWS ANCHOR**

**60**

**NEWS ANCHOR (V.O.)**

... The bombing that left a mother and son dead and New York City numb took on a new dimension today when a notorious Latin American terrorist took credit for the attack.

23.

61 GORDY

61

has roused from his despondency, TURNS UP the VOLUME as the report (containing visuals) continues --

62 NEWS ANCHOR

62

**NEWS ANCHOR (V.O.)**

In an e-mail to the New York Times, a Marxist extremist known only as 'The Wolf,' states that the bombing was, quote, 'not an act of terror but an act of war, aimed at stopping your C.I.A. murderers and their fascist puppets from committing further acts of repression against the people of Colombia,' unquote... Two Colombian officials and an American military officer died in last Thursday's blast. Also killed were Anne Pitt, wife of a New York City firefighter, and their only child, four-year-old Matt... The President has vowed that the United States will avenge what he called 'this monstrous act of barbarism and cowardice'... Intelligence sources say the identity and whereabouts of The Wolf remain a mystery. They believe he has worked closely with radical elements in Latin America for more than twenty years and have linked him to numerous terrorist bombings, including the 1983 downing of a Peruvian airliner, which killed forty-two people, eleven of them Americans... The head of the Latin

America Indigenous People's Committee, a group known to be sympathetic to the radicals in Colombia, talked to News Six in Queens.

63 GORDY

63

watches as Ephraim Ortiz-Dominguez a Latin man in his forties, comes on the screen.

24.

64 ORTIZ-DOMINGUEZ

64

**ORTIZ-DOMINGUEZ (V.O.)**

I cannot speak for The Wolf or his actions. I would only repeat that the leftist guerrillas in Colombia are not terrorists but freedom fighters in a war being waged against them by the U.S. and Colombian governments.

Governments who wish only to protect a system that lines the pockets of corrupt politicians and multi-national profiteers.

(jump cut)

The deaths of the woman and little boy are regrettable, but your government inflicts them all the time. Yugoslavia, Iraq... You call it 'collateral damage'...

65 INT. VACANT SECOND-FLOOR OFFICE (QUEENS) - NIGHT

65

An FBI SURVEILLANCE TEAM has taken over the office. Three agents work video and audio recording devices.

A camera points out the window to a line of storefronts across the street. The lights are on in one building with a sign reading "IPC" (Indigenous People's Committee).

The FBI agents listen to live audio from the IPC office.

**ORTIZ-DOMINGUEZ (V.O.)**

Rosetta, I said mustard on the side. You'll have to go back.

**FBI SURVEILLANCE AGENT**

Know what cracks me up about commies? They're all 'equality this, equality that,' and they're all chauvinists. Listen to that fucking guy.

What they hear, however, is ROSETTA SCREAM as a DOOR CRASHES open.

**ORTIZ-DOMINGUEZ (V.O.)**

What do you want?

GLASS SHATTERS. THINGS are BROKEN.

**66 VIDEO MONITORS**

**66**

The video monitors show Gordy wrecking the IPC office with a baseball bat.

**25.**

**67 INT. IPC OFFICE - NIGHT**  
**67**

Gordy smashes office equipment left and right. ORTIZ-DOMINGUEZ and ROSETTA cower as Gordy vents his pent-up, end-of-the-world rage using the bat the way we saw him use a fire axe.

Gordy approaches Ortiz-Dominguez with the bat. Backs him up against a desk.

**ORTIZ-DOMINGUEZ**

Please...

The FBI agents crash in.

**FBI SURVEILLANCE AGENT**

Mr. Pitt!

Gordy just stares down at Ortiz-Dominguez.

**FBI SURVEILLANCE AGENT**

This isn't the way to do things.

Gordy still doesn't move.

**FBI SURVEILLANCE AGENT**

These guys're only mouthpieces.

Beat. Then Gordy swings the bat. Hard. And...

Destroys the computer monitor next to Ortiz-Dominguez.

Gordy tosses the bat aside. To the shaking Latin --

**GORDY**

How's that for collateral damage?

**68 INT. FBI (NEW YORK) - PHIPPS' OFFICE - NIGHT**  
**68**

Gordy sits across from Phipps. Dray is present.

**PHIPPS**

Mr. Ortiz-Dominguez has agreed not to press charges if you make full restitution.

**GORDY**

I've already paid. With my family.

Beat. Phipps sees it's pointless to insist. To Dray --

**PHIPPS**

Take care of it.

**(CONTINUED)**

**26.**

**68 CONTINUED:**

**68**

Dray heads out, passing Mike Brandt, who enters.

**PHIPPS**

Gordy, this is Mike Brandt.

**BRANDT**

Mr. Pitt.

Gordy just looks at him.

**BRANDT**

I'm very sorry for your loss... I lost people, too.

**PHIPPS**

... Mike was in the motorcade that day... He's the chief U.S. intelligence officer overseeing

Colombia.

**BRANDT**

Don't worry, Mr. Pitt, we're gonna get the son-of-a-bitch.

**GORDY**

You know where he is?

**BRANDT**

We believe The Wolf's in hiding in an area of Colombia controlled by the E.L.C., extreme Marxist guerrillas... He thinks he's in a safe haven.

Brandt lets "thinks" sink in.

**PHIPPS**

I know it's hard for you right now, Mr. Pitt. We're all sorry. But why don't you go home. We're taking care of things.

Beat. Brandt proffers a business card.

**BRANDT**

Here's my card. Call me any time.

Gordy takes it. Just sits there a long moment, then --

**GORDY**

What kind of twisted people do things like this?

Beat. Brandt and Phipps don't have an answer.

27.

69 INT. NEW YORK TIMES - BULLPEN - DAY

69

Gordy talks to a Latin reporter, ERNIE OROSCO.

**OROSCO**

You interested in the big picture or all the unpleasant details?

**GORDY**

My family died because of what's going on down there. I want to know all I can.

Orosco searches for a starting point. Then --

**OROSCO**

Well, basically, the situation in  
Colombia sucks...

As Orosco continues...

**70 MONTAGE - DAY/NIGHT**

**70**

Over the course of a week:

1. Gordy takes pictures, etc., off a wall in his home. He pins up photos of Anne and Matt at the top of the wall. Beneath them he pins up a large map of Colombia.

**OROSCO (V.O.)**

... The government's been fighting  
different Marxists factions for  
over thirty-five years. For most  
of that time, it was winning...

**71 NEW YORK PUBLIC LIBRARY**

**71**

2. At the New York Public Library, Gordy uses microfilm files and computer access to the web to search out information on Colombia and The Wolf.

**OROSCO (V.O.)**

... Suddenly the guerrillas began  
chopping 'em up. High-tech  
weapons and equipment, well-  
trained troops, aggressive hit-  
and-run tactics, all financed by  
extortion, kidnapping and  
collecting taxes from dope  
growers. It's big money, and they  
put it to use...

**28.**

**72 GORDY**

**72**

3. Gordy pins up various Colombia-related articles and pictures on the wall, including the surveillance camera still of The Wolf from the front page of The New York Post.

**OROSCO (V.O.)**

... The government got scared. In  
1998, to jump start peace talks,

it gave a coalition of guerrilla groups temporary control over much of southern Colombia... The first communist stronghold on an American continent...

73 GORDY

73

4. Gordy draws a line around the guerrilla zone.

**OROSCO (V.O.)**

... But there've been few talks and no peace. And the Colombian military can't get near the guerrilla zone, especially around the town of Caguan, where the E.L.C. kicks ass and takes no prisoners...

74 GORDY

74

5. Gordy circles and labels the ELC-controlled area.

**OROSCO (V.O.)**

... And that's where we come in. Supposedly, to help eliminate narcos operating in the guerrilla zone. But some well-informed people think that's just an excuse to hit the guerrillas themselves, since they're wrapped around the drug trade... We're there, we're involved... If we stay, the only real question is which Vietnam War we're gonna have. The one some feel we could've won or the one we lost...

75 GORDY

75

6. Gordy watches a documentary about Colombia which shows rebels, army troops, death squads, firefights, and with atrocities and bodies on both sides.

**(CONTINUED)**

29.

75 CONTINUED:  
75

**OROSCO (V.O.)**

... Bottom line? The place is as dangerous as a snakepit. You've got the different guerrilla groups, C.I.A., F.B.I., D.E.A., Colombian military, U.S. military, right-wing death squads -- and the only thing they've all managed to do is destroy a beautiful country and inflict suffering on the real people... Hey, I'm Colombian, and I'll never go back...

OFF Gordy's packed wall...

76 **SAME SCENE - ANOTHER DAY**  
76

As Gordy closes the front door, REVEAL Mike, the firefighter, who's just come in and now stands staring at the wall, clearly whelmed by the level of compulsion this must have required.

**MIKE**

Haven't heard from you in a couple days.

**GORDY**

Been busy.

**MIKE**

Yeah. I can see that.

Gordy's obsessed, totally consumed by his project. He points at a picture of heavily-armed guerrillas.

**GORDY**

E.L.C. attack platoon... These assholes kill innocent people all the time in Colombia.

Gordy indicates a newspaper article.

**GORDY**

Thirteen dead in a bus.  
(indicates another)  
A market. Twenty-seven dead.  
(another)



**MIKE**

Low on beer, Ronnie.

**RONNIE**

Yeah. I'll get more.

He gets up and heads for the bar. To Gordy --

**MIKE**

I'll tell you what'll be great:  
when you get back to work with us.

**JUNIOR**

Yeah, how long is it?

**SAL**

Week, two weeks?

(CONTINUED)

31.

77 CONTINUED:

77

**GORDY**

Shrinks say ten more days.

**SAL**

Like I said.

**MIKE**

Fucking doorknob they put in  
temporary command...

**GORDY**

Morgan, the guy from 23, right?

**JUNIOR**

What a jerkoff.

**SAL**

Even makes you look good, Gordo.

Ronnie yells over from the bar --

**RONNIE**

Hey, Gordy --

The guys look over as the bartender TURNS UP the VOLUME

on the TV.

78 **ON SCREEN**  
78

we see the President's National Security Advisor step up to a podium to give a statement.

**NATIONAL SECURITY ADVISOR (V.O.)**

Today, at 0700 hours Eastern Daylight Time, a joint United States/Colombian strike force launched a full-scale assault at a base camp of the Army of Colombian Liberation, or E.L.C., in Southern Colombia. The purpose of the mission was to punish the people behind the brutal bombing in New York City ten days ago... We are presently evaluating after-action reports from Special Operations Group, but feel confident that we have accomplished our mission...

Cheers throughout the bar.

Mike quiets them.

**(CONTINUED)**

32.

78 **CONTINUED:**

78

**NATIONAL SECURITY ADVISOR (V.O.)**

... At this time, we believe the man responsible for carrying out the New York bombing, the terrorist known as The Wolf, is among the enemy dead.

79 **NEW ANGLE**

79

Big cheers now. Toasts all around. Everyone in the place is happy for Gordy, who sits there a moment trying to absorb the news, then buries his face in his hands.

80 **INT. FIREHOUSE - TRUCK BAY - NIGHT**

80

The Dalmatian whizzes on the hydrant outside.

Sal plays chess in the open door with the neighbor kid.

Ronnie polishes chrome on the truck.

Gordy holds up the broken remains of his ice cream maker as Junior looks on.

**GORDY**

I'm gone three weeks and this place falls apart.

**JUNIOR**

The temp lieutenant put it out back, and Art hit it with his truck.

**RONNIE**

(calls to Gordy)

We're having problems with the portable pump again, too.

**GORDY**

Who backed over that?... My tools still here?

**SAL**

Upstairs in your locker.

**GORDY**

Figured you guys would've sold my stuff at a yard sale by now.

33.

**81 INT. SLEEPING QUARTERS - NIGHT**

**81**

Art's sleeping. Gordy opens his locker. There are old pictures of Anne and Matt still taped inside. He glances at them quickly, then pulls out his tools.

**82 INT. LIVING AREA - NIGHT**

**82**

Mike's channel-surfing again. Gordy goes by the door, carrying his tools and looks in.

**GORDY**

You ever stay on one channel long enough to hear what they're saying?

Whereupon Mike lands on CNN.

**CNN ANCHOR (V.O.)**

-- a surprise today --

And then we're on another channel.

**GORDY**

Go back! Go back!

**MIKE**

What?

But Gordy has charged in and grabs the remote from Mike, switches channels back to CNN.

**83 ON SCREEN**

**83**

we see a CNN anchor with an over-the-shoulder graphic showing the still of the cop from the consulate surveillance camera with "The Wolf" superimposed.

**CNN ANCHOR (V.O.)**

... videotape from the terrorist who calls himself The Wolf...

On screen, we now see a homemade video of a masked figure wearing a camo floppy hat and a hunter's mesh face mask with a strange-smiling face painted on it in camo earth tones. The Wolf's body is hidden shadow, the voice digitally altered to a deep bass growl.

**THE WOLF (V.O.)**

You thought you killed me. You didn't. I'm still here...

We see Gordy's demeanor shift, retreating to the obsessive, seething hatred he showed before.

**(CONTINUED)**

**34.**

**83 CONTINUED:**

**83**

**THE WOLF (V.O.)**

... I swear that for every freedom fighter you killed, ten Americans will die. And I will pick the time and the place. And I will

enjoy it...

The Wolf slaps his palm for emphasis.

**THE WOLF (V.O.)**

... Venceremos.

The tape ends. Mike shakes his head.

**MIKE**

This guy, Quaddafi, that Bin Laden... We never get these assholes.

OFF Gordy, his spark of life suddenly extinguished...

**83A EXT. ROW OF TOWNHOUSES (WASHINGTON, D.C.) - DAY**  
**83A**

The four connected townhouses sit behind gates on a tree-lined street in Georgetown. A sign reads: Latin American Institute.

**83B INT. LATIN AMERICAN INSTITUTE - BRANDT'S OFFICE - DAY** **83B**

Brandt's on the phone. He's pissed.

**BRANDT**

... Senator, the failure of one operation shouldn't cause your committee to question financing everything else we're doing down there...

DONALD UPDEGRAF, Brandt's number two, enters.

**BRANDT**

... I know it looks bad, and I appreciate your support. Together we'll get it done... Yeah. 'bye.

(hangs up; to  
Updegraf)

Without his father's money, that asshole'd be keeping bees for a living... What?

**(CONTINUED)**

83B CONTINUED:  
83B

**UPDEGRAF**

Gordy Pitt's on the phone.

**BRANDT**

No.

**UPDEGRAF**

He's called every day.

**BRANDT**

I don't need it.

Beat. Updegraf picks up the phone.

**UPDEGRAF**

Mr. Pitt, Mr. Brandt'll have to  
get back to you.

84 INT. GORDY'S APARTMENT - LIVING ROOM - DAY  
84

Gordy's mood is dark. It's not improved by hearing the  
bullshit in Updegraf's reply.

**GORDY**

Tell him not to bother.

He slams down the phone. Rips up Brandt's business card.  
He's alone with his frustration, with his rekindled  
hatred and rage. OFF Gordy, glaring at the photo of The  
Wolf on his wall...

85 INT. AEROPUERTO EL DORADO (BOGOTA) - IMMIGRATION AND  
85 CUSTOMS AREA - DAY

Armed police lead Rottweilers through the newly-arrived  
passengers. FIND Gordy in line. He wears jeans, polo  
shirt, Timberlands, carries a backpack.

Gordy advances to an IMMIGRATION OFFICER, hands over his  
documents. The agent studies Gordy's passport.

**IMMIGRATION OFFICER**

Business or pleasure, señor?

**GORDY**

... Pleasure.

The agent looks up at Gordy.  
Beat.

Looks back at the passport.

**(CONTINUED)**

36.

85 **CONTINUED:**  
85

**IMMIGRATION OFFICER**

One moment, senor.

The agent gets the attention of an IMMIGRATION SUPERIOR,  
and the two of them confer out of earshot a moment. The  
Superior looks over at Gordy. Then approaches.

**IMMIGRATION SUPERIOR**

If you would come with me,  
please.

86 **INT. IMMIGRATION AND CUSTOMS - OFFICE - DAY**  
86

**GORDY**

Is there a problem?

The customs Superior closes the door. Beat.

**IMMIGRATION SUPERIOR**

We know who you are, Mr. Pitt.

**GORDY**

Says so right there in my  
passport.

**IMMIGRATION SUPERIOR**

We're aware your wife and child  
were killed in the bombing in New  
York.

(off Gordy's look)

We have C.N.N. here, too.

(then)

It's better for you to visit  
another country. For your own  
sake.

**GORDY**

... You giving me a choice?

**IMMIGRATION SUPERIOR**

Yes. But not about staying in  
Colombia.

He opens the door, addresses two armed policemen in  
Spanish. Turning back to Gordy --

**IMMIGRATION SUPERIOR**

These men will escort you onto  
whatever flight you wish.

He holds out Gordy's passport.      Beat.      Gordy takes it,  
starts out. As he goes --

**(CONTINUED)**

37.

86      **CONTINUED:**  
86

**IMMIGRATION SUPERIOR**

It's The Wolf you're after, yes?

Gordy stops, turns back. He says nothing, but the look  
on his face speaks volumes.

**IMMIGRATION SUPERIOR**

... Then I've just done you a  
bigger favor than you know.

Gordy doesn't respond.      Just turns and goes.

87      **INT. IMMIGRATION AND CUSTOMS AREA - OUTSIDE OFFICE -**  
87      **DAY**

Gordy's flanked by the armed policemen, one with a  
Rottweiler. As they walk, a PA announcement in Spanish  
is repeated in English...

**PA ANNOUNCEMENT (V.O.)**

... Avianco flight 42 to Panama  
City is now open for boarding...  
Avianca flight 42 to Panama City  
is now open for boarding.

OFF Gordy, having heard the announcement --

88 EXT. PAN AMERICAN HIGHWAY (PANAMA) - DAY  
88

The highway terminates here, far short of Colombia. The idea is to inhibit the northbound migration of people and drugs. From this point south lies the Darien Gap, a thick rain forest traversed only by rough trail.

A cab with a Panama City logo pulls up at road's end. Gordy gets out with the Panamanian CAB DRIVER. The Cab Driver indicates a Panamanian man waiting there with a .9mm on his hip.

**CAB DRIVER**

My cousin, Ever.

Ever and Gordy exchange nods.

**GORDY**

How far's Colombia?

The Cab Driver indicates distant mountains.

(CONTINUED)

38.

88 CONTINUED:

88

**CAB DRIVER**

Beyond those mountains... The trail is very dangerous, but do not worry, Ever will get you there... You can pay him then... You can pay me now.

Gordy pulls out his wallet, pays the Cabbie.

**CAB DRIVER**

Gracias, senior.

The Driver gets back inside the cab. Out the window --

**CAB DRIVER**

Que la vaya bien.

He drives off. Gordy looks to Ever. Ever smiles, motions him to follow, then turns south and starts walking. As Gordy falls in behind...

89 EXT. DARIEN GAP - VARIOUS SHOTS - DAY 89

Gordy and Ever pass through pristine tropical rain forest.

90 NEAR STREAM 90

rushing fiercely through the jungle, Ever uses his machete to cut two lengths of bamboo. He hands one to Gordy and indicates how they'll ford the stream. Gordy nods, then follows Ever's lead into the perilous, belly-deep water. They struggle to maintain their balance, even with the sticks. When they reach the opposite bank, Ever signs okay to Gordy and smiles.

91 HELICOPTER CARCASS 91

They pass the carcass of a crashed and burned-out helicopter, when...

Two dangerous-looking men armed with assault rifles step out of nowhere onto the path ahead of Gordy and Ever. Gordy and Ever stop. Gordy glances at Ever. Ever's focused on the men and clearly doesn't like what he sees. Gordy looks back. The armed men advance toward them carefully, rifles in the ready position. Gordy watches them approach, wondering who they are and what they're going to do. Ever, frightened, takes a half-step back, then swings the length of bamboo fast and hard, and...

(CONTINUED)

39.

91 CONTINUED:  
91

He smashes it into the base of Gordy's head, knocking Gordy out.

The men run up. One man covers Gordy, while Ever and the other man rifle his pack and toss his pockets. They take his passport, wallet, and an NYFD T-shirt. And then they're gone.

92 CLOSE ON HUMMINGBIRD  
92

Hovering over Gordy as he comes to. As it flies off...

92A GORDY  
92A

sits up. Feels the bloody lump on his head. It hurts, but it's not serious. He searches his pockets and backpack, realizes the passport and wallet are missing.

Gordy stands. Looks around. He's alone. He's in the jungle... He keeps heading south.

93 EXT. DARIEN GAP - VARIOUS SHOTS - DAY  
93

Gordy trudges on. The thick jungle's hot and humid, full of STRANGE SOUNDS and shadowy animal movements.

Gordy's going uphill, when he rounds a bend in the trail, and...

He meets a man coming the other way. Alarm gives way to the realization that the man is followed by a number of people, including women and children. As they pass Gordy, it's apparent they're refugees from their haunted expressions and crude backpacks heavy with possessions...

Gordy addresses the passing people. Indicates where he's standing.

GORDY

Aqui? Colombia?...

No one replies. Then a small COLOMBIAN GIRL comes up and gets his attention. She runs back up the trail a short distance and stops. She draws a line in the dirt.

COLOMBIAN GIRL

Panama.

She jumps backward over the line.

(CONTINUED)

40.

93 CONTINUED:

93

COLOMBIAN GIRL

Colombia.

She does it again.

**COLOMBIAN GIRL**

Panama... Colombia.

She smiles. At the sound of a sharp WHISTLE, however, she runs back quickly, passing Gordy and rejoining her family. Her father hands her a machete and a Zippo lighter, says something to her. Whereupon the little girl returns to Gordy and holds the items out to him. Beat. Gordy takes them.

**GORDY**

Gracias.

The little girl runs back again, and Gordy watches the refugees disappear around the bend. Then turns back uphill and approaches the line the little girl drew in the dirt. Looks down at it. Crossing over means he walks into a world dangerous enough to cause these people to flee for their lives, and...

Just as Gordy charged into the fire-engulfed tenement past a tide of more sensible rats going the other way, he now steps over the line and advances into Colombia.

**94 EXT. PARQUE NACIONAL LOS KATIOS (COLOMBIA) - DAY/NIGHT 94**

Where the rain forest of Darien continues in Colombia.

Darkness sets in as Gordy follows the trail downhill. At night, the JUNGLE'S EVEN NOISIER. When...

EVERYTHING GOES QUIET. Gordy slows. And suddenly, AUTOMATIC WEAPONS begin to POP somewhere. Not close, but not far, either. A FEW BURSTS, some SINGLE SHOTS -- the call and response of an ambush -- and then SILENCE. And then the nighttime JUNGLE NOISES return.

As Gordy walks on...

**95 EXT. PARQUE NACIONAL LOS KATIOS - MORNING 95**

The sun is already cooking the jungle as Gordy reaches a break in the trees, sees a small town ahead.

41.

**96 NEARBY - MOMENTS LATER**

96

Gordy has left the trail. He lowers his pants just enough to expose his injured thigh. A bandage covers the wound made by the glass shard. Gordy unwraps the bandage, revealing...

A wad of cash is hidden inside, along with a photo of Anne and Matt. A long, livid scar marks the wound.

Gordy studies the photo of Anne and Matt a moment, then removes some cash from the wad and re-wraps the money and photo inside the bandage.

**97**     **BACK ON TRAIL**  
**97**

Gordy heads into the town.

**98**     **EXT./INT. CHIVA - NIGHT**  
**98**

One of the colorful, wretchedly overcrowded buses that ply Colombia's back-country roads.

As the chiva jolts and shudders over the dirt road, Gordy sleeps. He's an object of some curiosity -- not only a gringo, but a virtual Gulliver in comparison to the small-statured Colombians pressed in around him.

**99**     **EXT. FINCA (COLOMBIA) - DAY**  
**99**

A sprawling farm/estate deep in the countryside. Beyond the hacienda, we see a military compound containing tents and three heavily camouflaged helicopter shelters. A recently arrived Light Observation Helicopter (LOH) sits on a chopper pad with its rotors still turning.

**100**    **INT. HACIENDA - DAY**  
**100**

Full of manned hi-tech command-and-control and surveillance equipment. A Colombian military operations officer, ROCHA, waits with an aide.

Brandt arrives with Updegraf.

**BRANDT**

Find your fucking leak?

**ROCHA**

Not yet. And it could be your  
fucking leak.

(CONTINUED)

42.

100 CONTINUED:  
100

**BRANDT**

All due respect, Noel, it's not  
likely... And we don't need the  
whole world looking into what  
we're doing down here... We find  
the son-of-a-bitch again, we're  
bypassing protocols...

Updegraf has had papers handed to him and interrupts --

**UPDEGRAF**

Check this out.

He hands a paper to Brandt. Brandt reads it.

**BRANDT**

Jesus Christ...

**UPDEGRAF**

(to Rocha)

The man whose wife and son died in  
New York. One of your units found  
his passport and credit cards on  
some gunrunners near Panama.  
Gunrunners say they left him  
alive.

**BRANDT**

What, he thinks he can get The  
Wolf himself?

**ROCHA**

We have too much time and too many  
people invested to have a loose  
cannon walking around.

**BRANDT**

(beat; hands papers  
to Rocha)

Throw out the net. Have him  
picked up... Just make sure no one  
kills him.

**FLASH-CUT TO:**

**101 EXPLOSION**  
**101**

Boom! An ENORMOUS EXPLOSION. And...

**43.**

**102 EXT./INT. CHIVA - NIGHT**  
**102**

Gordy bolts awake from the nightmare with a scream. He looks around at the startled faces in the crowded bus, unsure where he is for a moment before he gets his bearings. The dream lingers, depressing him.

**103 ANGLE - AHEAD OF CHIVA**  
**103**

An oncoming bus flashes its headlights. As the buses pass, the ONCOMING DRIVER yells to Gordy's chiva driver.

**ONCOMING DRIVER**

Inspeccion militar. Chequeo de papeles.

**104 SECOND CHIVA**  
**104**

keeps going. Gordy's chiva slows to a crawl, and the Driver calls back.

**GORDY'S CHIVA DRIVER**

Inspeccion militar. Chequeo de papeles.

Various passengers gather their things and begin to disembark in a hurry. To anyone who'll answer --

**GORDY**

Habla Ingles?... Que pasa?

A MAN IN A YANKEES CAP is among the people getting off. He answers in accented English.

**MAN IN YANKEES CAP**

There is a military checkpoint up the road. They inspect everyone's papers.

105 **BUS**  
105

starts to pick up speed again. Gordy gets off just in time. To the Man in the Yankees Cap --

**GORDY**

Where are all of you going?

**MAN IN YANKEES CAP**

We walk around.

The man heads into the forest. Beat. Gordy follows.

44.

106 **EXT. FOREST - NIGHT**  
106

To the Man in the Yankees Cap as they walk --

**GORDY**

None of these people have papers?

**MAN IN YANKEES CAP**

Some have the wrong papers. Some have none...

The man puts a finger to his lips, hushing Gordy. They've come abreast of the checkpoint, which can be seen in the distance through the trees. Colombian soldiers have the chiva blocked as they perform their inspection. The chiva's DIESEL GROWLS loudly. When suddenly...

107 **FIGURES**  
107

We see figures moving in the forest between the group and the checkpoint. And then...

The forest erupts in a deafening fusillade of AUTOMATIC WEAPONS FIRE being directed at the soldiers at the checkpoint. In the same instant, an RPG takes out a Colombian Army humvee in a bright, fiery EXPLOSION.

**MAN IN YANKEES CAP**

Alsuelo!

**108 MAN**

**108**

The man pulls Gordy down as the group hits the dirt. The GUNFIRE continues. On the ground, to Gordy --

**MAN IN YANKEES CAP**

Guerrilleros.

The attack rages furiously for twenty seconds, then wanes to sporadic GUNFIRE. Other WEAPONS are FIRING now, too -- clearly the Army is finally mounting a defense. And then...

**109 FOREST**

**109**

We hear the sound of PEOPLE CRASHING through the forest. They're running toward Gordy and the group. The CRASHING GETS CLOSER. And now Gordy begins to hear the BREATHLESS PANTING of the guerrillas in retreat. BOOTS THUD past Gordy's head. When suddenly...

**(CONTINUED)**

**45.**

**109 CONTINUED:**

**109**

One of the running guerrillas trips over Gordy and goes sprawling. The guerrilla, wearing the motley uniform of an irregular soldier, whips a look back, and...

Gordy finds himself staring into the battle-hardened eyes of a fierce young woman. In a heartbeat...

The woman jumps back to her feet, and joins her comrades laying down a suppressing FIRE at the soldiers. Spent cartridges rain down around Gordy, as the AK-47 ON FULL AUTO chops loudly over his head. And then...

**110 NEW ANGLE**

**110**

The guerrillas are gone.

The Man in the Yankees hat hauls Gordy up, yells --

**MAN IN YANKEES CAP**

Vaya!

The group is in the greatest danger now -- caught between the fleeing guerrillas and the soldiers, who are giving chase and will shoot anyone or thing in front of them. Everyone in the group scrambles to his or her feet and begins to run. And...

Soldiers do notice them and begin to FIRE.

**111 FOLIAGE**

**111**

BULLETS SHRED the foliage around Gordy, whipping past his head... He and others keep running. A man goes down when a BULLET BITES into his leg. Gordy slows, but the Man in Yankees Cap won't let him stop to help. Slams him hard on his back. Keeps pushing Gordy forward. A few moments later, we hear M-16's on FULL AUTO back where they left the man.

**MAN IN YANKEES CAP**

His trouble is over.

**112 EXT. SMALL RIVER**

**112**

The powerful TORRENT ROARS through the forest.

Gordy and the others reach the near bank, where the path drops into the water to reappear on the opposite bank. The Man in the Yankees Cap is in the lead. He plunges into the fast water up to his waist. Gordy and the rest splash in behind, struggling to cross against the swift current. The Man in the Yankees Cap reaches the far bank. Takes two steps, and...

**46.**

**113 EXPLOSION**

**113**

BOOM! An EXPLOSION rips into him.

**114 GORDY AND OTHERS**

**114**

stop mid-stream, but one of the group, a young woman, believing the blast was caused by the pursuing military, continues struggling to cross. An OLDER MAN looks, sees the blast-hole.

**OLDER MAN**

Mina.

Gordy realizes the old man's saying "land mine." To the young woman --

**GORDY**

No!

Gordy moves to catch her. Just manages to stop her as she reaches the far bank. Gordy points to where the land mine detonated.

**GORDY**

Mina... Mina...

Beat. Slowly, the terrified young woman responds to the strong, calm tone of command in Gordy's voice and the unpanicked, reassuring look on his face.

Gordy brings her back to the group, which fights to stand in the rushing river. He indicates for them to hold hands for stability. Motions for them to stay.

**GORDY**

Alto.

**115 GORDY**

**115**

leaves the group in the middle of the river. The GUNFIRE is now FAR-OFF AND SPORADIC. He crosses to the water's edge on the far bank. Pulls the Zippo from his pack and leans over. Uses the flame to illuminate the mud and rock immediately in front of him. Scratches lightly at the ground with the machete, searching for mines. Finds nothing in that spot. And steps onto it.

Searching the ground and scratching at it with the machete before each step, Gordy inches toward the Man in the Yankees Cap. Three steps from the river...

**(CONTINUED)**

115 CONTINUED:  
115

He finds a small, round anti-personnel mine the size of a hockey puck. He inches past it. Moves past another. And another. To the writhing Man in the Yankees Cap --

**GORDY**

Don't move... Don't move...

116 NEW ANGLE  
116

Finally, Gordy reaches him. One of the man's legs is missing below the knee. He's bleeding from various other wounds as well. Gordy uses the Zippo to inspect the area for more mines. Then kneels in a footprint.

**GORDY**

You'll be okay... You'll be okay.

He takes a bandanna from the man and ties a tourniquet around his thigh. By way of distracting him --

**GORDY**

Guerrilla bastards.

**MAN IN YANKEES CAP**

No... Military... To stop guerrillas.

Beat. Gordy finishes the tourniquet, when he sees...

117 YOUNG MAN  
117

has left the group and emerged from the river in a different place to avoid the mines.

Gordy's eyes go to something glistening in front of the young man -- a taut nylon line ten inches off the ground. The kid's about to hit it. Gordy shouts --

**GORDY**

No! Alto!

The young man hears the alarm in Gordy's voice and stops... But not before he plants his next step, and...

The trip wire bows against his shin, and...

Gordy ducks, covers the Man in the Yankees Cap, and...

Nothing happens. The young man just stands there, frozen in position, his leg still bowing the line.

(CONTINUED)

48.

117 CONTINUED:  
117

Using the Zippo again to light his way, Gordy advances to the young man. He follows the trip wire to where a Coca-Cola can hangs from a nearby tree. On closer inspection, Gordy can see the can is sleeved around a grenade. There's no pin in the grenade. The can keeps the grenade's arming spoon in place. The trip wire's designed to yank the can off, allowing the grenade to explode at chest level... And the can's almost off.

Gordy burns through the monofilament trip wire. Then carefully slides the Coke can back over the grenade.

118 MAN IN YANKEES CAP - MOMENTS LATER  
118

When Gordy returns, the man's dead. OFF Gordy, looking down at the NY logo on the cap...

119 EXT./INT. ANOTHER CHIVA - DAY  
119

Gordy sees a sign for a town as the chiva rumbles along.

He pulls out his map.

120 INSERT - MAP  
120

Gordy finds the town, which lies along a river. He traces a road from the town. The road runs south through the town of Mompos, and eventually reaches Caguan, the ELC capital.

121 BACK TO SCENE  
121

A COLOMBIAN WOMAN is looking over Gordy's shoulder.

**COLOMBIAN WOMAN**

No autobusses para este lugar.  
Solamente el barco en el rio.

She leans over, traces the river, which also runs to Caguan.

**COLOMBIAN WOMAN**

El rio.

**122 EXT. FERRY DOCK - DAY**

**122**

The FERRY'S WHISTLE TOOTS. Lines are cast off.

**(CONTINUED)**

**49.**

**122 CONTINUED:**

**122**

Two plainclothes federales have been watching the ferry load and now relax their vigil. One man holds a Xerox of Gordy's passport photo. The other bites into an empanada, which breaks open and spills its contents down the front of his shirt. His partner finds it funny. He doesn't. And while their attention's occupied...

Gordy hurries by, oblivious to the federales' presence, and just manages to hop onto the ferry as it pulls away.

**123 EXT. FERRY - DAY**

**123**

The ferry's the only means of travel south, and it's packed. Gordy picks his way through. The only other gringo on the boat is a geek in a plaid shirt and gimme hat that says "Deerborn." The geek, PHILIP ARMSTRONG, looks like a talker, and Gordy tries to avoid eye contact. He's too late.

**ARMSTRONG**

Hey, yo, dude, here's a seat, man!

**GORDY**

No, that's okay --

But Armstrong's already throwing a bag off the bench.

**ARMSTRONG**

I was hoping for someone I could  
communicate with.

He sees Gordy hasn't moved.

**ARMSTRONG**

Only room's at the back near the  
bano, and I'd advise against it,  
unless you like poop.

Beat. Gordy sits. Immediately --

**ARMSTRONG**

Philip Armstrong. Assiniboia,  
Saskatchewan, Canada.  
(indicates his hat)  
Deerborn Heavy Equipment.

**GORDY**

... Gordy Pitt.

**ARMSTRONG**

Hey, howya doing? I love Germany.

(CONTINUED)

50.

123 CONTINUED:  
123

**GORDY**

Austria. American now.

**ARMSTRONG**

I love America. Never been to  
Austria. Where from in America  
would that be?

**GORDY**

New York City.

**ARMSTRONG**

I don't like New York City.  
Buildings're too big. What kinda  
work you in?

**GORDY**

(hesitates, then)  
Coffee. I buy beans.

**ARMSTRONG**

Can't drink caffeine. Makes my stomach do the rumba. I like that commercial guy with the sombrero and the mule, though. Headed upstream, eh? Where to?

**GORDY**

Caguan.

**ARMSTRONG**

... You've never been to Caguan, eh?

**GORDY**

How do you know?

**ARMSTRONG**

'Cause no one in their right mind would ever go back. Caguan's in the guerrilla zone run by the E.L.C. E.L.C. as in 'Extra Loathsome Communists.' They don't care, and they kill. I'm going there myself. But I have a 'get outta jail free' card.

Armstrong doffs his cap, undoes a safety pin securing a card inside the crown. Shows it to Gordy. Sotto --

(CONTINUED)

51.

123 CONTINUED: (2)

123

**ARMSTRONG**

E.L.C. travel pass. I can go anywhere I want.

(by way of  
explanation)

Everyone needs equipment fixed.

Armstrong carefully returns the card to the hat. And now his voice takes on a noticeably more measured tone --

**ARMSTRONG**

If you don't have one of these, you don't want to be up there,

Gordy.

Beat. Gordy's contemplating the warning, when his eyes go to a small, sleepy boy standing nearby on the cramped deck, leaning against his father. Gordy reaches over and taps the boy. The boy looks over. Shrinks away at the sight of the large gringo. The father notices and looks at Gordy, who stands, indicates his seat.

**GORDY**

Por favor.

The father's also apprehensive, doesn't move.

**GORDY**

Con mucho gusto.

Finally, the father accepts, sits down with the sleepy boy on his lap. Nods his thanks at Gordy, who then gazes down at the son. A kid about Matt's age. Armstrong recognizes the look of a caring dad.

**ARMSTRONG**

Got kids, eh?

OFF Armstrong, as Gordy walks away...

**124 EXT. JUNGLE - DAY**

**124**

Two Colombian armed man wearing guerrilla uniforms bearing a distinctive ELC patch are walking a trail, when the man in front notices something odd. He stops. Leads the other man back a few steps. Looks into the foliage along the trail. Something doesn't seem right. He extends his AK-47. Prods a hump of greenery with the rifle butt, and in a flash...

The greenery suddenly transforms into two men wearing face-paint and full-body military camouflage gear and pointing twin cocked-and-locked CAR-15 assault rifles at the heads of the startled guerrillas.

**52.**

**125 EXT. CIA HACIENDA - DAY**

**125**

Brandt stubs a butt as a Colombian SOG group does killer training nearby. Updegraf opens the door. To Brandt --

**UPDEGRAF**

One of Rocha's infiltration teams  
just radioed in... We got our big  
break...

126 **EXT. FERRY - DAY**

126

Gordy stands along the rail looking out at the lush,  
beautiful countryside sliding past.

Armstrong joins him.

**ARMSTRONG**

That little kid and I had a nice,  
long snooze... We're almost to  
Mompos.

(gazing out)

Beautiful country.

**GORDY**

It better be. A lotta people're  
dying for it.

**ARMSTRONG**

(looks overboard)

Y'know, I haven't noticed one  
darn body floating downstream  
this whole trip, have you?

Gordy doesn't respond. Beat.

**GORDY**

I was thinking... Maybe we could  
travel together into Caguan. You  
could show me around.

**ARMSTRONG**

(shakes his head)

Pass is only good for one person,  
if that's your idea, which I think  
it is... Besides, I can't risk  
traveling around up there in the  
company of a big gringo with a  
dumb-ass cover story about coffee  
beans.

Gordy looks over. Armstrong smiles back. Beat.

**(CONTINUED)**

**GORDY**

I've got money. I'll buy the pass from you.

**ARMSTRONG**

I've worked too hard for it. And you don't have that kind of money on you.

**GORDY**

I'll be getting some life insurance money --

**ARMSTRONG**

(shaking his head)  
It's all cash and carry down here, Gordy.

The FERRY WHISTLE TOOTS.

**ARMSTRONG**

Mompos... You want to have some fun, we'll hook up later. I always schedule a stopover. To sample the local wares and such.

(winks)

Life can be what you make it here on the frontier.

**GORDY**

No, thanks.

**ARMSTRONG**

Gotta get off the boat anyway. Mompos is the last stop. From here into the guerrilla zone you can only travel by panga... If you change your mind, I'll be at the Tropicale later. It's a gringo bar. Just follow the cockroaches.

They see the beginnings of Mompos. Two 4x4 trucks are parked on the riverbank. Lean, clean-cut men in jeans, tight shirts, cowboy boots and sunglasses lean on the truck and watch the ferry pass.

**ARMSTRONG**

Sicarios. Death squads. Avoid those dudes at all costs.

54.

128 **SAME SCENE - FEW MOMENTS LATER**

128

The ferry pulls up to the dock. The dock street is a culture clash of shanty bars and Amazon Indian traders, of big-wheel SUVs and mule carts. There's a definite air of menace.

**ARMSTRONG**

Federales are looking for someone.

Gordy follows Armstrong's look to two plain-clothes federales, one fat and one thin, standing near the dock watching the boat pull up.

When Gordy glances back, Armstrong is gone.

129 **EXT. MOMPOS FERRY DOCK - DAY**

129

Gordy disembarks amid the throng of passengers, when the FAT FEDERALE confronts him.

**FAT FEDERALE**

Senor Pitt?

Gordy looks up in surprise at him and the thin federale backing him up.

**FAT FEDERALE**

You'll have to come with us.

**GORDY**

Why?

**FAT FEDERALE**

Come with us, please.

He clamps a hand on Gordy's arm. Gordy shakes it off and starts running. Almost immediately, he's tackled to the ground by the thin federale. Two more federales join in.

Gordy's not gonna go down easy, though.

Even as only one against four, Gordy's a formidable challenge. He's strong, and he's committed all the way. He's not getting kicked out of this country again. It's

not a clean or artful fight. There's no karate. It's four men trying to tackle a bull, and...

The bull gets away.

**130 EXT./INT. MOMPOS - VARIOUS SHOTS - DAY 130**

Gordy sprints down streets with the federales in pursuit.

**55.**

**131 GORDY**  
**131**

jukes into a local bar.

**132 ANOTHER ANGLE**  
**132**

Gordy pounds out the back of the bar into a littered courtyard, where he's surrounded by ten-foot walls.

**133 FEDERALES**  
**133**

blast through the bar.

**134 GORDY**  
**134**

runs, jumps, launches off a beer keg, and...

**135 TOP OF WALL**  
**135**

He reaches the top of the wall and pulls himself up. He's looking out across a block-long run of corrugated tin roofs. Takes off across the roofs, each step thundering, as...

**136 FEDERALES**  
**136**

burst into the courtyard. Two men hastily build a stack of boxes, etc., against the wall.

137 GORDY  
137

runs as fast as he can across the rooftops, when...

A section of roof gives way beneath his feet, just as...

138 NEW ANGLE  
138

One of the federales finally mounts the wall, looks across the rooftops... and Gordy's gone.

139 GORDY  
139

lands inside a warehouse room amid sacks of rice, beans and coffee. The building is dark and dusty. He lies still and listens. FOOTSTEPS approach across the tin roof overhead. Gordy burrows into the bags of rice, pulls them over him.

56.

140 FEDERALE  
140

on the roof peers down through the hole. Scans the warehouse room below with a mini-Mag-Lite.

141 GORDY  
141

sees the flashlight beam move past. He holds his breath. Beat. Then the FOOTSTEPS pass on, RECEDE down the roof. And Gordy can breathe again.

142 EXT. MOMPOS STREET - NIGHT  
142

Gordy makes his way along the main drag of the frontier town. A noisy, neon-lit strip of bars and brothels. Everyone's packing a gun. A new Dodge City, where death squad sicarios cruise past in 4x4's BLARING SALSA.

143 INT. TROPICALE - NIGHT  
143

In here, the MUSIC'S LOUD ROCK 'N' ROLL. Gringo music for a gringo bar. The place is busy, with plenty of local "hostesses" for the men. Even Armstrong, standing half-crooked at the bar, is flanked by two scantily-clad women. He's got a spoon hanging off his nose. So does one of the girls. Armstrong's trying to hang a spoon on the other.

Gordy slips into the bar. Spots Armstrong through the crowd. Sees Armstrong's not wearing his cap, when...

The girl with the spoon on her nose turns slightly, revealing she's wearing the cap. It's on backwards, but now Gordy can see the "Deerborn" logo clearly.

Gordy wants the guerrilla travel pass inside the cap. It's a desperate move, but he's got no choice. Starts toward the girl, when...

Gordy sees the thin federale enter the front door. The thin federale sees him at the same time. Begins moving in on him.

Gordy moves faster toward the girl. And...

The girl unwittingly does him a favor by taking off the cap and setting it on the bar, where it's easier to grab, and then turns her attention to Armstrong's antics.

The thin detective fights through the crowd after Gordy.

Gordy's almost to the hat.

(CONTINUED)

57.

143 CONTINUED:  
143

Armstrong's still having trouble with the second girl's spoon.

**ARMSTRONG**

I never met a nose I couldn't hang  
a spoon on.

Gordy reaches the bar, snags the cap. Glances back, sees the thin federale closing in, turns to run out the back,

when...

A strong hand stops him. The hand belongs to the Fat Federale. And now the thin federale's there, too, wielding a stun gun where Gordy can see it. People in the bar fall silent. Everyone but Armstrong, who's finally hung the spoon on the second girl's nose.

**ARMSTRONG**

Yahtzee!

And now Armstong also realizes something's up. Turns and sees Gordy. Sees the cap in Gordy's hand as the Fat Federale addresses Gordy --

**FAT FEDERALE**

Come along, Mr. Pitt.

Whereupon Armstrong shouts drunkenly at Gordy --

**ARMSTRONG**

Police catch you trying to steal  
my hat, you asshole?!

He staggers toward Gordy. Grabs the hat.

**ARMSTRONG**

Fucking hat thief!

Armstrong takes a drunken swing at Gordy, but...

Instead of hitting Gordy, Armstrong accidentally-on-purpose clocks the fat detective. Then hisses into Gordy's ear, clearly not that drunk --

**ARMSTRONG**

Get outta here --

But then Armstrong's legs won't work as the thin federale jams the stun gun against his neck, and 10,000 volts surprise the Armstrong neural network.

Gordy moves against the thin federale in anger, when...

The Fat Federale ZAPS him with another STUN GUN, just behind the ear... And Gordy gets to know the floor, too.

58.

The building's ancient, constructed of wood and adobe.

145 INT. MOMPOS JAIL - CELL - NIGHT  
145

The jail might be old, but the cells are secure enough. They're also unsanitary and thoroughly unpleasant.

Gordy and Armstrong are led in by the federales. The Fat Federale has Armstrong's hat. He looks it over, wondering why Gordy wanted it. Then decides he could give a fuck and tosses it to Armstrong. Clangs the cell door shut and locks it. Leaves shaking his head.

**FAT FEDERALE**

Gringos...

Armstrong's still unsteady on his feet and sits down on the metal bunk.

**ARMSTRONG**

That stun gun wasn't cool.

Armstrong looks down at himself.

**ARMSTRONG**

Haven't peed my pants in a real long time.

**GORDY**

(beat)

You shouldn't have helped me.

**ARMSTRONG**

Yeah, well, I guess all these assholes down here are just starting on my nerves.

Gordy's silent. It's over. He's come up short. He's going home.

**ARMSTRONG**

So what the hell did you do to land us in here? And don't jerk me around, eh?

Beat. Gordy sits.

**GORDY**

The Wolf killed my wife and son in New York.

145 CONTINUED:

145

**ARMSTRONG**

... Oh, you're that guy, eh? I'm  
sorry, man... And what, you came  
down here to even things out?

Gordy just looks at him.

**ARMSTRONG**

Did you even have a plan?

**GORDY**

Yeah. Go to Caguan, find The Wolf  
and kill him.

Armstrong just shakes his head. Beat.

146 DOOR TO CELL AREA

146

BANGS open. Federales lead in two men -- the two guerrillas surprised earlier by the heavy-camouflaged infiltrators. The federales are armed with batons and stun guns, taking no chances. It's clear the rebels weren't brought here without a struggle, either -- both are cut and bruised. The tougher-looking of the two has taken a real beating. This beaten man is jammed face-first against the bars of Gordy's cell. He makes eye contact with Gordy while the other rebel is unbound and put into a cell. Then the beaten man is shoved into the cell. A solid, brick wall separates them from Gordy and Armstrong. Armstrong's seen the patches on their uniforms. To Gordy, sotto --

**ARMSTRONG**

**E.L.C.**

Beat. Armstrong sees the look on Gordy's face. By way  
of a warning --

**ARMSTRONG**

If you can't kill them, don't even  
talk to them.

The GUERRILLAS are MURMURING in the other cell. One of them LAUGHS. OFF Gordy, listening to the LAUGHING...

147 INT. GORDY AND ARMSTRONG'S CELL - NIGHT  
147

Two or three A.M. Armstrong's dozing. Gordy's still listening to the MURMURING of the REBELS on the other side of the wall, when...

(CONTINUED)

60.

147 CONTINUED:  
147

There's a flurry of activity outside the cell area. The door opens. Soldiers enter with some federales.

Gordy watches the soldiers move past his cell. Rocha is with them. And then...

Brandt appears at the bars, looks in at Gordy.

**BRANDT**

Enjoy your trip?

Gordy stands, approaches.

**BRANDT**

We asked you to leave it to us.

**GORDY**

And you guys still haven't got him.

**BRANDT**

It's not over yet... The guys next door are in The Wolf's elite bodyguard unit. Where he goes, they go. We're gonna ask questions. And we're gonna get answers... And you're staying right here till our bomber's dead.

Brandt goes. Moments later, a TORTURED SCREAM is heard on the other side of the brick wall, waking Armstrong with a start.

148 **EXT. MOMPOS - VARIOUS SHOTS - NIGHT**  
148

In a field near Mompos, a canopied truck backs into position. Men in guerrilla uniforms with ELC patches get out and pull back the canopy, revealing mortar tubes pointing skyward on a bed of sand.

149 **ELC GUERRILLA**  
149

unit armed with AK-47s and Light Anti-Tank Weapons (LAWs) infiltrates the town.

150 **ANOTHER TWO-MAN ELC GUERRILLA TEAM**  
150

sets up a single mortar position overlooking the town. One of the men checks his watch. Beat. He signals. The other man drops a MORTAR down the tube. WHUMP.

61.

151 **TWO MORTARS**  
151

go in the tubes on the truck. WHUMP, WHUMP.

152 **ANOTHER ANGLE**  
152

BOOM! BOOM! BOOM! A water tower, the Mompos fire station and the town's power supply are direct hits.

WHUMP, WHUMP, WHUMP...

153 **INT. JAIL - CELLS**  
153

People react to the sounds of the MORTAR ATTACK on the town. The lights go out. Brandt, Rocha and their men quickly lock the guerrillas in their cell and head out.

154 **EXT. JAIL**  
154

As MORTARS CONTINUE to fall on the rest of the town, the

unit of guerrilla infiltrators open up on the front of the jail with LAW ROCKETS.

**155 EXT./INT. JAIL**  
**155**

KA-BOOM! The front door and wall of the jail disintegrate under the multiple LAW attack.

**156 NEW ANGLE**  
**156**

Brandt, Rocha and the soldiers, approaching the front door inside, are hammered by the massive concussion of the BLAST and flung across the room, apparently dead.

**157 ANOTHER ANGLE**  
**157**

The powerful, concussive shock-wave channels into the cell area. Gordy's slightly protected by a wall. Armstrong, standing at the bars, is thrown into the opposite wall and knocked unconscious.

**158 GUERRILLAS**  
**158**

charge inside with AKs BLAZING. Surviving soldiers and federales SHOOT back.

The blasts have caused fires in the building. Severed wires spark, creating more fire. Flames begin to spread through the tinder-dry structure.

**(CONTINUED)**

**62.**

**158 CONTINUED:**  
**158**

The guerrillas take out the soldiers and federales, with few casualties to themselves. They make their way toward the cell area.

EXPLODING AMMO and stored FUEL CANS accelerate the fire.

**159 NEW ANGLE**  
**159**

The guerrillas reach the cells. Two men see Gordy and draw down on him. The others move to the next cell.

Guerrillas plant small explosive charges on the hinges of the cell containing their two captured comrades. Beat. The HINGES BLOW. The beaten man and the rebel with him are freed, and the guerrillas quickly retreat the way they came.

Gordy sees flames spreading into the cell area.

**160 GUERRILLAS**  
**160**

exit the fiery jail past Brandt. We see Brandt's not dead.

**161 EXT. MOMPOS STREET - OUTSIDE JAIL**  
**161**

A truck pulls up. The guerrillas get in. The TRUCK SCREECHES OUT as...

**162 4X4**  
**162**

full of sicarios SKIDS onto the street, far ahead of the truck. The sicario driving punches it, and...

**163 TWO TRUCKS**  
**163**

ROAR toward each other. A game of chicken. With GUNS. Men in both vehicles OPEN UP -- the sicarios with magnums and Uzis, the guerrillas with AKs. SLUGS RIP through automotive steel. Casualties are taken. When...

**164 SICARIO**  
**164**

driving the 4x4 receives a round in the forehead, cranks over the steering wheel, and...

63.

165 **SPEEDING 4X4**  
165

does a Paris-to-Dakar road rally flip, twisting and somersaulting, and...

166 **NEW ANGLE**  
166

The 4x4 catapults completely over the guerrillas' truck, disintegrating into spare parts and dead occupants, as...

167 **GUERRILLAS**  
167

ROAR off.

168 **EXT./INT. JAIL**  
168

A severely-dazed Brandt, bleeding from the nose and ears, slowly gets to his knees, crawls out of the burning building and collapses outside.

169 **INT. GORDY AND ARMSTRONG'S CELL**  
169

There's fire and smoke everywhere. Gordy picks up the metal bunk and slams it against a wall. Slams it again. Breaks the metal apart. Then levers a long side rail in the cell door. He heaves. Heaves again. The fire's licking at him, but Gordy's undeterred. He heaves again, and...

This time, the door gives. Gordy picks up Armstrong's cap, then picks up Armstrong, who's starting to come around. Puts Armstrong over his shoulders in a fireman's carry.

**GORDY**

Don't breathe.

**ARMSTRONG**

(weakly)

You're not running through the

fire, eh?

**GORDY**

Close your mouth.

Because running through the fire is just what Gordy's gonna do. As he disappears into the flames...

170 **EXT. JAIL - NIGHT**  
170

The town's in complete chaos.                    There are fires  
everywhere.

**(CONTINUED)**

64.

170 **CONTINUED:**  
170

Still stunned and bleeding, Brandt looks from where he lies on the ground as...

Gordy bursts out of the inferno carrying Armstrong. They're singed and smoking, but they're alive. Gordy drops Armstrong, pats himself and Armstrong down, knocking out the burning embers on their clothes and hair, when...

Gordy's eyes meet Brandt's. The two men hold the look for a moment. If Brandt could speak, he'd be yelling at Gordy to stop, not to go on. And Gordy knows it. But Gordy's not stopping. Picks up Armstrong again and moves off toward the waterfront.

171 **EXT. MOMPOS WATERFRONT - NIGHT**  
171

There's less chaos here.                    The fires are in the distance.

Gordy arrives carrying Armstrong.                    Sets him down.

**GORDY**

I'll find a boat to take us  
upriver.

He starts to go.                    Armstrong stops him.

**ARMSTRONG**

No. I told you. The pass is only good for one person. And you're too dangerous to travel with.

Beat. Gordy reaches over and takes Armstrong's cap. He looks inside. There's no pass.

**ARMSTRONG**

It hasn't been there since we landed.

Gordy's at a loss. He tosses the cap back. Just looks at Armstrong. Beat. Armstrong sighs.

**ARMSTRONG**

Aw, hell... I was through with this place anyway...

He takes off a boot. Shakes out some money and the pass. He hands the pass to Gordy.

(CONTINUED)

65.

171 CONTINUED:  
171

**ARMSTRONG**

I'll call ahead and tell Felix I'm not coming, and you're my replacement. He'll meet you in Caguan and take you to the plantation... What do you know about diesel engines?

**GORDY**

All the fire trucks are diesels.

**ARMSTRONG**

You'll have to be Austrian, eh? They hate Americans. Name's gotta change, too, in case they're watching the news.

(beat)

It'll buy you a little time to look around Caguan. But you'll never find The Wolf.

Beat. Gordy sticks out his hand.

**GORDY**

Heinrich Beckmann.

**ARMSTRONG**

Huh?

**GORDY**

My Austrian name.

Armstrong shakes hands with Gordy. Armstrong doesn't let loose right away. Beat.

**ARMSTRONG**

Luck got you this far. But up there, luck doesn't make it. I hope you know you're gonna die.

OFF Gordy, about to step over another line...

**172 EXT. RIVER - VARIOUS SHOTS - DAY**  
**172**

As dawn breaks over the river, FIND Gordy sitting in a motored panga being steered by a local BOATMAN. Gordy reaches into a pocket and pulls out the photo of Anne and Matt. He looks at it for a few moments. Then pockets it again.

**173 SAME SCENE - LATER**  
**173**

The panga passes a dead body floating downstream.

**66.**

**174 SAME SCENE - LATER**  
**174**

The panga passes revolutionary banners and signs lining the riverbank.

**BOATMAN**

La zona guerrillera.

**175 SAME SCENE - MOMENTS LATER**  
**175**

The panga rounds a bend, and...

Two souped-up bass boats filled with heavily-armed ELC

guerrillas move to intercept it.

The Boatman slows, puts the panga in neutral and keeps his hands in sight.

One boat of guerrillas pulls alongside. The other sheers off and stops a short distance away, ready to open fire.

Gordy shows the guerrillas his travel pass. One of them takes it. Reads. Looks Gordy over. Then starts to rip the pass in half, when...

He stops. Grins. It's a big joke. He hands back the pass, searches the boat quickly and waves the panga on.

OFF Gordy's relief as the panga heads on...

176 **EXT. CAGUAN TOWN DOCK - DAY**

176

The panga arrives, and Gordy gets out. He's met by FELIX. Felix has a 9mm in a shoulder holster. Felix doesn't look the least bit happy.

**FELIX**

Beckmann.

**GORDY**

Yeah.

**FELIX**

Come with me.

Felix leads him towards a Land Cruiser.

**FELIX**

Armstrong should have called sooner. We don't like changes here... If I didn't need the equipment fixed, I'd send you back.

**(CONTINUED)**

67.

176 **CONTINUED:**

176

They reach the Land Cruiser.

**FELIX**

But now we have to see the E.L.C.  
Supervisor for Caguan.

It's a prospect that seems to concern Felix almost as  
much as Gordy. Off which, as they get into the Toyota...

177 **INT. ELC SUPERVISOR'S OFFICE - DAY**  
177

The ELC SUPERVISOR for Caguan may be a Marxist, but the clean, well-ordered office is nicely appointed, with a big-screen Sony and leather furniture. The TV's TUNED TO CNN. A photo on the wall depicts him as a younger man wearing guerrilla cammies bearing with an ELC patch and holding an AK-47. A brass nameplate reading "Supervisor" rests on a neat desk, behind which stands the man himself -- a hardened, former guerrilla fighter proud of his position. He's not in cammies now -- his uniform now consists of casual but nice tropical clothing and a fat Rolex.

Felix is a subordinate here. He and Gordy stand across the desk as the Supervisor examines Gordy's travel pass. Gordy's nervous about what could appear on the TV in the b.g., but tries not to show it.

**ELC SUPERVISOR**

Your passport was stolen.

**GORDY**

In Mompos.

**ELC SUPERVISOR**

... Mompos is a shithole. Not like Caguan... Why didn't Armstrong come?

**GORDY**

He was arrested in Ecuador. He got drunk and fooled around with a police officer's wife.

The Supervisor just looks at him, assessing Gordy's face for signs he's lying. Gordy's expression stays the same.

Felix respectfully interjects. It's almost a plea.

**FELIX**

(in Spanish)  
We need to fix the equipment. We

have delivery deadlines to meet.

(CONTINUED)

68.

177 CONTINUED:  
177

A long beat. The ELC Supervisor hands the travel pass back to Gordy. In a hard tone to Felix --

**ELC SUPERVISOR**

(in Spanish)

He's your responsibility. Don't let him out of your sight.

**FELIX**

Si. Gracias.

As Felix leads Gordy away...

178 INT./EXT. LAND CRUISER (CAGUAN) - DAY  
178

Gordy and Felix pull away from the Supervisor's H.Q. Felix resumes his former tone of command.

**FELIX**

The Supervisor made you my responsibility... You don't go anywhere without me, you understand?

**GORDY**

No problema.

Gordy peers out the window intently as they drive, looking for a lucky break, looking for The Wolf, searching the face of every man. He doesn't see The Wolf, but what he does see surprises him. The ELC Supervisor was right: Caguan's no Mompos. It's a third-world town, armed troops are visible, and there's a lot of bad shit behind Colombia's revolutionaries, but here the streets are calm and orderly. It's quiet, almost eerie, as people go about their business. OFF Gordy, seeing another side of the guerrillas...

179 INT./EXT. LAND CRUISER/COUNTRY ROAD - DAY  
179

Felix turns off at the entrance to a lane leading to the plantation. The entrance is guarded by a 4X4 "Rat Patrol" assault truck and four heavily armed ELC guerrillas.

**GORDY**

The E.L.C. guards your coffee beans?

Felix thinks he's joking. Until he looks over and sees Gordy's actually being sincere.

(CONTINUED)

69.

179 CONTINUED: 179

**FELIX**

... Coffee beans? Shit.  
Armstrong didn't tell you much...

180 INT./EXT. LAND CRUISER - PLANTATION - DAY 180

They approach a hacienda and outbuildings. The accoutrements of agriculture are present -- tractors, sheds, cats, etc. -- but clearly, this is no family farm. There are lots of serious-looking men around. More ELC guerrillas stand guard.

181 FELIX 181

stops the car. He and Gordy get out. Felix begins leading Gordy toward two rows of long, open-walled sheds.

**FELIX**

The problem's with the diesel generators. The sons-of-bitches keep breaking down.

182 NEW ANGLE 182

They pass four very large pits, where green leaves steep in a thick, foul-smelling liquid.

**FELIX**

We're using portables to keep production going, but they don't

supply enough power to the heat lamps, and we have to dry a lot of... 'coffee beans.'

**183 ANOTHER ANGLE**

**183**

They're now walking between the two rows of sheds, where portable gas GENERATORS THRUM, and...

Gordy can see long, wide platforms inside. Above the platforms are multiple arrays of powerful heat lamps. Spread out and drying beneath them is a half-acre or two of converted cocaine.

**184 IN ANOTHER SHED**

**184**

workers pack and wrap one-kilo bricks of coke for shipment.

70.

**185 GORDY AND FELIX**

**185**

approach the two giant diesel generators.

**FELIX**

We can fix anything, but these keep dying on us... You'll start now. I'll have tools brought to you.

(beat)

Armstrong's a magician with them. Let's hope you have his skill.

Felix walks over to a guerrilla with an AK-47 and speaks to him. Then goes. Whereupon the guerrilla crosses to Gordy and takes up a sentry position over him.

**186 SAME SCENE - LATER**

**186**

Gordy has the diesels partially dismantled. The guerrilla sentry is still right there. Felix returns.

**FELIX**

Well?

Gordy has to think of something fast. Beat. He throws a

machine part against a wall angrily.

**GORDY**

I can't work with these pieces of junk.

**FELIX**

Junk? These generators cost a fortune.

**GORDY**

Then treat them that way.

**FELIX**

(beat, then)

Armstrong always fixes them.

**GORDY**

Armstrong wants your money. He makes them work, but he doesn't fix them... To do this right, we gotta order parts from Europe. In the meantime, I can make something temporary. There must be a machine shop in town.

**FELIX**

... Yes.

(CONTINUED)

71.

186 CONTINUED:  
186

Gordy stands.

**GORDY**

Let's go.

OFF Felix, forced to acquiesce...

187 INT./EXT. LAND CRUISER (CAGUAN) - VARIOUS SHOTS - DAY  
187

Felix is driving. Again, Gordy uses the opportunity to look for The Wolf. It's a long-shot, and he knows it. But it's all he can do.

188 **EMPTY STOREFRONT**  
188

They pass an empty storefront. A sign on the large, front plate glass window says "Cine" and "Sabado."

189 **BAR**  
189

They pass a bar. Felix watches it go by with something like a look of desire. Gordy registers the look and the connection to the bar.

190 **INT. MACHINE SHOP - VARIOUS SHOTS - DAY**  
190

Gordy selects spare parts.

A clerk wraps the parts in an old newspaper, and...

Gordy realizes his picture is on the paper. He smears grease from his hands over it.

191 **EXT. MACHINE SHOP - DAY**  
191

Gordy finishes loading the parts into the Land Cruiser.

**FELIX**

Let's get moving.

**GORDY**

I'm thirsty. How about you? Want to get something to drink?

Felix pauses. We see the look of desire again. Gordy's definitely struck a chord. But Felix quickly stifles it.

**FELIX**

We have to get back.

(CONTINUED)

72.

191 **CONTINUED:**  
191

**GORDY**

I've been working all day out in the sun. I need a drink... nice cold beer? How about it? I saw a bar in town.

Felix really wants to, but still hesitates.

**GORDY**

With the spare parts, I'll have the generators running in two hours... We have time for a couple beers.

Beat. Finally --

**FELIX**

Okay. Just a beer. Maybe two.

**192 INT. BAR - NIGHT**  
**192**

They've had a lot more than two beers. Felix has, anyway. He's drunk. He's also in love with a waitress on his lap, a cute gordita named BERTA. He pats her.

**FELIX**

This is mine. This is the reason I come here... right, Berta? Me amas?

**BERTA**

(playing along)  
Si, amor.

Somebody whistles for a drink, and Berta goes.

**FELIX**

... She's hot, isn't she?

**GORDY**

Yeah.

Long beat. Gordy makes the play he's been contemplating.

**GORDY**

Armstrong said to watch my butt around here. I guess the fucking Americans come down and shoot everyone all the time.

**FELIX**

Especially now, since the bomb in  
New York.

(CONTINUED)

73.

192 CONTINUED:  
192

**GORDY**

Yeah, I heard about it. Who did  
it?

Felix is just loose enough.

**FELIX**

The Wolf, and they'll never catch  
him.

**GORDY**

Ever see him?

**FELIX**

Once.

**GORDY**

Where?

**FELIX**

(beat; eyes Gordy)  
If you know too much around here,  
it can get you killed.

Gordy's gotten all he'll get from Felix. He feigns  
nonchalance, smiles.

**GORDY**

Tell me what doesn't get you  
killed around here.

Gordy takes a swig of beer. When...

Gordy sees the Beaten Man from the jail in Mompos. The  
man has just walked in with another guerrilla.

Gordy barely avoids being seen as the guerrillas cross  
the room. At the bar, the bartender puts out two crates  
of beer. The guerrillas take the beer and head out. No  
money's changed hands. When they're gone, to Felix --

**GORDY**

We'd better get back, huh?

**FELIX**

(checks his watch)

... Shit. It's late.

**193 EXT. BAR - NIGHT**

**193**

The two guerrillas are just driving away in a big-wheeled, high ground-clearance Suburban as Gordy and Felix emerge. Felix is weaving.

**(CONTINUED)**

**74.**

**193 CONTINUED:**

**193**

Gordy keeps his eyes on the Suburban's tail lights and opens the Land Cruiser's passenger door for Felix.

**GORDY**

You're too drunk. I'll drive.

**194 EXT./INT. LAND CRUISER**

**194**

Gordy gets in. Felix hands Gordy the keys. Then slumps against his door and closes his eyes.

**FELIX**

One day, I'm going to screw Berta.

Gordy STARTS the CAR and drives after the Suburban.

**195 EXT./INT. LAND CRUISER (CAGUAN) - NIGHT**

**195**

Gordy follows the Suburban as Felix rambles --

**FELIX**

... I'll take her to a small restaurant... We'll have lobster and drink lots of wine... I'll get her drunk... We'll drive home... I'll carry her inside... I'll kiss

her... And then, I'll screw her in  
my bed...

The Suburban pulls up next to a house.            There are armed  
guerrilla guards outside.

**FELIX**

... And when I am done screwing  
her, she'll never want to look at  
another man again...

Gordy drives past the house as the Beaten Man and the  
guerrilla with him get out of the Suburban and start  
carrying the beer inside. And a moment later...

Felix comes around with a start.

**FELIX**

What the fuck are you doing?!

He unholsters the 9mm and points it at Gordy.

**GORDY**

Hey, easy... What's the problem?

**(CONTINUED)**

75.

195    **CONTINUED:**  
195

**FELIX**

You're going the wrong goddamn  
way!

**GORDY**

I am?... Looks different in the  
dark...

**FELIX**

Turn around!

Gordy turns the car around.            Felix keeps the gun on him.

**FELIX**

You drive where I say... Or the  
Supervisor will have us both shot.

Gordy drives back. They approach the Suburban and the  
house once more. This time it's on Felix' side. Felix  
gives the guerrilla guards a wave as they go by, and...

Gordy's eyes go to something he couldn't see coming the other way: a large propane tank next to the house.

**196 EXT. PLANTATION - VARIOUS SHOTS - NIGHT**

**196**

The work in the sheds continues. Heat lamps dry down the long tables of coke.

**197 GUERRILLA GUARDS**

**197**

are more vigilant at night, patrolling the grounds with posted teams.

**198 WORK LIGHTS**

**198**

illuminate the two big diesel generators as Gordy continues his overhaul. He has two sentries now. One wears a combat vest, and as Gordy works, his eyes go to the grenades hanging on the vest's front.

**199 EXT. PLANTATION - DIESEL GENERATORS - DAY**

**199**

The sun's over the yardarm now, blazing hot, and Gordy's still working under the watchful eyes of the guards.

Nearby, a group of guerrillas is playing soccer, when...

**(CONTINUED)**

**76.**

**199 CONTINUED:**

**199**

A man is injured, and his teammates call for one of Gordy's guards to substitute. The man in the combat vest responds. The game is shirts and skins, and he's joining the skins. Puts down his AK, strips off his combat vest and shirt, and runs in.

Gordy's eyes go to the vest and the attached grenades. With the other guard still watching him closely, however, there's nothing Gordy can do.

200 **SAME SCENE - LATER**  
200

The soccer game rages back and forth. Suddenly, an open man gets the ball. Breaks toward the goal.

Gordy sees the player about to go one-on-one with the goalie. He cheers the action loudly, whereupon...

Gordy's guard turns to see what's happening, and...

Gordy grabs a grenade. Almost gets it into a tool box, when...

The player kicks wide, the guard looks back, and...

Gordy covers the clattering of the grenade's dropping into the tool box by picking up a large wrench... But the grenade's still visible as now...

Felix comes around the corner. He's sleepy and hungover. And pissed by Gordy's lack of progress.

**FELIX**

It's afternoon. Yesterday, you said it would only take two more hours.

Gordy wipes his hands on a rag, throws it on the grenade.

**GORDY**

I have this one ready to go.

Gordy reaches up and hits the start button on the GENERATOR. It SPUTTERS, but won't catch. Felix just looks at him. Gordy makes an adjustment, and...

This time, the ENGINE TURNS OVER. PURRS like new. The heat lamps brighten in a row of sheds. Felix winces as the DIESEL ROAR makes the hangover hammers in his head pound even harder.

**FELIX**

What about the other one?

**(CONTINUED)**

200 CONTINUED:  
200

**GORDY**

I just need another part from town, and it's five more minutes.

**FELIX**

... Shit. Fine. Let's go.

Gordy grabs the tool box.

**FELIX**

Why're you bringing the tool box?

**GORDY**

The old part's in there. I need to match it, and it's all greasy.

Felix buys it and heads off. As Gordy follows him...

201 **EXT./INT. LAND CRUISER (CAGUAN) - VARIOUS SHOTS - DAY**  
201

They pass the "Cine" in the storefront. The ELC Supervisor's big-screen TV is being wheeled in.

202 **GORDY**  
202

sees an attractive woman playing with some children.

203 **GORDY AND FELIX**  
203

drive past the bar. Gordy notices Felix doesn't even glance at it.

**GORDY**

Berta working today?

**FELIX**

Ha! Puta!

We see that, whatever this means, it's an unexpected complication for Gordy.

204 INT. MACHINE SHOP - VARIOUS SHOTS - DAY  
204

Gordy chooses the spare part.

The clerk wraps the part in newspaper.

78.

205 EXT. MACHINE SHOP - DAY  
205

Gordy loads the part into the Land Cruiser. To Felix --

**GORDY**

You as thirsty as I am?

**FELIX**

No.

Felix gets into the Land Cruiser.

206 EXT./INT. LAND CRUISER (CAGUAN) - DAY  
206

Gordy climbs in. Felix starts driving. Gordy's down to final straws.

**GORDY**

We can't stop for one beer?

**FELIX**

There's beer at the plantation.

**GORDY**

(thinking fast)

There's no Berta at the plantation. I like drinking beer around pretty girls, not a bunch of guys with automatic rifles.

**FELIX**

To hell with Berta.

**GORDY**

What happened? Last night you were in love with her.

There's a beat. Felix glances at Gordy. Decides it's safe to confide.

**FELIX**

... I had a dream... I fed her  
lobster, got her drunk, and she  
rejected me for another man.

(off Gordy's look)

Dreams tell the future.

**GORDY**

... That wasn't a dream, that was  
the alcohol talking... You saying  
two men can't go have a beer and  
look at women's breasts because  
of pink elephants?... Nothing  
makes any sense down here.

(CONTINUED)

79.

206 CONTINUED:  
206

Felix pulls out his .9mm. Gordy doesn't blink an eye.

**GORDY**

Go ahead and shoot me, and you  
fix the goddamn generator. Part's  
in the back.

Beat. OFF Felix, thinking it all over...

207 INT. BAR - NIGHT  
207

A replay of last night. Felix is pretty wasted. Berta's  
in his lap again. In Spanish --

**FELIX**

You know I'm your man, baby.

Someone whistles for a drink. Berta starts to stand.  
Gordy slips her twenty US dollars to stay. She does.

**GORDY**

I have to piss.

Gordy crosses, exits into the bano.

208 EXT. BAR - BACK - MOMENTS LATER  
208

Gordy drops out the bathroom window.

**209 EXT./INT. LAND CRUISER - MOMENTS LATER**  
**209**

Gordy gets the grenade from the tool box. He slides it just inside the top of his pants, with the spoon hooked over the waistband. He finds some wire. Then searches for something else. Finds a piece of string and checks its length. From Gordy's reaction, we understand it's too short.

Gordy opens doors and checks seat pockets. Nothing. He checks the glove box. No long string there, either. But he does find two rubber bands. Gordy studies them a moment, thinking. Tests their elasticity. Then pulls out the Zippo and thumbs it. The lighter still works.

As Gordy pockets everything and walks off...

**210 EXT. CAGUAN - VARIOUS SHOTS - NIGHT**  
**210**

Gordy steals through town, hiding when he sees someone coming. He's re-tracing the route he took the night before, when he followed the Beaten Man's Suburban.

80.

**211 "CINE"**  
**211**

He passes the "Cine" in the storefront. A movie's beginning to play on the supervisor's big-screen TV. The place is packed. No one sees Gordy, who moves on.

**212 GORDY**  
**212**

continues to make his way through Caguan, when...

He rounds a corner, and there's a four-man ELC patrol, two in a truck and two out. Gordy turns, starts heading back, when...

One of the GUERRILLAS calls to him.

**GUERRILLA**

Alto!

Gordy stops. The two standing men walk toward him. The other two men get out of the truck to provide backup.

One guerrilla approaching Gordy stops short and stands off, cocked-and-locked, as the other comes up. Gordy carefully produces the travel pass. The guerrilla looks it over. In butchered Spanish --

**GORDY**

Yo trabajo con Felix. Felix --  
(indicates)  
-- la cantina. Con Berta.

The attractive woman we saw earlier playing with the children now walks up holding the hand of a small boy. A guerrilla waves them on. The woman and boy hustle by, glancing at the face of this big gringo in trouble as they pass. They hurry on toward the nearby "Cine."

OFF Gordy, as the guerrilla indicates for him to start walking to the truck...

**213 INT. BAR - NIGHT**  
**213**

The guerrilla patrol has taken Gordy to Felix, still sitting with Berta in his lap.

**FELIX**

Are you trying to get us both killed?

**GORDY**

I went for a walk. I figured you wanted to be alone with Berta.

**(CONTINUED)**

**81.**

**213 CONTINUED:**

**213**

**FELIX**

(to the guerrillas;  
in Spanish)

I'll make sure he's on a shorter leash.

The patrol leader looks at Felix hard. Then nods. The

guerrillas go. Felix dumps Berta onto her feet, stands. Felix looks at Gordy, shakes his head.

**FELIX**

Shit...

**214 INT. LAND CRUISER - NIGHT**

**214**

Gordy and Felix get in.

**FELIX**

You're working all night,  
Beckmann. That generator gets  
fixed, and you're out of my hair  
in the morning.

Felix jams the car in drive.

Gordy looks down, sees the spoon of the grenade exposed.  
As he readjusts his shirt to cover the spoon...

**215 EXT. PLANTATION - DIESEL GENERATORS - NIGHT**

**215**

Felix is right there supervising for himself as Gordy finishes working. Gordy stands. He stares hopefully at the MACHINE. Then pushes the starter, and... VRROOM! The heat lights in the second row of sheds brighten.

Gordy turns to Felix.

**GORDY**

That make you happy?

No response.

**GORDY**

Where's my money?

**FELIX**

You'll get it in the morning.

**82.**

**216 INT. HACIENDA - STOREROOM - NIGHT**

**216**

Felix yanks the dangling cord and turns on the lights. The room's a mess. All kinds of rubbish. There's a washtub sink. There's a cot.

**GORDY**

This where Armstrong stays?

**FELIX**

This is where you stay... A boat  
will take you down river at seven.

Felix closes the door. We hear a LOCK TURNING. Gordy moves to the door and tries it. It's definitely locked. Through a small window, he can see the lights in the sheds and the ever-vigilant nighttime ELC sentries patrolling the grounds. The DIESELS ROAR in the b.g.

Gordy turns back. Readjusts the grenade digging into his belly, then hooks it back inside his pants. He turns off the light. Moves to the adobe wall opposite the door. THROUGH another small window, he can see it's dark in this direction.

Gordy rummages through the refuse lying around the room. We see some rubber tubing. We see some rope. Gordy finally finds a piece of sharp metal. He moves to the wall with the window. With the DIESELS covering the noise, Gordy starts chiseling away at the adobe.

**217 EXT. PLANTATION - NIGHT**  
**217**

The big-wheeled guerrilla Suburban drives in.

**218 INT. STOREROOM**  
**218**

Gordy is making slow progress through the wall, when he hears the VEHICLE arrive. He moves to the window by the door and looks out. Sees the Suburban. Four guerrillas are getting out, including the Beaten Man. Felix meets them. The Beaten Man exchanges words with Felix. Felix indicates Gordy's room. As the Beaten Man continues to question Felix...

Gordy realizes he's fucked. He can't get through the wall fast enough. His eyes go to water dripping from a pipe leading to the washtub sink. He moves to it. Finds the water pipe underneath that feeds the tap. Cranks shut the master valve on the pipe. Wraps his hands around the pipe and pulls. Nothing. Jams his feet against the wall for leverage and pulls harder... And this time, he yanks the pipe free from the sink. He finds the rubber hose. Fits an end over the pipe.

218 CONTINUED:

218

Quickly lashes it on with some wire. Then cranks on the master valve. High-pressure water streams from the hose.

Gordy sneaks a peek out the window. The Beaten Man's still questioning Felix. The sound of the hose water is being covered by the DIESELS.

Gordy crosses the room, extending the hose to the hole he's made in the wall. He aims the stream at the hole. Thumbs the end of the hose to make the water jet even harder... And watches the jet begin eating away at the old adobe and brick, just as it ate through the crumbling plaster in the Spanish Harlem tenement.

219 EXT. PLANTATION

219

The Beaten Man finishes with Felix. Felix begins leading the guerrillas toward the storeroom.

220 INT. STOREROOM

220

Gordy's made progress, but hasn't broken through yet. And he won't, not in enough time. Under his breath --

**GORDY**

Come on, baby... come on, baby...

And just then...

221 EXT. PLANTATION

221

WHAM-WHAM-WHAM, one of the DIESELS Gordy repaired suffers a spectacularly loud internal breakdown. The heat lights dim in a row of sheds. Felix and the guerrillas stop to see what's happening. At which point, the generator now BURSTS into FLAMES.

222 **BACK TO GORDY**  
222

He smiles.

**GORDY**

Just in time...

And we realize that he'd planned on the diversion, as...

The water jet breaks through. The hole's still small.  
Gordy begins to widen it.

84.

223 **EXT. PLANTATION**  
223

Felix, the Beaten Man and the other guerrillas resume their march toward the storeroom.

They reach the storeroom. Water's pouring out under the door. Felix unlocks the door and opens it to find...

224 **INT. STOREROOM**  
224

Gordy's gone. The Beaten Man signals two men to go out the hole. To the other man --

**BEATEN MAN**

(in Spanish)

Organize the others. Find him.

The man goes. Outside, we hear him SHOUT orders to the guerrillas guarding the plantation. The Beaten Man turns to Felix. Felix is terrified. In a pleading tone --

**FELIX**

(in Spanish)

He can't be far. You'll catch --

BANG! The Beaten Man SHOOTS Felix in the head. Then exits. OFF Felix, dead, his blood mixing with the water still streaming across the floor...

225 **EXT. PLANTATION - MOMENTS LATER**  
225

The guerrillas report to the Beaten Man. They can't find

Gordy. To the men guarding the plantation --

**BEATEN MAN**

(in Spanish)

Keep looking.

He signals his men to come with him. They get into the Suburban. Whereupon we FIND...

**226 UNDER SUBURBAN**  
**226**

Gordy's hanging onto the chassis. With the large tires and high ground-clearance, there's just enough room to get his legs over the rear axle. He's just finishing rigging up a rope he took from the store room -- the rope's slung from one side of the chassis to the other, to support Gordy's back. He hears the ENGINE START, grabs the transfer case, and...

85.

**227 SUBURBAN**

**227**

ROARS off with Gordy suspended below.

The rear DRIVE SHAFT WHIRS madly, inches from Gordy's face. And, with each bump in the road, even with heavy-duty off-road shocks and springs, the undercarriage of the Suburban comes within inches of crushing Gordy's legs. ROCKS are PINGING everywhere. The dirt and the dust are choking. Even for a short distance, it's going to be a long, dangerous ride.

**228 EXT. SUBURBAN (CAGUAN) - NIGHT**

**228**

As the TRUCK BLASTS down back roads and through the darkened town...

**229 GORDY**

**229**

continues to suffer underneath. Even with the rope supporting him, he has to hold on with two hands.

A vicious jolt suddenly loosens a grenade. It starts to slip free. Gordy can't stop it without letting go. The grenade falls, and...

Gordy shoots out a hand and grabs it. Barely. The spoon

just hanging on the end of his fingertips. Gordy can't use his other hand to get it. He needs the hand to hold onto the car. The grenade begins to slip. He's going to lose it. And just as it falls...

Gordy does the only thing left. He slips a finger through the loops of the grenade pin. Just barely snags the grenade before it drops to the road. And then...

Carefully, slowly -- praying that each bump doesn't jar the grenade off the pin -- with his other arm shaking and screaming in pain as he maintains a grip on the transfer case -- Gordy eases the grenade back onto his stomach, where he gets a better grip. Jams the grenade back. Then grabs onto the undercarriage once more, in time to relieve the muscle-tearing strain on his arm.

**230 ABOVE GORDY'S WORLD**

**230**

the Suburban passes the "Cine." The movie's over, just letting out.

**231 EXT. GUERRILLA HOUSE - NIGHT**

**231**

The Suburban pulls up to the well-guarded house Gordy saw the night before. The men get out and go inside, leaving the SUBURBAN RUNNING, clearly planning to leave again right away.

**86.**

**232 GORDY**

**232**

carefully lowers himself to the ground. Slides out on the side away from the house. Hides behind a large wheel. The brightly-lit house is surrounded by coconut trees. Gordy watches the guards. When the guards aren't looking, he runs to the nearest tree. The sounds of the SUBURBAN'S ENGINE covers his footsteps.

**233 TREES**

**233**

Gordy moves from tree to tree when the guards aren't looking, when he reaches one tree, and...

**234 NEW ANGLE**

**234**

THUNK! A coconut hits the ground next to him, and...

One of the guards comes to investigate.

The guard gets closer. Gordy inches around the tree. He can't get away without being seen. He nudges the coconut with his toe. Nudges it harder, causing it slowly to roll away, and...

The guard picks it up. Never sees Gordy in the shadow of the tree, pressed against the trunk. The guard shows the coconut to a guard near the house, then walks back.

**235 GORDY**  
**235**

sneaks to another tree. Then reaches the house. He moves to a window. Peers into a room. No one's there. But we hear the sound of VOICES. Gordy creeps along the wall. Looks into another room, and...

**236 INSIDE**  
**236**

is a group of ELC guerrillas, including the Beaten Man, packing suitcases, etc. Leaving in a hurry.

**237 GORDY**  
**237**

scans the faces. Except for the Beaten Man, no face is familiar. A man with his BACK TO us stands, and there's nothing familiar about him, either. When...

**238 ANOTHER ANGLE**  
**238**

Directly in front of us, another man emerges from a room. He's also in ELC guerrilla camo.

**(CONTINUED)**

**87.**

**238 CONTINUED:**

**238**

OFF Gordy, looking intently at the man.

<b>239</b>	<b>FLASHBACK - SURVEILLANCE TAPE</b>	<b>239</b>
	The face of the cop outside the consulate.	
<b>240</b>	<b>MAN (PRESENT)</b>	<b>240</b>
	in the room. His face looms larger as he ADVANCES TOWARDS us.	
<b>241</b>	<b>FLASHBACK - COP'S FACE</b>	<b>241</b>
	when he bumped into Gordy on E. 64th Street.	
<b>242</b>	<b>CLOSE ON MAN (PRESENT)</b>	<b>242</b>
	in the room. It's the same face.	
<b>243</b>	<b>BACK TO GORDY</b>	<b>243</b>
	He's found The Wolf, when...	
	Suddenly, a guard appears, and...	
	Gordy freezes. Eases into the shadows. His dirty face and clothes blend in just enough. The guard moves past.	
<b>244</b>	<b>ANOTHER ANGLE</b>	<b>244</b>
	When the coast is clear, Gordy moves to the large propane tank. He takes out the grenade. Puts the rubber bands around it, spoon and all. Grips the grenade in his hand, holding the spoon down, and yanks the pin. And then...	
	Slowly, slowly, Gordy begins releasing his grip, allowing the rubber bands to take on the pressure of the spring-loaded spoon. If they'll do it... if the spoon goes now, Gordy's going up in the blast.	
	Gordy continues to relax his grip. The rubber bands stretch. Stretch more. Keep stretching until they're barely holding the spoon... but they're holding it.	
	Gordy quickly, carefully wires the grenade to the propane tank. Then takes out the Zippo, pulls it apart and removes the lighter fluid-soaked cotton. Holds the cotton just above the grenade and squeezes with his	

fingers. And...

(CONTINUED)

88.

244 CONTINUED:

244

Lighter fluid drops onto the rubber bands. Gordy squeezes out as much as he can onto them.

Then Gordy gets the hell out of there. He finds cover. Ducks down. And waits.

245 CLOSEUP - GRENADE

245

The lighter fluid is dissolving the rubber bands.

246 BACK TO SCENE

246

Gordy suddenly hears a woman's gentle SINGING. He looks in the direction of the sound, and...

Gordy sees the attractive Woman and the boy approaching on the road. She's singing a gentle song in Spanish.

Gordy's eyes flash with alarm. He glances at the house.

247 CLOSEUP - GRENADE

247

The lighter fluid continues dissolving the rubber bands, which are now beginning to lose their elasticity and stretch from the pressure of the spoon.

248 BACK TO SCENE

248

Gordy looks back at the Woman and boy, closer now, walking toward the house.

249 FLASHBACK - NEW YORK

249

Anne and Matt wave to him across Madison Avenue.

250 **BACK TO SCENE (PRESENT)**  
250

Gordy sees the Woman pull the boy close to her, lovingly.

251 **FLASHBACK - NEW YORK**  
251

The BOMB EXPLODES, and Anne moves to protect Matt.

252 **CLOSE ON GORDY (PRESENT)**  
252

He realizes the horror of what will happen. And...

(CONTINUED)

89.

252 **CONTINUED:**  
252

**WIDER**

Gordy bursts from his hiding place.

**GORDY**

No! Stop! Alto!

The Woman and Boy look over in alarm, see Gordy running toward them and yelling.

**GORDY**

Get back!

253 **INSERT - GRENADE**  
253

The rubber bands are about to break.

254 **BACK TO SCENE**  
254

The Woman sees Gordy. Screams toward the house --

**WOMAN**

Claudio!!

255 GUARDS  
255

see Gordy running. They OPEN FIRE.

256 MEN  
256

pile out of the house.

257 GUARDS  
257

STOP FIRING. Gordy's too close to the Woman and Boy now.

258 GORDY  
258

reaches the Woman and Boy now. Pulls them down. Covers  
them protectively with his body, when...

259 NEW ANGLE  
259

KA-BOOM! A gigantic EXPLOSION lights up the night and  
utterly destroys the house.

90.

260 DEBRIS  
260

rains down for what seems like forever. Dust fills the  
air.

261 GORDY  
261

opens his eyes. Gets to his hands and knees. Sees the  
Woman and Boy are safe, when...

A vicious kick in the ribs lifts Gordy off the ground,  
rolling him away from the Woman and child.

**THE WOLF**

You bastard!

The Wolf's alive and unhurt.      Angrily punts Gordy again.

**THE WOLF**

You think you can kill The Wolf?!

A boot in the face this time.

**THE WOLF**

You think you can kill The Wolf?!

A piece of paper has fallen from one of Gordy's pockets and fluttered to the ground nearby. The woman picks it up, and we see...

It's the photo of Anne and Matt.

The woman stares at the photo a moment, as...

Gordy absorbs another blow.      He tries to stand.

**GORDY**

You killed my wife and son --

Whack! The Wolf slams the butt of an AK-47 against Gordy's skull. Gordy drops hard. The Wolf reverses the AK. Points it at Gordy's head, about to pull the trigger, when...

The Woman lays a hand on The Wolf's arm.

**WOMAN**

Claudio.

The Wolf doesn't take his eyes off Gordy.      The Woman squeezes his arm. Implores him --

**WOMAN**

Claudio.

**(CONTINUED)**

**91.**

**261    CONTINUED:**  
**261**

The Wolf glances over. Meets her eyes a moment. Sees the photo in her hand. Glances up into her eyes again. They hold the look. A whole conversation exchanged

without words. Then The Wolf turns back to Gordy, lying in a pile on the ground. Beat. To Gordy --

**THE WOLF**

You were just saved by your guardian angel.

**262 INT. UNDERGROUND BUNKER - DAY**  
**262**

Dark and dank. Excavated clay walls and floor. Heavy door. A bare overhead bulb provides some light.

Gordy lies on a metal bed frame. One of his legs is chained to the bed. He's in pain from being kicked -- but the physical aches are nothing compared to the anguish he feels for having failed.

The door's unlocked and opens. Daylight streams in from above as The Wolf enters with two guerrilla bodyguards. He moves to the middle of the room. Looks at Gordy.

**THE WOLF**

One of the men in the jail with you in Mompos is dying. He was burned in your explosion.

Gordy just looks at him.

The Wolf signals a bodyguard, who crosses to Gordy and frees his leg from the chain.

**THE WOLF**

You want to kill me? Come and kill me.

The bodyguards are smiling. Gordy hesitates, then springs for The Wolf, and...

The Wolf immediately fells him with a choppy-looking karate combination. The Wolf's no Jet Li -- his style's a throwback, even ugly, but it's well-practiced and brutally effective. Even still, Gordy springs back right away... and The Wolf drops him again.

**THE WOLF**

You Americans think you have all the answers. And really, you're so naive...

**(CONTINUED)**

262 CONTINUED :  
262

Gordy comes up swinging. Gordy's a barroom fighter. If he can touch you, you're in trouble. He never gets close. A vicious front kick folds him, and a fist drives him to the floor. The Wolf stands over him.

**THE WOLF**

... You see one peasant with a gun, and you never ask why he has to have it. You just run to give your billions to the nearest soldiers, no matter how merciless or corrupt they are.

The last kick really hurt Gordy. He's slow rising.

**THE WOLF**

That's why I'm teaching America a lesson... that's why there'll be more bombs... and more families like yours will pay the price.

The Wolf wants to pique him, but this is pouring gasoline onto fire. Gordy explodes off the ground. The suddenness and fury of the rush catch The Wolf off guard. Gordy drives him backward. Slams him against a wall. Then hooks an arm around the back of The Wolf's neck and drives the other fist like a piston into his abdomen. All his weight behind the punches. Trying to break ribs and crush them into The Wolf's heart, when...

A bodyguard slams the butt of an AK into Gordy's kidneys. Gordy takes the blow standing. The guard delivers a second, much harder shot, and Gordy drops to his knees in agony. Beat. The Wolf recovers from the hammer-blows to his midsection. And then...

He makes Gordy pay for the punches. Lands blow after blow on Gordy's face. Beats the living shit out of him... and leaves him unconscious on the dirt floor.

263 BLACK  
263

we hear a gentle CLACKING sound. It's unidentifiable.

264 GORDY'S POV  
264

The black becomes a BLUR. The BLUR becomes a hazy glimpse of Selena. She's sitting on the metal bed frame nursing Gordy's wounds. The CLACKING sound CONTINUES -- it's made by SEA SHELLS that dangle from a bracelet on Selena's wrist. The shells knock together as she washes Gordy's wounds.

(CONTINUED)

93.

264 CONTINUED:  
264

SELENA

Are you alright?

265 INT. UNDERGROUND BUNKER - NIGHT  
265

Gordy's still in a deep fog from the beating, barely there at all.

GORDY

... Who are you?

SELENA

My name is Selena.

GORDY

... His wife?

SELENA

Yes.

Beat. The sea shells clack. Gordy loses consciousness again, and everything goes...

266 BLACK  
266

The CLACKING sound CONTINUES. And...

267 GORDY'S POV  
267

This time, when Gordy opens his eyes, there's no blurriness. It's a new day. He's better. Selena's walking to him with a tray. The SHELL BRACELET CLACKS as she approaches.

**SELENA**

I brought you food.

268 INT. UNDERGROUND BUNKER - DAY  
268

Gordy slowly sits up. Beat.

**GORDY**

Why feed me? Why not just kill  
me?

**SELENA**

Are you so anxious to die?

Gordy doesn't have an answer. Beat. He tastes the meal.

(CONTINUED)

94.

268 CONTINUED:  
268

**GORDY**

... Thanks.

Selena watches him a moment, troubled by something.

**SELENA**

The men in jail with you in Mompos... They say you talked to a man from the C.I.A.

**GORDY**

I'm not one of them. I'm here for my own reasons.

Selena watches him another moment. Decides he's telling the truth. She reaches into a skirt pocket, then extends her hand toward Gordy. He looks up. She's holding the

photo of Anne and Matt. Beat. Gordy takes the photo. Looks at his wife and son. Selena sits next to him. Another beat. Then, off the photo...

**SELENA**

Claudio used to be a teacher. I was a medical aid worker. We met in Guatemala, in an Indian village called Guamaunco. We were married there. Sophia, our daughter was born there. Claudio was kind and loving, and we were happy... We were there four years when the civil war broke out... The guerrillas were all around us, but left us alone... Then they made an attack on the army nearby. The next night, soldiers came to our village. They were led by American 'advisors'... They accused us of helping the rebels. Our women were raped. Our men were tortured. Our homes were burned... We crawled out into the fields, but they threw grenades, and Sophia...

Selena hesitates, choking back her emotions.

**SELENA**

... my baby girl was hit by shrapnel... she bled to death in Claudio's arms.

She looks into Gordy's eyes. The look says she understands and shares Gordy's pain because she's suffered her own painful loss. She looks away again.

(CONTINUED)

95.

268 CONTINUED: (2)  
268

**SELENA**

Claudio joined the guerrillas. When that war ended, we moved to the next war, and the next... Each fight has only deepened his hatred. And poisoned his soul.  
(beat)

He's unable to love anything anymore...

**GORDY**

Why are you still here?

**SELENA**

Because I know he was a good man, who's been consumed by rage because of what he lost... Just like you.

**GORDY**

I'm not like him.

**SELENA**

Not yet.

**GORDY**

He kills innocent people.

(then)

He's planning to kill more.

Beat. Selena suddenly stands, uncomfortable, not wanting to discuss it. She goes to the door and knocks. OFF Gordy, as the door opens, and Selena exits...

**269 CLOSEUP - SATELLITE IMAGE**  
**269**

A laser pointer indicates the photo.

**UPDEGRAF (O.S.)**

This is a satellite shot of the Caguan region last night.

The laser indicates an area of the photo.

**UPDEGRAF (O.S.)**

Here's Caguan town.

FOLLOW the laser TO:

**269A SECOND IMAGE**  
**269A**

the same night shot with a bright spot in the town area.

**(CONTINUED)**

269A CONTINUED:  
269A

**UPDEGRAF (O.S.)**

At 2250, we get a large heat-and-light anomaly consistent with an explosion.

FOLLOW the laser TO:

269B **THIRD SATELLITE IMAGE**  
269B

a high-resolution, infrared enlargement.

**UPDEGRAF (O.S.)**

This is the explosive area two minutes later. We got a house blown to shit and burning. We got Colombians in cammies, a gringo down, a woman and kid, and some bodies. This guy --

The laser indicates The Wolf.

**UPDEGRAF (O.S.)**

-- is giving all the orders.

**BRANDT (O.S.)**

... I don't fucking believe it. That lucky son-of-a-bitch found The Wolf.

**UPDEGRAF (O.S.)**

... He's paying for it now.

FOLLOW the laser TO:

269C **FOURTH SATELLITE IMAGE**  
269C

an infrared shot of people and vehicles near the burning house.

**UPDEGRAF (O.S.)**

A little later, an E.L.C. convoy arrives, and everyone loads up... The convoy travels thirty-two

minutes upriver and stops here...

FOLLOW the laser TO:

**269D FIFTH SATELLITE IMAGE**

**269D**

an infrared night shot of parked vehicles, buildings, people, etc.

(CONTINUED)

97.

**269D CONTINUED:**

**269D**

**BRANDT (O.S.)**

An E.L.C. compound...

**UPDEGRAF (O.S.)**

More like a small village. It's mobile, and it's not just guerrillas -- it's women and kids, too. Here it is by day...

FOLLOW the laser TO:

**269E SEVENTH SATELLITE IMAGE**

**269E**

a day shot of the jungle village. The laser indicates:

**UPDEGRAF (O.S.)**

Houses, barracks, school for the kids, cooking sheds, H.Q., latrines, gun pits...

**BRANDT (O.S.)**

They're not just hiding The Wolf.

**UPDEGRAF (O.S.)**

Here it is on the map...

PULL BACK to reveal:

**270 INT. CIA HACIENDA - DAY**

**270**

Updegraf highlights a map for Brandt, who thinks aloud --

**BRANDT**

It's well-sited... can't surprise  
'em, so you gotta outgun 'em...

(beat)

So that's what we're gonna do.

**UPDEGRAF**

We're gonna hit it?

**BRANDT**

We're not just gonna hit it, we're  
gonna wipe it off the globe.  
Cats, rats, dogs and mice. If  
it's moving, it's dead.

**UPDEGRAF**

Hitting the whole village could  
make for a P.R. problem.

(CONTINUED)

98.

270 CONTINUED:  
270

**BRANDT**

I don't care what the Puerto  
Ricans say.

(then, off Updegraf's  
look)

Which part of the word 'war' don't  
you understand? Our mission down  
here isn't just about catching The  
Wolf.

**UPDEGRAF**

... What about Gordy Pitt?

**BRANDT**

He was told not to be here... The  
first choppers'll hit it at 2200.

271 EXT. ELC JUNGLE VILLAGE - NIGHT  
271

It's RAINING buckets. Most of the people inhabiting the  
village have been driven under roofs or indoors.

Guerrillas drag Gordy roughly up out of the bunker into the tropical DOWNPOUR. They march him out into the open. Throw him to the ground. A man draws his pistol as Gordy gets to his hands and knees. The GUERRILLA puts the pistol to Gordy's forehead.

**GUERRILLA**

It's time, gringo.

Beat. He extends a bar of soap with his other hand.

**GUERRILLA**

Bath time... You stink, gringo.

The guerrillas laugh. Gordy throws the soap in the mud. Gets to his feet. Points his face up into the soothing rain... When he hears ARGUING and looks over to see...

**272 WOLF AND SELENA**  
**272**

are inside a small house nearby, obviously fighting about something. Selena emphasizes her argument by slapping her hand. The Wolf storms off, and we hear a DOOR SLAM. Selena is left alone, disconsolate, framed in the window. She looks up and sees Gordy outside. Her eyes meet his. OFF their look...

99.

**273 EXT. CIA HACIENDA - FRONT PORCH - NIGHT**  
**273**

It's POURING here, too. In b.g., assault preparations are underway in spite of the rain. Brandt checks his watch. Then lights another butt from the one he just smoked. Stares off into the distance, his thoughts intense and far away. Updegraf emerges, crosses.

**UPDEGRAF**

The weather system's intensifying.

**BRANDT**

(distracted; beat)

What?

**UPDEGRAF**

The storm's gonna be real bad for at least twelve hours. Here's the data.

He hands a paper to Brandt. Cops a puff off Brandt's cigarette while Brandt reads.

**UPDEGRAF**

Air ops says it's too heavy for the Blackhawks. Also, Sat-Intel is saying the clouds're too thick, and we're blind.

**BRANDT**

(beat; pissed)  
Got any good news?

**UPDEGRAF**

Yeah. The creeks are rivers around Caguan. Unless The Wolf's a fish, he's not moving... And there's fresh coffee.

**BRANDT**

Only good thing down here... Put everyone on red till tomorrow night. And then, I don't care if there's a typhoon, I want those fucking rotors turning.

Beat. Updegraf goes. Brandt crumples the fax and pitches it. Then sees he got fax ink on his hands. OFF Brandt, holding his mitts out in the rain, trying to wash off the stains...

274 **INT. UNDERGROUND BUNKER - DAY**  
274

Selena brings Gordy food. She's extremely subdued. Leaves the tray and starts back to the door.

(CONTINUED)

100.

274 **CONTINUED:**  
274

Then stops. Turns back to Gordy.

**SELENA**

I tried to stop him.

She holds Gordy's eyes a moment. Her look is grim, haunted.

**SELENA**

He's gone back.

**GORDY**

(beat; realizes)

The United States? Another bomb?

**SELENA**

Yes.

**GORDY**

Where?

She doesn't answer.

**GORDY**

Where?

**SELENA**

... Washington D.C.

**GORDY**

Where in Washington?

**SELENA**

... He had pictures of a building...

**GORDY**

Which building?

**SELENA**

I don't know.

**GORDY**

We can't let it happen.

**SELENA**

It's too late. No one can stop him now.

**GORDY**

We'd never make it.

**SELENA**

I got down here from New York...

(CONTINUED)

274 CONTINUED: (2)  
274

Beat. She just looks at him, weighing her chances.

**GORDY**

How many more kids have to die?  
And for what?

**SELENA**

... I'm his wife...

**GORDY**

If you don't stop it, you're as  
much to blame as he is.

Beat.

**SELENA**

I can't.

She moves to the door and knocks. The door opens.  
Selena's gone. OFF Gordy, sagging...

275 INT. AIRPORT (QUITO, ECUADOR) - DAY  
275

Passengers are lined up to board a flight to Mexico City.  
FIND a man in line wearing a crisp business suit and tie.  
The clothes, a haircut and horn-rims have made The Wolf  
nearly unrecognizable.

276 EXT. SKY - NIGHT  
276

The front's moved through. The night is clear.

277 EXT. ELC JUNGLE VILLAGE - NIGHT  
277

Water drips from jungle leaves and the eaves of  
buildings. We see the bustling life of the place, the  
families, the women and children who live with and  
support the well-organized and high-tech guerrilla  
military. The village is simple but decidedly not  
primitive. These people have generators, a satellite  
dish and a school with a computer. At night, the school  
is a TV room. Right now on the tube Daffy's getting his  
beak blown off.

278 **SOLDIER**  
278

pets his child and kisses his wife as he goes off to guard duty.

102.

279 **ELC OFFICER**  
279

talks on satellite phone inside camp headquarters.

280 **MAURO**  
280

sits next to Selena on the porch of a house. He plays with the shells of her bracelet as she stares off into the night.

281 **EXT. CIA FINCA - NIGHT**  
281

The Blackhawks, black and menacing, sit on an illuminated tarmac as:

Heavily armed troops in black uniforms and assault vests load up.

Door gunners check mini-guns.

Ground crews yank arming ribbons on rocket pods.

A co-pilot in a specially rigged helmet tests his forward mini-gun: wherever he looks, the gun points.

Pilots finish checklists, and...

Chopper ENGINES start WHINING. ROTORS begin to TURN. The noise mounts to an incredible ROAR.

282 **ANGLE - L.O.H.**  
282

The small helicopter's rotors are also turning. Brandt stands at the chopper door with Updegraf. Slams the magazine on a Glock .45, making sure it's in solid, then

slides the pistol into his shoulder holster. He checks his watch. Loud, to Updegraf --

**BRANDT**

It's time to make The Wolf howl.

He takes a last drag on his cigarette, passes the butt to Updegraf to finish and gets in the rear of the L.O.H. as Updegraf scoots clear.

283 L.O.H.  
283

THROTTLES UP and SCREAMS away.

284 BLACKHAWKS  
284

one by one in quick succession, lift off the deck and follow the L.O.H. into the night sky.

103.

285 INT. UNDERGROUND BUNKER - NIGHT  
285

Gordy's on the bed. The guard lets Selena in. She crosses toward the food tray near Gordy... but she's not there for the tray. Moves past it to Gordy's leg and, to Gordy's surprise, begins unlocking the shackle.

**SELENA**

We're going with you.

When Gordy's free --

**GORDY**

How do we get out?

She hands Gordy a length of pipe secreted in her dress.

**SELENA**

The guard is the only one close. When we're past him, we can slip into the jungle. Mauro's waiting for us there.

286 EXT. SKY - HELICOPTERS - NIGHT  
286

The Blackhawks and L.O.H. fly map-of-the-earth, a few feet over triple-canopy rain forest.

**287 INT. L.O.H. - NIGHT**

**287**

Brandt's in the rear seat wearing a headset. The L.O.H. PILOT, wearing night-vision goggles, checks his GPS, speaks to Brandt via headset --

**L.O.H. PILOT**

Lead chops are twenty seconds out.

**288 INT. UNDERGROUND BUNKER - NIGHT**

**288**

Selena whispers to Gordy at the door.

**SELENA**

He's on the right... No needless killing.

Gordy moves to the right side of the door. Selena knocks. The door swings inward to the left. Selena exits with the tray. The guard reaches to close the door, and Gordy brings the pipe down hard on his head, knocking him out. Gordy retrieves the guard's AK-47.

**104.**

**289 EXT. ELC JUNGLE VILLAGE - NIGHT**

**289**

Gordy and Selena ascend the bunker steps. They stop at the top and peer into the village. An armed guerrilla approaches, unaware of their presence. Gordy fumbles with the AK-47, looking for the safety switch on the strange weapon. Selena reaches over and expertly flicks it off. When...

They hear the sound of the CHOPPERS.

The guerrilla approaching them stops and looks up. And...

**290 ANOTHER ANGLE**

**290**

WHOOM! The first wave of BLACKHAWKS FLASHES OVER the village. Selena and Gordy barely have time to duck as ROCKETS EXPLODE into ground targets, and front and door MINI-GUNS SPIT BULLET-STREAMS that RIP THROUGH people and STRUCTURES. And then the first wave's past.

**291 GUERRILLAS**  
**291**

In the momentary lull after the first wave, guerrillas run to pre-arranged fighting positions. Women and children are screaming.

**292 SELENA**  
**292**

pulls Gordy from the steps. They start to run. But not far. Just seconds after the first wave of Blackhawks has left, the second wave hits.

**293 BLACKHAWK CO-PILOT'S POV (NIGHT-VISION)**  
**293**

The village and all its details are visible as different shades of green.

We see rockets streak toward parked guerrilla vehicles.

We see rockets trail fire toward the TV in the school, which is then obliterated in a FIERY EXPLOSION.

Wherever the co-pilot looks, the forward MINI-GUN aims its hellish RAIN OF BULLETS. We TRACK WITH a running guerrilla and see him chopped down, then SWIVEL TO a gun pit and watch the men there eat lead.

**294 GORDY**  
**294**

He sees the burning school. Watches the continuing slaughter caused by the ROCKETS and MINI-GUNS.

105.

**295 INT. L.O.H.**  
**295**

Circling over the action. Brandt listens to RADIO

CHATTER from the Blackhawks. The village is being decimated. Brandt's dream come true.

**296 GUERRILLA**  
**296**

He LAUNCHES a shoulder-fired SURFACE-TO-AIR-MISSILE (SAM) at the L.O.H., just before a MINI-GUN GETS him.

**297 INT. L.O.H.**  
**297**

The Pilot sees the SAM launch.

**L.O.H. PILOT**

SAM coming.

He hits a button, and...

**298 EXT. L.O.H.**  
**298**

Two thermite parachute FLARES SHOOT from rocket tubes and IGNITE. Immediately after, the L.O.H. banks. And...

The SAM ZIPS past the hot, bright flares.

**299 EXT. ELC JUNGLE VILLAGE**  
**299**

The second wave's gone. Gordy and Selena start to run again. Buildings burn. The SCREAMING's endless. Gordy almost trips over the burned body of a child. And now...

**300 THIRD WAVE**  
**300**

BLASTS in over the treetops. These are the Blackhawks carrying the assault troops. They use a "skid 'n' git" maneuver to insert the men, coming in hot, MINI-GUNS BLAZING, barely touching down as the soldiers spill out, then tipping forward to gain speed and quick peeling out in a hard right turn.

Gordy and Selena hit the dirt again as the choppers come in and land the troops, and the ground BATTLE ERUPTS.

The assault team's GROUND COMMANDER, an American Army Captain, radios his men via comm-link --

**GROUND COMMANDER**

We're going for body count.

106.

301 **GORDY AND SELENA**  
301

There's a break in the fighting nearest them. They jump up and start running for the trees edging the compound.

302 **SOLDIER ON GROUND'S POV (NIGHT-VISION)**  
302

Gordy and Selena sprout from the ground and run. The  
**SOLDIER OPENS FIRE.**

303 **BACK TO GORDY AND SELENA**  
303

BULLETS TWITCH the smoke around them. A SLUG PLUCKS the AK from Gordy's hand. They're almost to the trees.

304 **SOLDIER ON GROUND'S POV (NIGHT-VISION)**  
304

Gordy and Selena are in his sights. They'll never make the trees. When...

The Soldier's head WHIPS AROUND TO FACE a guerrilla FIRING at him. He KILLS the guerrilla. Then looks back at Gordy and Selena, and...

They're gone. Into his comm-link --

**SOLDIER (O.S.)**

Two in the jungle.

**GROUND COMMANDER (V.O.)**

Hunt 'em.

305 **EXT. JUNGLE**  
305

Sounds of GUNFIRE. EXPLOSIONS in the compound flicker

light through the dense foliage. Selena leads Gordy to a bush and pulls back leaves, revealing Mauro, cowering fearfully, clutching an old leather doll to his chest. Selena takes Mauro's hand, grabs a small pack lying next to him, then leads Gordy off through the jungle.

**306 SOLDIER'S POV (NIGHT-VISION)**  
**306**

He SEARCHES the jungle. Up ahead, Selena, Mauro and Gordy are visible for a split second when they run through a gap between in the foliage. The Soldier moves after them.

107.

**307 EXT. RIVER**  
**307**

Selena, Mauro and Gordy reach the fast-flowing water.

**SELENA**

We have to swim.

Gordy spies two empty fuel cans nearby. He gets the cans, throws them in. Then picks up Mauro.

**GORDY**

Go!

Selena jumps in. Gordy and Mauro follow. They swim for the fuel cans. Gordy, with Mauro clinging to his neck and still clutching the doll, gets an arm over one can. Selena just manages to grab the other.

**308 SOLDIER'S POV (NIGHT-VISION)**  
**308**

He REACHES the river. Sees Gordy, Mauro and Selena bobbing downstream hanging onto the cans. OPENS FIRE.

**309 EXT. RIVER**  
**309**

BULLETS WHIP the water around Gordy, Mauro and Selena. They hide behind the cans. BULLETS PING OFF the METAL.

They're swept through some rocks, blocking them from the Soldier, who FIRES anyway. BULLETS CHIP the STONE.

There's one more clear shot after the rocks. They're almost around a bend. The Soldier aims. BANGS! And...

Selena's hit. Gasps. Gordy looks over, calls.

**GORDY**

You okay?

Selena endures the pain. Hides it behind iron eyes.

**SELENA**

Your hired soldiers can't shoot.

**310 EXT. ELC JUNGLE VILLAGE**

**310**

The village is a silent, smoking ruin. Everyone who lived there is dead. Troops check the faces of the bodies of the men against the freeze-frame of The Wolf outside the Colombian consulate in New York.

The L.O.H. lands. Brandt's met by the Ground Commander.

**(CONTINUED)**

**108.**

**310 CONTINUED:**

**310**

**GROUND COMMANDER**

No sign of The Wolf. Two people, possibly a third, got away. They're in the river.

Brandt moves back to the L.O.H., gets in. A moment later, the chopper's up and away.

**311 EXT. RIVER**

**311**

Gordy, Mauro and Selena are still floating, hanging onto the cans, when they hear the sound of a HELICOPTER. Gordy looks, sees the L.O.H. flying downstream ten feet off the river.

**GORDY**

Under the water!  
(to Mauro)

Uno, dos, tres...

He takes a big breath and holds it. Mauro understands and does the same. They go under. So does Selena.

**312 INT. L.O.H.**  
**312**

The Pilot scans the river with his night-vision goggles. Brandt studies the night-vision monitor in front of him. There's nothing but river.

They zoom by the two fuel cans, but see nothing.

**313 EXT. RIVER**  
**313**

Gordy, Mauro and Selena surface, gasping for air.

**314 INT. L.O.H.**  
**314**

The chopper rounds a bend in the river... And there are the two armed guerrilla "customs" boats. The boats open up, and the L.O.H. Pilot banks away.

**315 EXT. RIVER**  
**315**

The L.O.H. sweeps back in on the customs boats. ROCKETS LAUNCH from the pods. One customs BOAT goes up in a massive EXPLOSION. The other boat scoots.

**109.**

**316 INT. L.O.H.**  
**316**

The Pilot sees the second boat go.

**L.O.H. PILOT**

Not tonight.

He sweeps in again. Triggers more missiles. We watch the second customs boat go the way of the first.

Brandt only cares about the primary target.

**BRANDT**

They couldn't have made it this far. Go back upstream.

As the chopper banks...

**317 EXT. RIVER**  
**317**

Gordy hears the L.O.H. again. The three of them duck again, and...

WHOOM! The CHOPPER ZIPS by just overhead. And continues on. A moment later, Gordy, Mauro and Selena re-surface. OFF them, as the copper recedes upriver...

**318 EXT. RIVER - DAWN**  
**318**

Gordy and Selena float side-by-side, still holding onto the cans. Mauro's asleep on Gordy's back, his arms around Gordy's neck. Weakened by her wound, Selena keeps bobbing below the surface. Gordy pulls her up.

**GORDY**

Hang on. We just have to keep floating a little bit more...

Suddenly, in the growing light, Gordy sees Selena's blood in the water and realizes she's wounded.

**GORDY**

You were shot.

**SELENA**

... I'm okay.

**GORDY**

We gotta get you outta the river.

**319 GORDY**  
**319**

kicks them all to shore.

**(CONTINUED)**

319 CONTINUED:  
319

He climbs out of the river carrying Mauro. As Gordy ascends the bank, Mauro wakes up, terrified. Gordy tries to soothe him.

**GORDY**

Esta bien. Esta bien.

But Mauro squirms free, and immediately, Mauro runs back to his mother. Selena uses sign language to tell him everything's okay. OFF Gordy's surprised look --

**SELENA**

He can't hear or speak.

Gordy just looks at them a moment. Then moves to Selena. Re: Mauro, as Gordy examines her arm --

**SELENA**

He's a war orphan. I adopted him.

Beat. Gordy finishes checking the bullet wound.

**GORDY**

You're lucky.

He uses part of his shirt to make a pressure bandage. As he ties it around Selena's arm, she looks around.

**SELENA**

I know where we are. There's a secret trail nearby that leads toward Mompos.

**GORDY**

Can you walk?

**SELENA**

It's just my arm.

Gordy admires this woman's bravery. Selena stands. Mauro's clutching her skirt. Gordy looks at him.

**GORDY**

How do you say 'hello'?

Selena looks at Gordy a moment. She signs "hello" for him, her seashells clacking as she does it.

Gordy taps Mauro to get his attention. Tries out the sign for "hello." The boy just looks at him... then reaches out and takes Gordy's hand, shows him the correct way to do it. Gordy tries again. Mauro nods "yes" and smiles. Gordy smiles back.

111.

320 **EXT. JUNGLE - DAY**  
320

Selena, Mauro and Gordy follow the secret trail, which ends below a large waterfall. Gordy wonders what they do now, when Selena keeps walking, suddenly disappears behind the ROARING CASCADE. Beat. Gordy follows.

321 **BEHIND WATERFALL**  
321

The trail continues, curtained by the falls. Gordy joins Selena and Mauro. Mauro's excited by the experience of being inside the waterfall. Gordy holds him, lets him touch the sheet of water flowing past.

They walk to the other side of the waterfall. Gordy follows Selena and Mauro through.

322 **EXT. JUNGLE**  
322

Gordy emerges from the waterfall, and...

He's surrounded by Colombian soldiers with guns. More soldiers point guns at Selena and Mauro. Gordy raises his arms.

**GORDY**

Yo soy Americano... Gordy Pitt...  
Gordy Pitt...

323 **INT./EXT. TAXI (WASHINGTON D.C.) - DAY**  
323

Claudio, The Wolf, rides into the capital from Dulles.

324 **EXT. JUNGLE CLEARING - DAY**  
324

A Blackhawk lands in the clearing. The Colombian soldiers escort Gordy, Selena and Mauro to the chopper. The chopper door opens. Brandt's inside.

325 INT. BLACKHAWK - MOMENTS LATER  
325

Everyone's aboard and buckled in. Everyone's tired. The chopper lifts off. Selena's glaring at Brandt, who pushes a headset at her, shouts over the ENGINE WHINE --

**BRANDT**

F.B.I.'s on the radio. Tell 'em  
everything you know.

Gordy's her protector, intervenes. Grabs Brandt's arm.

(CONTINUED)

112.

325 CONTINUED:  
325

**GORDY**

They both get asylum. And she  
needs a medic.

**BRANDT**

On the plane.

**GORDY**

What about the asylum?

**BRANDT**

(beat)

They'll get it. But she's in my  
custody till we're done with her.

Beat. Gordy hates going along with Brandt, but has no choice, nods to Selena. She takes the headset. As she puts it on, Brandt sees her pack. Takes it and opens it. He inspects it, then hands it back. Gordy glares at him. Brandt meets his eyes. A long beat. Then --

**GORDY**

He wasn't even there.

Brandt doesn't reply. Just holds the look a moment longer. Then looks out the window and ignores Gordy.

326 INT. UNION STATION (WASHINGTON, D.C.) - DAY (AFTERNOON)  
326

The daily tide of humanity flows through the railway terminal. We see people in business suits, tourists, families, a group of kids on a field trip. And standing in the middle of it all, we FIND...

**CLAUDIO**

Now in casual clothes. He's looking over the beautiful and busy station. Contemplating the devastation and death that a bomb planted here would wreak.

327 EXT. ANDREWS AIR FORCE BASE (MARYLAND) - DAWN  
327

A Lear stops by a convoy of black government Suburbans parked on the tarmac. FBI agents Joe Phipps and Reggie Dray are among those waiting by the cars. The Lear's door pops, and Gordy, carrying a sleeping Mauro, emerges with Selena. Brandt and a medic follow.

328 INT. GOVERNMENT SUBURBAN - MOMENTS LATER  
328

Driving.

(CONTINUED)

113.

328 CONTINUED:  
328

Mauro, still sleeping, is buckled up in the far back seat between Gordy and Selena. Phipps, Dray and Brandt crowd the second row. Phipps extends photos to Selena.

**PHIPPS**

These buildings best match what  
you described to us.

Selena leafs through the photos of various Washington monuments, government buildings, etc. She reaches the last photo.

**SELENA**

I don't recognize anything... I  
saw only parts of the building...  
I'm sorry.

Phipps wants to keep her positive and willing.

**PHIPPS**

That's okay. We'll keep trying.

**SELENA**

I think it's a public place. He  
said he wanted the people of  
America to feel the terror.  
'Terror is all they understand.'  
He said it over and over...

**PHIPPS**

(to Dray)

Double up on public venues:  
museums, theaters, transport...  
Put in all the extra undercover we  
can.

Selena looks over at her son sleeping in Gordy's arms.  
She lovingly brushes the hair off his forehead, rattling  
her seashells. The leather doll is about to fall from  
Mauro's fingers. Selena takes the doll and puts it into  
her bag. Then looks out at the passing scenery. OFF  
Selena, in the land of her husband's enemy --

329 **EXT. GEORGETOWN STREET - DAY**  
329

The convoy slows outside the Latin American Institute.  
An attached garage opens.

330 **INT. GOVERNMENT SUBURBAN**  
330

As the Suburban turns into the garage --

(CONTINUED)

114.

330 **CONTINUED:**  
330

**GORDY**

Where're we going?

**BRANDT**

Inter-agency headquarters for our efforts in Latin America.

**PHIPPS**

It's secure, and we can coordinate all departments here.

OFF which, as they're swallowed up by the dark garage --

**331 INT. LATIN AMERICAN INSTITUTE - VARIOUS SHOTS - DAY**  
**331**

Brandt, Phipps, Dray, Selena and Gordy -- along with the rest of the entourage -- walk through the interagency nerve center. Gordy carries Mauro, still asleep.

They stop at the door to a large conference room. Selena's ushered in. Gordy starts to follow. Phipps stops him.

**PHIPPS**

My people will debrief you in another room... We'll take the boy to a safe house across the street... He'll be well cared for.

Gordy exchanges a look with Selena. Beat. She nods her reluctant approval. Gordy hands the boy to an agent.

**332 INT./EXT. LOCKUP GARAGE - DAY**  
**332**

Claudio opens the door of a cheap rental garage in an old commercial strip. He steps inside. There's a rental van and a big Ducati motorbike against a wall. Claudio straps a black bag onto the bike, then rolls it out and shuts the garage. Pulls on helmet and STARTS the BIKE. As Claudio speeds into traffic --

**333 INT. LATIN AMERICAN INSTITUTE - LARGE CONFERENCE ROOM -**  
**333 DAY**

Selena is seated at a table covered with photographs, Washington, D.C. coffee table books, guide books, etc. Brandt, Phipps, et al stand around her. Phipps flips through the pages of a large coffee table book for Selena

to see.

(CONTINUED)

115.

333 CONTINUED:  
333

**SELENA**

No... No... No...

That book's done.

**SELENA**

I'm sorry.

**PHIPPS**

That's okay.

He grabs another. Opens it to the first photo.

**SELENA**

No...

334 INT. LATIN AMERICAN INSTITUTE - "THE WOLF" ROOM - DAY  
334

A small conference room devoted to everything having to do with the interagency interest in The Wolf. Photos of evidence, time lines, charts, etc. cover the walls.

Gordy's tired, being debriefed by two FBI AGENTS.

**FBI AGENT #1**

... Did Claudio leave with anyone else?

**GORDY**

I was underground. I couldn't see anything.

**FBI AGENT #1**

Did you hear anything about his contacts in the United States?

**GORDY**

No.

335 INT./EXT. WASHINGTON LOCATIONS - MONTAGE - DAY  
335

Security tightens all over the city. Among the images we see:

A forklift places huge planters -- really decorative barricades -- to re-route traffic near vital buildings.

336 UNDERCOVER PEOPLE  
336

with earpieces patrol public structures. Some lead dogs that sniff for explosives.

116.

336A EXT. WASHINGTON, D.C. - STREETS - DAY  
336A

Claudio weaves the Ducati through heavy traffic.

337 INT. LATIN AMERICAN INSTITUTE - LARGE CONFERENCE ROOM  
337  
- DAY

Phipps flips to the last photo in the book.

**SELENA**

... No...

He reaches for another book. As he does, he topples a stack. Selena's eyes fix on one book cover.

**SELENA**

He had that book! Let me see it!

Phipps hands it to her. It's a guidebook to Washington. Selena flips through it. Stops at a photo.

338 CLOSE ON PHOTO  
338

It's of the redesigned lobby of Union Station.

339 BACK TO SCENE  
339

Selena glances up.

**SELENA**

That's it!

**BRANDT**

Union Station.

**PHIPPS**

(to Dray)

Put it under total surveillance.  
Get a bomb team in there with  
dogs. Make 'em seeing-eye dogs if  
you have to. And pull whatever  
security video they have for the  
last two days.

**DRAY**

Why not just shut it down?

**PHIPPS**

If we spook him, we don't know  
what his secondary target'll be.

Dray gets on the horn.    Beat.    To Brandt and Phipps --

**SELENA**

Please don't kill him.

117.

340    **EXT. UNION STATION - DAY**  
340

A man sits on a bench. He's wearing sunglasses and a  
baseball cap. He puts a shoulder bag on the bench, takes  
something out, then gets up and walks away, when...

Suddenly, two tourists and a hot dog vendor are right on  
him. One of 'em jams a concealed gun jammed into his  
ribs, while the other two hustle him forcefully to a van.  
He's shoved inside. His bag's tossed in. The van drives  
away.

341    **INT. VAN**  
341

Agents press the man hard to the floorboards. His bag's  
tossed. It's empty. The guy's clean. It's not Claudio.  
OFF the agents, holding an innocent man...

342 OMITTED  
342

343 INT. LATIN AMERICAN INSTITUTE - LARGE CONFERENCE ROOM  
343  
- DAY

Selena watches as Phipps plays a surveillance video of Union Station. Phipps suddenly freezes the image. Zooms in on a man in the middle of the crowd. Claudio.

**PHIPPS**

That's him, isn't it?

**SELENA**

(hesitates, then)

Yes.

**PHIPPS**

He was there yesterday. Just stood there and left... So far, the dogs haven't found anything, so maybe we're ahead of him.

**BRANDT**

What's he waiting for?

**SELENA**

He takes his time. Like he told you, he enjoys it.

Beat. Selena's overwhelmed by the experience of seeing her husband on the tape, by her betrayal of him. She grows queasy. Leans on the table for support.

**PHIPPS**

Are you okay?

(CONTINUED)

118.

343 CONTINUED:  
343

**SELENA**

I'm sorry... I think I'm going to be sick.

Brandt opens a door to a bathroom.

**BRANDT**

In here.

Selena grabs her pack and rushes in. When the door's closed, Phipps turns to Dray, indicates monitor.

**PHIPPS**

Get copies of this freeze frame to all the undercover people and the sniper teams.

**DRAY**

You got it.

**PHIPPS**

And nobody caps him until we get that bomb tagged. After that, I don't give a shit what happens to him.

Dray goes. There's a long beat. Brandt looks at the freeze frame.

**BRANDT**

He always hid his face. Why's he giving us a clear picture now?

Beat. The bathroom TOILET FLUSHES. Selena emerges.

**PHIPPS**

Feeling better?

**SELENA**

I think I'd feel better if I could rest a little and see my son.

Phipps nods to Brandt, who turns to two of his agents, one a female.

**BRANDT**

Escort her.

**344 INT. LATIN AMERICAN INSTITUTE - "THE WOLF" ROOM - DAY**  
**344**

Gordy's on his feet, looking at The Wolf evidence, etc., on the walls. He can't keep his eyes off it. It's reminiscent of what he constructed on his wall at home. The second Agent's not in the room.

344 CONTINUED:  
344

**FBI AGENT #1**

... Let's go through it again, Mr. Pitt.

**GORDY**

I've told you all I know.

**FBI AGENT #1**

We gotta be sure.

Gordy's eyes go to numbered evidence photo. It's a picture of a seashell. He points to it.

**GORDY**

What's that?

**FBI AGENT #1**

What's the number on it?

**GORDY**

Eleven.

The Agent refers to an index sheet as the Second Agent returns. He's holding a document. To Gordy --

**FBI AGENT #2**

Mr. Pitt, you said Selena told you she had a daughter.

**GORDY**

She was killed in Guatemala.

**FBI AGENT #2**

According to tests on the blood we drew on the plane, Selena's Rhesus F-six. She's genetically barren. She couldn't possibly have had kids.

Gordy doesn't understand. Why would she have lied?

The first Agent finds what he's looking for in the index.

**FBI AGENT #1**

Number eleven, small seashell with

a hole in it... That was found in  
the getaway car used in the  
bombing in New York.

OFF Gordy's face...

**345 FLASHBACK - SELENA'S SEASHELL BRACELET**  
**345**

There's a gap where one of the shells is missing.

**120.**

**346 BACK TO SCENE (PRESENT)**  
**346**

**GORDY**

Shit...

**347 INT. LATIN AMERICAN INSTITUTE - VARIOUS SHOTS**  
**347**

Gordy blasts through the building. As he runs...

**348 FLASHBACK - ELC JUNGLE VILLAGE**  
**348**

Selena expertly flicks the safety off on the AK-47.

**349 FLASHBACK - FBI INCIDENT CENTER**  
**349**

Phipps addresses Gordy.

**PHIPPS**

We think the bomb was triggered by  
a cell phone.

**JUMP CUT:**

**350 CONTINUE FLASHBACK**  
**350**

**PHIPPS**

Did you see a cell phone when you  
ran into him?

**GORDY**

No.

**351 FLASHBACK - ELC JUNGLE VILLAGE**  
**351**

Selena and Claudio argue inside the house. Selena slaps the back of one hand into the palm of the other.

**352 FLASHBACK - THE WOLF'S VIDEO TAPE**  
**352**

The Wolf does the same hand slap.

**353 EXT. LATIN AMERICAN INSTITUTE - DAY**  
**353**

Selena emerges with the two CIA agents.

**354 ANGLE - DOWN BLOCK**  
**354**

Claudio sits on his parked motorcycle. He sees Selena emerge. Drops his helmet visor and STARTS the BIKE.

121.

**355 INT. LATIN AMERICAN INSTITUTE - LARGE CONFERENCE ROOM**  
**355**  
**- DAY**

Gordy bursts in, sees Selena's not there.

**GORDY**

Where's Selena?!

**PHIPPS**

She went to see her son.

**GORDY**

She's lying! She's The Wolf!

Gordy runs out. Phipps and others follow. OFF Brandt...

**356 INT. BATHROOM**  
**356**

Brandt bursts in. He searches. Finds Mauro's leather doll behind the toilet. The head's detached. Brandt looks inside, and...

We see a block of reddish Semtex plastic explosive and a chemical fuse.

**BRANDT**

Everybody out! Clear this floor!  
Now!

**357 INT. STAIRWELL**  
**357**

Gordy jumps downstairs, four steps at a time.

**358 INT. CORRIDORS**  
**358**

Institute personnel evacuate offices.

**359 EXT. LATIN AMERICAN INSTITUTE - STREET - VARIOUS ANGLES**  
**359**

Selena and the agents cross the street toward the safe house.

Claudio GUNS the BIKE toward them.

Selena hears the BIKE. Sees Claudio coming. Uses the front edge of her hand to strike the female agent hard in the throat. The agent falls to her knees trying to suck air through a crushed windpipe. Selena whip-kicks the other agent to the ground.

Claudio brakes hard next to Selena, who takes the female agent's pistol and spare magazines as...

**122.**

**360 GORDY**

**360**

bursts outside, followed by Phipps et al.

Claudio OPENS FIRE with a MACHINE PISTOL, hitting two agents and scattering Gordy, Phipps and the rest. Selena SHOOTS the two escort people dead, then BLASTS away at the other people pouring out of the institute as she straddles the Ducati behind Claudio, and the powerful

BIKE SCREAMS off down the street.

Gordy jumps to his feet and runs after them.

**361 EXT. BUILDING'S TOP FLOOR 361**

BOOM! A MASSIVE EXPLOSION spits flame out of the windows of the building's top floor.

**362 PEOPLE 362**

dive for cover. Debris showers the street.

**363 GORDY 363**

keeps moving.

**364 STREET IN FRONT OF INSTITUTE 364**

runs one way in the direction the Ducati's headed. Far down the block, the bike turns right onto another one-way street.

**365 GORDY 365**

spots an alley on his right and turns into it.

**366 EXT. ALLEY 366**

Gordy's now moving parallel to Claudio and Selena, sprinting hard toward another one-way street, which crosses the alley ahead. He doesn't know if he'll intercept the bike, but it's his only shot.

**367 EXT. STREET 367**

Claudio GUNS the BIKE down the second street, parallel to Gordy's alley. He and Selena reach an intersection with the one-way street. A right turn will complete the "U" and take them back toward Gordy. Straight ahead, the street they're on is one-way in the opposite direction. Claudio hangs right and cranks on the speed.

368 **EXT. ALLEY**  
368

Gordy's almost to the next street. He can hear the WHINE of the DUCATI growing closer. When...

A truck stops ahead of him and blocks the alley.

Gordy veers into a walkway between buildings.

369 **EXT. STREET**  
369

A parked car suddenly pulls out in front of the speeding Ducati. Claudio can't swerve around it. SLAMS ON the BRAKES. The car's driver, frightened and flustered by the near collision, is slow moving out of the way.

370 **EXT. TOWN HOUSE - BACK YARD**  
370

Gordy bursts through a gate. Sees back steps leading to the open door of a second-story over a garage and charges the steps.

371 **EXT. STREET**  
371

The driver of the car finally backs up. Claudio aims the DUCATI through a narrow gap and ZOOMS on.

372 **INT. TOWN HOUSE GARAGE**  
372

Gordy blows into the second story of the garage, a converted old-time carriage barn. He's in the old hayloft. On the opposite side of the loft, a double door built for loading in hay is open above the street. Gordy sprints for the opening, and...

373 **EXT. STREET**  
373

The Ducati tears around traffic, when...

Gordy leaps out of the hayloft, launches himself off a parked car as the DUCATI SCREAMS past, and...

He just manages to grab Selena and yank her off the bike.

Selena's arms are wrapped around Claudio -- when Gordy rips her out of the saddle, Claudio goes, too. The three of them tumble to the ground as the speeding Ducati spins, flips and disintegrates.

124.

374 **CLAUDIO**  
374

in leathers and a helmet. He takes the fall better than Selena. Gets to his feet. Looks for the guns they dropped. Before Claudio can get to a gun, Gordy's on him. They grapple. Gordy pounds Claudio hard. Once. Twice. When...

375 **SELENA**  
375

side-kicks Gordy. He sags. She front-kicks a heel into his spine and between his shoulder blades. Gordy lets go of Claudio and drops. Selena's relentless, kicks Gordy repeatedly as...

376 **CLAUDIO**  
376

gets the pistol. Turns. Aims the gun two-handed at Gordy's head, and BANG!

377 **DRAY**  
377

SHOOTS Claudio dead from the mouth of the alleyway down the block. The first SHOT CRACKS the back of Claudio's helmet. The second SHOT punches through and exits his visor in a bright red mist of blood.

378 **SELENA**  
378

bolts.

379 GORDY  
379

goes after her.

380 DRAY  
380

EMPTIES a CLIP at Selena, but he doesn't have a clear shot and misses.

381 SELENA  
381

sees a walkway between houses and turns in.

382 SAME SCENE - BEAT LATER  
382

Gordy turns in behind her.

125.

383 EXT. WALKWAY  
383

Selena has ten yards on Gordy, but he's closing. She knows she can't outrun him in a straight line. Jukes through a gate into...

384 EXT. ANOTHER TOWN HOUSE - BACK YARD  
384

A shovel lies in the grass. Selena scoops it up and in one motion, spins back toward the gate, launches it blade-first with all her strength, timing it perfectly, as Gordy runs through the gate, and...

385 GORDY  
385

just barely evades the sharp shovel edge headed for his face. It doesn't hurt him, but it stops him, and Selena breaks toward an open door of the house.

**386 INT. TOWN HOUSE - VARIOUS SHOTS**  
**386**

Selena blasts into the bottom floor, runs through a playroom. Gordy's right behind her.

**387 SELENA**  
**387**

mounts a stairwell. A girl's descending. Selena grabs a pigtail and flings her down the stairs, and...

**388 GORDY**  
**388**

gets there just in time to keep the screaming girl from falling all the way to the bottom. He sits the uninjured girl down and continues on.

**389 SELENA**  
**389**

runs toward the living room, which is undergoing a renovation. Without stopping, she tears through the plastic covering the doorway to seal in dust from the rest of the house. She topples what she can into Gordy's way. Throws nails down behind her. Grabs a circular saw and hurls it back at Gordy, just missing him and shattering a large wall mirror.

Selena's a soldier, taught to pick up and use whatever weapons she finds as she moves through a battlefield -- this battlefield gives her a crowbar, which she keeps as she runs out through plastic covering the other doorway.

**126.**

**390 ARCHWAY**  
**390**

leads into the dining room. Selena runs in. Gordy's right on her heels. Selena pulls down dining room chairs in front of Gordy. He vaults one but trips over the second and falls.

**391 SELENA**  
**391**

blows through a swinging door into the kitchen, slamming into a Hispanic maid, who's coming to investigate all the noise. Both women tumble. Selena gets right back on her feet. She breaks out a window with the crowbar and exits onto a fire escape as Gordy blasts in from the dining room.

**392 OMITTED**

**392**  
thru  
thru  
**394**  
**394**

**395 EXT. TOWN HOUSE - FIRE ESCAPE**  
**395**

The window Selena slipped through easily is small for Gordy. He gets hung up on the glass, losing precious seconds. Selena's already halfway up when Gordy hits the fire escape steps.

The fire escape ends at a top floor window. Selena BREAKS out the GLASS with the crowbar and goes in.

**396 INT. TOWN HOUSE - VARIOUS SHOTS**  
**396**

Selena's in a teenager's bedroom. The teenager's got headphones on, oblivious to everything. Selena darts through a bathroom into a second bedroom.

**396A GORDY**  
**396A**

enters the first bedroom behind her.

**397 WOMAN**  
**397**

IN GARDENING CLOTHES and holding a digging tool stands on a stairwell landing, alarmed and confused by the chaos she hears in her house. She had started down the stairs but now has turned back at the sound of the WINDOW BREAKING on the top floor. Calls.

**WOMAN IN GARDENING CLOTHES**

What's going on?

127.

398 **SELENA**  
398

runs into the hallway at the top of the stairs, above the woman.

**WOMAN IN GARDENING CLOTHES**

Who are you? What are you doing  
in here?

399 **SELENA**  
399

sees an open rooftop door at the top of a flight of stairs and charges upward without answering.

400 **GORDY'S**  
400

in the hallway a second later. Meets the Woman In Gardening Clothes, who's now come up the stairs. She screams. Swipes at him with the digging tool, making three deep scratches in his face. Gordy doesn't stop.

401 **OMITTED**  
401

402 **EXT. TOWN HOUSE - ROOF/ADJOINING ROOFTOPS**  
402

This is where the woman was gardening, tending a rooftop flower bed. Selena emerges, crushes plants as she runs to the next town house roof.

Gordy hits the roof behind her.

403 **SELENA**  
403

As Selena runs from rooftop to rooftop along the row of town houses, we see her warrior determination and discipline. She's thinking ahead and she never hesitates. Her big problem is she's being pursued by an equally

well-trained and determined firefighter. And he's not far back. One tumble, and he'll catch her. Selena strains harder.

**404 SELENA**

**404**

vaults a gap. Moments later, Gordy vaults it.

**405 SELENA**

**405**

finally runs out of roof. She looks down. A fire escape ladder leads down to an interior, ground-level courtyard of a small foreign embassy. Still holding the crowbar, Selena takes the ladder down.

**128.**

**405A MOMENTS LATER**

**405A**

Gordy reaches the ladder. Selena's ahead of him by a floor, hurrying down two rungs at a time. Gordy doesn't fuck with the rungs. Just swings over the edge of the roof, grabs the side-rails lightly with his hands, squeezes the rails with the insides of his boots and lets gravity take over.

**406 EXT. EMBASSY - COURTYARD**

**406**

The fire escape leads down to a second-story balcony running around the inside wall of the courtyard. Twin staircases lead from the balcony to ground level, where, across the slate-paved car court, a wrought-iron gate opens onto the street.

Gordy hits the balcony a half-second after Selena. He grabs her. Selena swings the crowbar to break his arm. Gordy has to let go. Selena heads for the stairs leading to the ground.

**407 GORDY'S**

**407**

got one chance to intercept Selena. The balcony's too high for him to jump, but the courtyard's ringed with trees -- they're not close, but they're not far, either.

Not for a man craving revenge for the deaths of his wife and son, a man who also slides down fire poles for a living.

Gordy runs down the balcony. Gains speed. Jumps. Launches off the balcony railing. And hurtles himself at the trunk of a medium-sized tree. He hits the trunk. Hangs on. And slides to the ground. And now...

**408 ANOTHER ANGLE**  
**408**

He's between Selena and the only way out. And there's no way she's getting past him.

But that's not what Selena's thinking. She attacks with the crowbar, and Gordy can only retreat in the face of the vicious onslaught. He finds a nearby garbage can. It's full, heavy, but he manages to lift it, spilling garbage as he uses the can to block the blows from the crowbar. The CROWBAR THWOCKS into the can over and over, the sound ECHOING LOUDLY in the small courtyard.

Selena swings again, and Gordy moves to block the hit. It's a feint. She swings under the can and hits a leg. It hurts like hell, he stumbles, but he stays on his feet, still holding the can. Selena goes for his head.

**(CONTINUED)**

**129.**

**408 CONTINUED:**  
**408**

Gordy raises the can. Thwock! Thwock! The can's all dents. There's garbage everywhere. She feints high and then swings low again, a wicked blow to the knee. Gordy stumbles badly this time. Selena breaks for the gate. Gordy sees her and, with all his might slings the can across the slate pavers, and...

The can takes Selena's legs out from under her. She falls hard. Gets back to her feet quickly and starts to run, when...

Gordy hits her like a linebacker. Slams Selena against a brick wall. Gets behind her and slips a mighty arm around her thin neck. Selena squirms hard, kicks backward, going for the balls, kneecaps, insteps, doing whatever she can to hurt Gordy and get free. But she's

not in a position to do a lot of damage -- and she'd have to kill him before he'd let go.

Gordy's got his arm locked in a police chokehold around Selena's neck. Uses his weight to force the smaller woman down onto her knees. Presses her harder, till she's sitting back on her legs. Selena can't drop out of the hold, and her legs are immobilized. All she can do is scratch. But Gordy's oblivious. They're alone in the courtyard. Body to body. Head to head. He's pumped with fury and hatred. He tightens the chokehold. Hisses in her ear --

**GORDY**

You killed them.

**SELENA**

(beat; with  
contempt)

One woman, one boy -- they mean  
nothing next to the thousands  
who've been slain.

Gordy hears it. It only drives him to a deeper fury.

**GORDY**

They were my family.

Gordy's blind with rage. Chokes her neck hard. Summoning all the power in him, first to shut off her air and blood, and then to continue squeezing, relishing her every dying moment, until he's snuffed out the life of the person who took Anne and Matt from him. And...

**(CONTINUED)**

130.

408 **CONTINUED:** (2)  
408

He can't... it's all he's wanted since he saw Anne and Matt die, but now he can't do it. He's a firefighter. He saves lives. If he kills Selena, Gordy crosses into her world, into Brandt's world, into the brutal nightmare destroying Colombia and all the places like it, and becomes part of that sadness and death... And...

Gordy relaxes the chokehold enough so she can breathe. Selena gasps for air. The impulse to murder has left Gordy. There's a new resolve...

**GORDY**

The killing ends here.

Beat. Selena pants.

**SELENA**

It will never end.

**409 NEW ANGLE**

**409**

Under which an EMBASSY SECURITY GUARD emerges from the building. He sees Gordy and Selena -- a large man holding a smaller woman in a chokehold. Draws his gun.

**EMBASSY SECURITY GUARD**

Let her go!

Gordy looks up at the nervous guard pointing his gun. Selena screams.

**SELENA**

Please help me!

**EMBASSY SECURITY GUARD**

Let her go!

**GORDY**

No. You don't understand.

**SELENA**

He's trying to kill me!

**EMBASSY SECURITY GUARD**

Let her go, or you're dead!

He's going to shoot. Gordy has no choice. As he lets Selena go and stands --

**GORDY**

Hold us both till the police get here.

**131.**

**410 ANOTHER ANGLE**

**410**

It's too late. Selena stomps a heel into the Guard's knee, crushing it, then twists the gun from his hands.

She points it at him and pulls the trigger, and...

In his agitation, the guard never took the safety off. Selena glances quickly at the gun to find the safety.

**411 ANOTHER ANGLE**  
**41**

In the same moment, Gordy grabs the crowbar from the ground.

**412 SELENA**  
**412**

flicks off the safety and points the gun again.

**413 GORDY**  
**413**

hurls the crowbar with all his might, and...

**414 NEW ANGLE**  
**414**

The GUN FIRES, just as the crowbar hits Selena, spoiling her aim. The bullet creases the guard's arm. Selena recovers. And the next BULLET...

**415 ANOTHER ANGLE**  
**415**

Isn't hers. It's from Phipps' GUN. It takes Selena in the middle of the back and explodes her heart on its way through her body. She's dead on her feet. Her body crumples to the ground and empties its blood in a large pool that quickly spreads over the slate.

**416 OTHER AGENTS**  
**416**

move in to help the guard as Phipps holsters his pistol. He walks to Gordy. The two men share a long, silent look. It's over. Gordy looks again at Selena's body in its pool of blood. Then turns and goes.

417 BRANDT'S  
417

entering the courtyard as Gordy walks out. Brandt's seen Selena. He's smiling.

(CONTINUED)

132.

417 CONTINUED:  
417

BRANDT

We got the bitch.

Gordy hits him. One of the jackhammer blows he slammed into Claudio in the bunker. A hard fist deep in the gut that drives all the wind from Brandt and drops him to his knees. Beat. Gordy's voice is cold and hard --

GORDY

You're no better than she is.

And Gordy goes.

418 INT. FIREHOUSE - KITCHEN - DAY  
418

Gordy cranks away on the repaired ice cream maker. He's wearing civvies. He stops cranking, spoons out a huge dollop into a bowl.

419 INT. FIREHOUSE - TRUCK BAY  
419

Gordy hands the bowl to Mauro, who's playing in the front seat of the pumper. Mauro tastes it. Thumbs up. Gordy smiles.

Mike and the other men on Gordy's old shift are watching. To Gordy --

MIKE

It'll be good to get you back.

Gordy turns to them. Looks into the faces of these men, the people closest to him in the world. Beat. Then --

GORDY

It's good to be home.

Gordy's still in pain, still missing the wife and son he'll never see again. But Gordy's gonna be alright.

Mauro's gonna be with him. There'll be fires to put out and lives to save and basketball games and the multitude of miseries and joys the firefighters in Spanish Harlem see each and every day.

As we PULL BACK, OUT and AWAY from the old brick edifice from which the big red truck will come, bringing help...

**FADE OUT.**

**THE END**