

THE ASSIGNMENT

Written by

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SHOOTING DRAFT

**PARIS - ESTABLISHING SHOT - EXTREME CLOSE - UP - COBBLESTONES -
EARLY MORNING
TITLE SEQUENCE BEGINS**

down
what
some
liquid
crevice
border
gulch
Parisian
of
little
are
a

We OPEN with the screen filled with a dark gray, cut the middle by a black crevice. We should be unsure of we are looking at. Is it the surface of the moon or primeval canyon covered in volcanic ash? Just then a with a yellowish tinge finds its way down through the and further divides the screen in two, like a river dividing East from West perhaps.

CAMERA PULLS BACK AND UP to reveal that the dark gray filled the screen was in fact two paving stones on a street and the yellowish river that ran down the middle the stones comes in two tiny streams that lead to two boys, who are peeing on the pavement, laughing at their mischief. The boys are twins. They wear backpacks and set to go off to school. Just then we HEAR the voice of WOMAN shouting in French (with English subtitles).

FRENCH WOMAN (O.S.)

What do you think you're going?! You
ought to be ashamed behaving like
that!

life
children
corner,
chairs
CAMERA PULLS BACK AND UP to reveal ever more scenes of
on this particular street. The woman shouts at the
from her window and the children run off. At the
fresh bread is being delivered to a sidewalk cafe, as
are set out at tables by white aproned waiters who are
preparing for their morning clientele.

arguing
and
the
two
over
the
small
school
comes
square
Boulevard
square
peninsula
hotel,
back
CAMERA PULLS BACK AND UP to reveal a taxi driver
with a deliver man as a husband kisses his wife goodbye
set off for work as we continue pulling back and across
city over Montmartre, picking up an argument between
drivers here, fresh bread being delivered to a cafe
there. Chairs are being set up at sidewalk tables as
city awakens and we float across Montmartre into a
residential quarter. Husbands kiss wives who send
children on their way as TITLES CONTINUE and the city
more and more to life and we hover across a small
just up from the Place de la Opera, not far from the
Saint Germain-des-Pres, with Montmartre in the b.g. The
has a sidewalk cafe with tables extending out onto a
of pavement that stretches to the foot of a small
whose shuttered windows overlook the square. As we pull
and back over the small square, we literally...

SFX SHOT

going
...Pull backwards through the slats of the shutter,

closed
slowly,

from an aerial shot, being sucked in through the semi-shutters into a hotel room where we continue ever so pulling back.

INT. HOTEL ROOM - PARIS - EARLY MORNING

the
web in
bonds.
drops,
victim,
become
It is
that,
a
discovers
in
man in
shuttered
light
He

The first thing we SEE in this shot which should appear seamless in its one continuous motion transition from preceding scene, is a spider-web. We are TIGHT on the which a still-living insect struggles against his silky. The web begins to tremble as from up above the spider spinning thread lowering itself down on this latest soon to be lunch. As the spider makes this journey we aware in the b.g. of the panting sounds of lovemaking. It is a woman's breathless sighs and gasps we hear, but under perhaps a man's voice, perhaps not. The sounds build to a climax as the camera continues to pull back until it discovers the glistening body of a beautiful young Parisian woman in post-coital dewy Nirvana. Then, the figure of a nude man in silhouette enters frame and crosses over to the shuttered window. His face and body are half-lit by the slats of light that penetrate from the world outside the hotel room. He lights a cigarette.

CUT TO:

ANGLE ON - CLOSE ON THE MAN

cigarette
his
the

whom we will come to know as CARLOS. He lights the cigarette and takes a thirsty drag sucking the smoke deep into his lungs, glancing out at the street and alternately at

spider
Then
glows
to

spider who tiptoes down to her prey. He watches the
envelop the still-living victim with her spindly legs.
he takes another drag on the cigarette and the ash
bright, a burning ember which he touches ever so slowly
the spider's body. It sizzles.

CARLOS

(whispering to the
burnt spider)

You lose...

across
will
English

He looks out through the shutters at the digital clock
the square. Then he glances back at the girl whom we
call COLETTE. The conversation is in French with
subtitles.

COLETTE

What do you mean?

CARLOS

I mean get out.

COLETTE

You're a pig, you know that? How can
you be like that?

her
eyes.

Carlos crosses to her slowly. He runs his hand across
cheek, then down across her throat. Death is in his

CARLOS

(barely above a whisper)

Leave without saying another word.

INT. BATHROOM - HOTEL - DAY

cracked
back
wears
sink

Carlos stands in front of the mirror. The mirror is
and in it we see the fractured face of Carlos staring
at us from opposite sides of the cracked glass. He
surgical gloves. From a make up kit by the side of the

TITLES

he removes a piece of false hair and spirit gum as

CONTINUE.

A. Carlos affixes a John Lennon mustache.

hair
the

B. Carlos puts on a brown wig of moderately longish
such as one might have seen on a student in Paris in
early seventies.

and

C. Carlos puts on a pair of John Lennon granny glasses
the student look is complete.

jeans

jacket.

dressing

D. Carlos stands in front of a full length mirror in
and a blue work shirt over which he puts a worn grey
He now looks every inch the young French student
down to look like one of the proletariat.

END OF TITLES

inside

its

bag

at

these

E. Carlos takes an M26 hand grenade and puts it into an
pocket of his coat. He puts a machine pistol and snaps
ammo clip into it and puts it in his student's shoulder
bag and then takes a Walther PPK and places it in his jeans
at the small of his back. All the while that he is doing
these things he sings: "ALL YOU NEED IS LOVE."

CARLOS

(singing)

All you need is love...

Rum da, da da da

All you need is love

Rum da da da da

All you need is lo-ve

Love is all you need.

Love is all you need.

SUPERIMPOSED: Paris, September 15, 1974.

EXT. / INT. SIDEWALK CAFE - DAY

and a
clientele.
balustrade
tables set

It's a hot Sunday afternoon and the complex of shops
cafe in St. Germain-des-Pres is bustling with young
Inside the cafe, there is a second floor with a
overlooking the tables inside. Outside, there are
up on the sidewalk.

sits
International
Embassy,
espresso.

JACK SHAW, a tall, husky American in his late thirties,
at one of the front tables outside. He reads the
Herald Tribune. The headline is, "Terrorists Seize
Issue Demands And Threaten Attacks." Jack sips his

ANGLE ON CARLOS

Jack
Jack,
paying no
pockets

dressed as in preceding scene. He enters. Just then
looks up and sees him. For an instant, Carlos looks at
tenses just slightly. Jack looks back at his paper
attention. Carlos pulls out a cigarette, pats his
for a light. Then he crosses to Jack.

CARLOS

Pardon monsieur...

He's
cups

He mimes flicking a match and Jack looks for a match.
out. He offers the lit end of his cigarette. Carlos
Jack's hand.

CARLOS

Merci.

cafe.
through
double

He crosses away from Jack, smiling and goes inside the
Jack follows him absentmindedly, tracking his progress
the windows, though his view is obscured somewhat by
reflections of the street. Carlos steps casually to the
railing overlooking the tables inside as Jack sees the

leans
"spoon"
Carlos

image of Carlos and the reflected street scene. Carlos
over, pulls the pin from an M26 grenade, and lets the
come off in his hand. We HEAR the timing fuse hiss as
nonchalantly counts to himself.

CARLOS

(counting)

One thousand one... one thousand
two... one thousand three...

ANGLE ON - JACK

beat;
widen

He looks up just in time to see Carlos drop the grenade
casually into the crowd below. Their eyes lock for a
then Carlos smiles, turns and bounds away. Jack's eyes
in horror. He gets up, about to cry out a warning.

CUT TO:

ANGLE ON

air
flesh
pain

the crowd below as the grenade EXPLODES, filling the
with smoke and flying glass, its metal ripping through
and bone. People are wounded, bloody and writhing in
and screaming in panic.

ANGLE ON JACK

window,
feet. He
who
at

disheveled, covered with the shattered glass of the
but not but not seriously hurt, he struggles to his
looks around for Carlos who has vanished, now realizing
he was. As he looks around, he sees a SMALL BOY staring
his left arm with heart-rending disbelief.

The boy has no hand.

CUT TO:

EXT. SIDEWALK CAFE - PARIS - DAY

There are throngs of ambulances, police and military personnel, wounded survivors are being tended to. All
is
with a
Jack
confusion and off in a corner we SEE Jack, standing
man in a suit. The man's name is DU FOLTIERE. He shows
an I.D.

DU FOLTIERE

Du Foltiere, Monsieur, intelligence liaison officer. DST. My understanding is that you are the Deputy Chief of Station, CIA, Paris, and that you witnessed by coincidence this attack.

JACK

That's right.

DU FOLTIERE

And you have told my subordinate that you recognized the terrorist as Carlos?

Du Foltiere pulls out a small notebook to take notes.

JACK

That's not what I told him. I said he recognized me. Afterwards I realized who he was. By then it was too late.

DU FOLTIERE

(writing in his notebook)

Ah yes... The deputy chief of station did not recognize him... But he recognized you.

JACK

I wasn't the one wearing the disguise.

DU FOLTIERE

Yes of course... But then how are you sure it was him?

JACK

How often do you see someone holding a live grenade listening to the fuse? Besides, the arrogant son of a bitch

bastard smiled at me.

EXT. INT. OPEC HQ - DAY

SUPERIMPOSED: Vienna, December 21, 1975

beginning
and
shoulders.
sports
terrorist

It's a cold Sunday morning with a light snow just to fall when SIX YOUNG MEN and ONE WOMAN enter the headquarters of the Organization of Petroleum Exporting Countries -- a modern, seven-story block of concrete glass. They all carry Adidas sport bags over their shoulders. Their leader, Carlos, with dark beret and sunglasses, a long white raincoat -- the kind that was very much in fashion that winter. Next to him is KOJ, a Japanese and his most trusted Lieutenant.

CARLOS

(singing)

I shot the sheriff...

But I did not shoot the deputy...

CUT TO:

INT. CONFERENCE ROOM - THIRD FLOOR

national
sitting
AND

At a long oval table TWELVE OIL MINISTERS. Miniature flags in chromium holders in front of them. Behind, or standing, the SECRETARIES, ADVISERS, INTERPRETERS
BODYGUARDS.

VENEZUELAN OIL MINISTER

...Obviously some of the members are exploiting the oil price differentials as a loophole... This body has been very precise in its policy.

CUT TO:

INT. ENTRANCE HALL - GROUND FLOOR

reception

The group with the Adidas sport bags approaches the

in
RECEPTIONIST.
which
the
appears to
earpiece

desk. Carlos -- moustache, sideburns, and wispy beard
reddish brown -- smiles politely at the female
Behind the reception desk are two circular staircases
wind their way up to an elevator that is visible behind
railing at the top of the landing. There is what
be a security man standing at that elevator with an
and tell-tale bulge under his jacket.

CARLOS

(in German)

Pardon me. Is the conference still
in progress?

Smiling back, the ash-blonde receptionist nods.

RECEPTIONIST

(in German)

Yes, but sir...

CARLOS

(in German)

I have an urdent delivery for the
ministers.

flight
the
into

As if on urgent business, Carlos quickly heads up the
of stairs before the security man who stands next to
receptionist can react. The security man speaks quickly
his walkie talkie.

ANGLE ON - THE LANDING

up
Man
said in
Carlos
fires
falls

by the elevator at the top of the stairs. Carlos bounds
the stairs and pushes the elevator button. The Security
near the elevator listens intently to what is being
his earpiece and he steps forward to challenge Carlos.
smiles at him and whips out a 9mm. silenced Beretta and
two shots right between the Security Man's eyes. He

front
rail in
the
receptionist.

over the railing and lands face up on the console in
of the terrified receptionist. Carlos leans over the
one move and fires two shots into the upturned face of
Security Man who stands next to the shocked
The receptionist screams.

CUT TO:

INT. CONFERENCE ROOM

NIGERIAN OIL MINISTER

(angry)

I protest the unfound charges of the
oil minister from Venezuela. We do
not use, nor intend to use, the lower
gradings to capture more of the market --

and
His words are cut short when the door is kicked open,
Carlos strides in.

CARLOS

(brandishing his
automatic)

EVERYONE FREEZE!

weapons. A
is
the
then
Everyone frantically hits the floor. That is, with the
exception of TWO BODYGUARDS. They try for their
short burst from Carlos' Beretta machine pistol which
pulled from the inside of his trenchcoat brings them to
floor. This weapon is not silenced, but deafening. Just
Koj enters the room from the corridor.

KOJ

We've got company.

from
Suddenly, there's the sound of INTENSE GUNFIRE coming
the corridor.

ANGLE ON - CARLOS

sized
fly,
tosses
movement
EXPLOSION,
TERROR.

He reaches into his trenchcoat and pulls out a pocket-
Chinese RGD5 grenade. He yanks the pin, lets the spoon
listens to the fuse hiss, counts quite calmly and then
the live grenade to Koj who catches it and in one
tosses it out the door. A loud sound of GRENADE
and plaster powders those glued to the floor. GASPS OF
But the gunfire outside ceases.

CARLOS

My name is Carlos. You'll do as I
say.

His smile is cunning, mocking, and... familiar.

EXT. VIENNA AIRPORT - SNOWSTORM - MAGIC HOUR

runway.
We SEE an Air France jet liner touch down on the

EXT. VIENNA AIRPORT - SNOWSTORM - MAGIC HOUR

blizzard
and
Jack comes down the steps of the just-landed jet. The
whips around his face as he walks down the stair unit
onto the tarmac, pulling his overcoat up around him.

EXT. AMERICAN EMBASSY, VIENNA - SNOWSTORM - MAGIC HOUR

EST.

INT. OFFICE - AMERICAN EMBASSY - VIENNA - NIGHT

--
conversation
the
just
Behind the desk is CARL MICKENS, the CIA Station Chief
tall, angular, cropped grey hair. He is in mid-
with Jack Shaw who sits opposite him, his overcoat over
arm of the chair in which he sits. He has obviously
come from the airport.

MICKENA

...Twenty million dollars ransom.

JACK

Who's asking for it?

MICKENA

"The Arm of the Arab Revolution."
Alias of the month time.

(shrugs)

Could be anybody. The point is...
their leader claims to be Carlos...

JACK

He does, does he?

MICKENA

He wants to make sure everyone knows
it's him. He wants the credit and
the Austrians want a positive ID.
That's when your name came up.

JACK

Who brought my name up?

MICKENA

The guy who says he's Carlos. The
Austrians want you there to identify
him.

JACK

Where?

MICKENA

At the airport. Tomorrow. When they
provide the plane to fly him and the
hostages to Libya. Carlos evidently
feels very comfortable in Libya.

JACK

They got him here in their own
backyard and they're gonna let him
walk away?!

MICKENA

They've got no choice, Jack.

JACK

Bullshit! Let 'em handle it like the
Israelis would.

MICKENA

They're not the Israelis Jack. It's
not their fight.

JACK

Then let me take him out! They want me to meet him at the airport. I can get close enough to get a clear shot at him. We can end this shit now.

MICKENA

Jack! He's got seventy hostages.

JACK

Fuck the hostages!

has let
Mickens looks at him almost in horror. Jack knows he
down too much of the mask of professionalism as it
were.

JACK

(apologetically)

Harold, we can handle it with a minimum loss of life.

MICKENA

We will handle it with no loss of life. Those aren't just any hostages. They are the oil ministers of the richest countries in the world, and that twenty million bucks they're gonna have to pay isn't gonna break 'em you know. It's nothing to them. They just want to pay it and... it's not our fight.

JACK

What do you think Carlos is gonna do with that money? Put it in mutual funds? He'll use it to hit us. Let me assemble a team and we can...

MICKENA

Jack goddamnit, there isn't any team to assemble! You're a fuckin' dinosaur. We're out of the assassination business. All of us! You got a personal hard on against this guy because he made you look like an asshole and now he's gonna rub your nose in it. I can appreciate your feelings, but it's not going down on our soil. It is not with our nationals and it is not our fight! Now I got my orders and you just got

yours.

INT. VIENNA INTERNATIONAL AIRPORT - VIENNA - NIGHT

quickly
Carl, Jack and various other CIA functionaries walk
down the corridor with Austrian police and intelligence
officers. Jack carries a briefcase as do they all.

ANGLE ON - JACK

JACK

I gotta hit the john.

INT. MEN'S ROOM - VIENNA INTERNATIONAL AIRPORT - NIGHT

just
to the
overcoat
made up
attaches
the
have
his
and
forearm
Jack stands inside of a stall in the men's room. He has
crossed a certain frontier in his mind and stepped in
area known as no man's land. He quickly takes off his
and jacket and we SEE attached to his arm a harness
of straps and springs. He opens his briefcase and
to the harness a .32 caliber Beretta. He fumbles with
adjustments, racing against time. Finally, he seems to
adjusted everything just so. Then he lowers his arm to
side. Then he raises the right arm as if shaking hands
the harness slams the .32 caliber Beretta from his
straight into his palm.

has a
question
what
He resets the gun back into the forearm position. He
look of grim determination on his face. The only
is, is it the look of someone who is crazy enough to do
he is contemplating.

EXT. VIENNA INTERNATIONAL AIRPORT - BLIZZARD - NIGHT

lights,
beams
On the tarmac, an Austrian Airways DC9. TV cameras,
generators are set up in front of the plane, sending

snow
ready
group

and pools of yellow light into the darkness and the
which swirls all around as a pool of REPORTERS stands
to record whatever is about to go down. Among a small
of OFFICIALS is Jack Shaw. Everyone's eyes are on an
approaching yellow curtained bus.

ON BUS

a
the
in

As it gets closer, we can detect through its windshield
white raincoat and a black beret. Carlos is standing by
driver with a machine-pistol in one hand and a grenade
the other.

CLOSE - JACK

his

His eyes strain to get a better look at the terrorist,
arm down at his side.

BACK TO SCENE

waves to
guns,
line
suits
alert

As the bus parks by the DC 9, Carlos jumps out and
the media. Not the customary V-sign, but the wave of a
celebrity... The hostages then, under their captors'
file compliantly out of the bus and onto the plane. A
of exhausted, bleary-eyed middle-aged men in expensive
and in need of a shave. Carlos however, is as fresh,
and energetic as the morning of the attack. And he's
definitely savoring the moment.

ON JACK

Tense, he tries to be inconspicuous as he leans towards
Mickens.

JACK

(whispering)

I think it's him, but I can't be
sure. Not with those dark glasses
and the beard...

ON CARLOS

comes
watches
the

Everyone on board, he too climbs the mobile steps and disappears into the plane. Suddenly, he reemerges and down to where the officials and Jack stand. As Jack him intently, he faces the MINISTER OF THE INTERIOR. In window of the plane we SEE Koj holding a grenade to the pilot's head.

ANGLE ON CARLOS

CARLOS

Minister of the Interior, I presume...?

Kurt

The distinguished-looking man, who looks a bit like Waldheim, nods.

CARLOS

I'm sorry this had to happen in Austria. We have no quarrel with your government.

devilish
pulls a
and
face.

His eye catching Jack, he stops in mid-sentence. A smile crosses his lips as he turns towards him. He cigarette out and crosses right over to Jack, up close as they say, very personal. The snowflakes whirl surrealistically around them as the two stand face to

CARLOS

Pardon monsieur...

looks

He mimes flicking a match. He takes off his glasses and at Jack and smiles.

CARLOS

We were never really properly introduced Mister Shaw. My name is Carlos.

to

With a cunning, mocking smile he extends his hand out

beginning
come
Carlos

shake Jack's. Jack stares at him, ever so slowly
to raise his hand. With that move he knows the gun will
slapping into his palm and he will be able to take
out no matter what the cost.

JACK

(smiling)

Eat shit and die slow.

spring

His hand starts rising. In another second the gun will
into it. Just then we hear:

MICKENA (O.S.)

Jack, no!

Jack turns to look at Mickens. Mickens indicates the
photographers.

MICKENA

You don't want your picture taken
shaking his hand.

the
who
the
lost.

Jack is momentarily confused. He has turned to Mickens
thinking perhaps he was calling out a warning and now
moment for the shot has passed. He turns back to Carlos
shrugs and steps over to the Austrian minister so that
Minister now is between Jack and Carlos and the shot is

CARLOS

(to the minister)

As I was saying, I'm sorry about the
loss of life. And thank you for your
cooperation.

the
the
history as

Once again he sticks out his hand. Only this time, as
cameras roll, Austria's Minister of the Interior shakes
hand of the archterrorist in what will go down in
the "handshake of shame."

ON JACK

His eyes tell it all.

EXT. JERUSALEM - WESTERN WALL - DAY

and the
famous
We begin with an ESTABLISHING SHOT of Al Aksa Mosque
Mosque of Omar in Jerusalem. These are the two most
landmarks in Jerusalem's Old City skyline.

OVER THIS WE SUPER:

JERUSALEM - AUGUST

Western
Jews,
there
assault
CAMERA then pans and tilts down and we are above the
Wall looking down on the bobbing black hats of Hassidic
the knitted skullcaps of more modern Orthodox, here and
the olive shirt of Army uniform with M16 or Galil
rifle that sways in prayer as well.

CROSS

DISSOLVE:

square
intersecting
a
sequence
just
Carlos
again
To the Jerusalem stone paving stones that make up the
in front of the wall as we glide across the
lines of paving stones set one next to the other until
glowing cigarette comes into view and then a foot which
crushes it out. There should be something in this
that is reminiscent of our opening, a foreboding that
as the cracks in the Parisian paving stones led us to
once before, perhaps these new stones will lead us once
to some act of terror.

NEW ANGLE

just
because he
to reveal a man standing in silhouette, the man who has
crushed out the cigarette. We cannot see his face
has a camera to his eye.

NEW ANGLE - POV THROUGH THE CAMERA LENS

Through the lens of the camera just established we SEE
an old Rabbi praying at the wall. CLICK! The shutter
captures the shot.

BACK TO SCENE

The man in silhouette now lowers the camera and we SEE
that he is CARLOS! There is no mistake even though the nose,
perhaps is a little different and this time he is
clean-shaven, it is still Carlos the Jackals. He smiles
slightly.

EXT. CHURCH OF THE HOLY SEPULCHRE

Busy photographing it, Carlos doesn't seem to notice
the TWO ARABS who watch him surreptitiously. He walks in front
of soldiers who laugh and look at us POV Carlos.

ANGLE

Carlos reaches into his pocket. Is he perhaps going for
a grenade to toss at these soldiers? We build tension as
he pulls out instead, another roll of film and with great
camera determination, we have the CLICK of the door of the
can't to enhance our music beat as tension builds. Surely it
be long till Carlos does something awful.

EXT. MOSLEM QUARTER - DAY

Carlos walks towards the Suq, working his way through
the crown from the Damascus gate as we reveal more soldiers
in the foreground, surveilling the area.

EXT. MOSLEM QUARTER - DAY

From the POV of the two Arabs following him, we SEE
Carlos

the
Heads of
stall,
Carlos,
rosary

lost, or pretending to be, as he ambles along through
Suq, past all sorts of vendors hawking their wares.
fish are cut off with the swift slash of a knife in one
freshly skinned lambs hang by their feet in another.
still looking lost, approaches a street vendor hawking
beads. We SEE them talk but cannot hear their dialogue.
Carlos walks on.

EXT. MOSLEM QUARTER - DAY

A group of children play an impromptu game of soccer.

NEW ANGLE - SAME SCENE - POV CARLOS THROUGH CAMERA LENS

gun

We watch these innocent children playing. If this was a
sight they'd be dead. CLICK!

NEW ANGLE

the
is

It is Carlos who has taken the picture. His smile at
sight of the children is no longer a subtle one. There
some secret enjoyment here.

It's then, that he notices the Two Arabs tailing him.

CLOSE ON - CARLOS

Carlos
or
alley.
just
a
pace. The
takes

He frowns.

Now what happens can be interpreted in one of two ways.

takes a turn down an alleyway that has at first a shop

two, and then is nothing but deserted and foreboding

He is either trying to shake the two Arabs or he has

entered every tourist's nightmare: a deserted alley in

foreign country with two bad guys. He quickens his

Arabs do too. Carlos now knows they're after him and he

off running.

EXT. MOSLEM QUARTER - DAY - CHASE SEQUENCE ANGLE

ARABS
So do the two Arabs. Only now there are THREE MORE
coming after him.

MOVING

labyrinth
pursuers
of his
A tense, desperate CHASE in the Moslem Quarter's
of twisted alleys and narrow streets. When his Arab
lose sight of him briefly, Carlos takes something out
pocket, some sort of ID and throws it in an alleyway.

EXT. SUQ - JERUSALEM - DAY

begin
and
and
it
his
sunflower
Carlos races through the Suq, past a group of Arabs who
heeding the call to prayer. They roll out prayer mats
begin acclaiming in Arabic that there is only one God
Mohammed is his prophet. Carlos grabs one of the canvas
awnings that shade the alleyways and this cafe. He rips
off, trying to make an obstacle course between him and
pursuers. He overturns trays of olives, sacks of
seeds, anything he can get his hands on.

NEW ANGLE

is
then
by the
Carlos
Arabs
Carlos is
Carlos runs headlong into a copper serving platter that
hanging on display. He is disoriented, terrified, and
seemingly from out of nowhere, he is tackled, grabbed
Arabs and dragged to a dark alley between two stores.
is overcome and brought down to the ground. One of the
evidently has a deep dislike for Carlos and though
subdued, he kicks the shit out of him.

CUT TO

BLACK:

INT. WINDOWLESS CELL - DAY

It
cell
an
floor,
bruised,
SCREECHES
earlier.

This room is your worst nightmare in the Middle East.
could be a cellar suite in Beirut, or an interrogation
in Damascus. There is no way of knowing. It is simply
empty room with a large metal ring embedded into the
to which Carlos is shackled. Battered and badly
he's obviously in great pain. The room's metal door
as it opens slowly and a new man whom we will call AMOS
enters. With him are two of the Arabs we've seen
They're bareheaded now, without their kaffiyehs.

AMOS

(accented English)

How do you feel?

He smiles.

CARLOS

(broken English)

I do not speak English.

(in Spanish)

Yo soy Cubano... de Cuba... Castro...

Su amigos... Amigos... Entiende?

AMOS

You spoke English well enough to
your contact... the street vendor...
so please let's not play games. We're
both professionals, Carlos.

CARLOS

(with heavy Cuban
accent)

My name... Ramirez... no Carlos.

AMOS

Yes, I know what your name is...
Illich Ramirez...

CARLOS

No Illich.

AMOS

Alias Carlos Sanchez, alias Carlos
Martinez, alias The Jackal.

CARLOS

(with heavy Cuban
accent)

Jou're loco man... No Carlos... I am
tourist...

hair
in a
Amos swoops down and with one hand pulls Carlos by the
over across his knee with his throat up and other hand
hammer lock. Amos brings his face down to Carlos.

AMOS

Listen to me you piece of shit. I'm
trying very hard to be professional
about this but you are in Israeli
hands now... So don't play games
with me... entiende hombre?

to be
Carlos whose neck is stretched back like a goose about
slaughtered can barely croak out an answer.

CARLOS

Okay.

winces in
unaccented
background.
Amos loosens his grasp and straightens up. Carlos
pain from broken ribs. As he speaks it is now
English, just the slightest trace of Spanish

CARLOS

You... You're telling me you're
Israelis... not Arabs?

(relieved)

I'm in some kind of an Israeli
prison... is that what you're telling
me?

AMOS

Amazing how much your English has
improved in just a few seconds...

CARLOS

(trying to be very

reasonable)

Look, obviously there has been some kind of mistake. I don't know who you think I am, but I am a Lieutenant Commander in the United States Navy, okay? I am Lieutenant Commander Annibal Ramirez of the U.S.S. Yorktown, Sixth Fleet, docked in Haifa. I am not Carlos or Sanchez or Illich or the Jackal or whoever you think you just caught. If you call the U.S. Embassy and ask for the Sixth Fleet Liaison Officer, he'll confirm everything I've said.

He is not pushy, just firm and decisive.

AMOS

Remarkable... remarkable performance... the chutzpa of it is unbelievable... my hat is off to you Carlos.

real
He now
Carlos, who from now on out will be referred to by his name, RAMIREZ, has had it with the reasoned approach. adopts the demeanor of a U.S. Naval Officer reaming an enlisted man a brand new bunghole.

RAMIREZ

Your hat's off?! I'll tear your head off! You get on the horn and you call the U.S. Embassy and you call the Sixth Fleet Liaison Office and then motherfucker you go out and find yourself a good lawyer and I'll tell you somethin' Jack, I'm gonna sue your ass so bad that your great great grandchildren will still be shovelin' shit to pay off the debt!

Amos is doing his best to look unflappable.

AMOS

Carlos... give me a break, huh? If you were an American officer you would have... ID papers, dog tags.

RAMIREZ

I ditched 'em in an alley just before you guys got me. Go back there you'll

find 'em.

AMOS

You ditched them.

RAMIREZ

Per instructions... An American officer on shore leave in the Middle East must travel in mufti, civilian clothes. A bunch of Arabs start chasing me... could be terrorism... could be kidnapping... instructions are to ditch our tags, our ID or anything else that could identify us. That's why I spoke Spanish, that's why I said I was a Cuban, not an American. And you broke my ribs here asshole. I'm gonna sue you, I'm gonna sue your government... I'm gonna sue every fuckin' Jew I can get my hands on you, understand me?!

INT. CORRIDOR OUTSIDE RAMIREZ'S CELL - RUSSIAN COMPOUND

-DAY

Amos walks down the corridor. For the first time, he looks the tiniest bit concerned.

RAMIREZ

(shouting after him)

I'm gonna sue Menachem Begin, I'm gonna sue Moshe Dayan, I'm gonna sue the goddamned B'nai B'rith or whatever you call it.

INT. AMOS' OFFICE - JERUSALEM - DAY

Amos sits in his office looking very worried. A long-haired baby-faced agent comes in. He could pass for a typical student traveling on holiday. His name is YONI.

YONI

Sir?

AMOS

Yoni... I want you to go back to the old city... where we caught... Carlos... I want you to be very inconspicuous. Take a half dozen

men... you comb every alleyway
there... every garbage can...
everything you can find... for what
looks like a U.S. military ID if
there is such a thing there.

YONI

What's the problem?

AMOS

Who said there was a problem? There's
no problem. I just asked you to do
something and you're going to do it.
So there's no problem.

EXT. ALLEY OF OLD CITY JERUSALEM - DAY

Yoni and half a dozen plainclothed Shin Bet agents walk
through the alley looking around. Yoni is dressed like
a long-haired backpacking student; others dressed like
Arabs, others like tourists. As inconspicuously as possible,
they search alleys and trash cans like the homeless
searching for food.

INT. AMOS' OFFICE - JERUSALEM

Amos sits at his desk. Just then Yoni walks in. Amos
looks up.

AMOS

Nu?

Yoni puts a U.S. Navy ID complete with photo and a set
of military dog tags on Amos' desk.

ANGLE - CLOSE ON THE ID

It identifies its bearer as Lt. Commander Annibal
Ramirez U.S.N. There is a picture of Ramirez in the upper
corner of the ID in uniform.

ANGLE ON AMOS

defeated and

He holds the ID and then sits back in his chair
lets out a very Jewish sigh.

AMOS

Oyyyyy.

CUT TO:

INT. CIA HEADQUARTERS - TERRORISM SITUATION ROOM - DAY

which

This is a high-tech, ultra modern chrome and glass room
features a map of the world etched in plexiglass with
terrorist hot-spots marked prominently. On the glass as

well

is the logo of the CIA. In this Situation Room we find

WINSTON

SCOTT III, a 50-year-old pin-striped suiter who appears

to

be amused. With him is Monroe, his Black deputy and

Jack. In

front of Jack, spread out on the desk is a file on

Ramirez.

We SEE it as Jack does. Notes on the interrogation,

Polaroid

photos of Ramirez in custody and the developed pictures

from

the roll of film which Ramirez was taking in Jerusalem.

Jack

listens to Scott and Monroe, but as he does he is

taking in

all the information in Ramirez's file, making no

judgments,

just taking in information.

SCOTT

I love it! Those cocky Israeli
bastards thought they hit the jackpot.
Got the Jackal right in their own
backyard...

MONROE

State Department's goin' apeshit.
And the Navy... Admiral Trost was so
pissed he was ready to shell the
port of Haifa.

he

Jack, however, isn't sniggering. He's thinking hard as

looks at all the information on the desk.

JACK

You're not gettin' it are ya?

SCOTT

What?

JACK

These weren't some yokels... This was the Israeli General Security Service... The Mossad. The best in the business. They have the most complete dossier there is on Carlos, the latest pictures of him... everything. I mean what's that tell you?

SCOTT

That they really ate it this time.

JACK

Scott... doesn't it hurt to walk around like that with your head up your ass... I mean isn't it painful?

photos
His eyes glance down to the pictures, especially the
of the children. Something begins to click.

EXT. NORFOLK, VA - DAY

SUPER: NORFOLK, VIRGINIA

EXT. T-BALL FIELD - NORFOLK, VA - DAY

baseball, T-
Almost nothing is as cute as 3 foot 5 inch 6-year-olds
struggling to play the most elementary form of
ball.

ANGLE ON - 6 - YEAR-OLD JOEY RAMIREZ

batter who
He is the first baseman and he is intent upon the
stands at the T.

ANGLE ON - THE PARENTS

MAURA,
cheering their kids on. Amongst them we recognize

team.

Annibal Ramirez's wife, who is cheering for her son's
She holds a ten month old baby as she cheers.

NEW ANGLE

his
the
hand.
towards

on Annibal Ramirez, resplendent in his summer whites,
face still showing the faintest remnants of bruises at
hands of the Israelis. He holds his sea bag in his
There is a waiting taxi behind him as he strides over
the baseball diamond.

ANGLE ON - JOEY

He sees his father just as the batter hits the ball.

JOEY

Poppi!

Joey
sailor
side of
his
wanting to

The pitcher scoops the grounder up and tosses it to
whose eyes however have lit up at the sight of his
father home from the sea so the ball hits him in the
the head and he goes down. Ramirez wants to rush out to
son, but Joey straightens himself up quickly, not
be embarrassed by an over-protective parent.

ANGLE ON - MAURA AND RAMIREZ

no
still

Maura has followed her son's gaze at Ramirez and feels
embarrassment whatsoever as she runs into his arms,
holding her baby. She kisses him.

MAURA

I thought you weren't coming back
till tomorrow...

RAMIREZ

I wanted to be here for his game.
Look how beautiful she is!

He picks up the baby and kisses her.

RAMIREZ

Just like her mother.

MAURA

What happened to your eye?

RAMIREZ

Nothing. Just fell. It doesn't matter.
I'm home.

EXT. RAMIREZ'S HOUSE - NORFOLK - A MONTH LATER - DAY

middle
his
Ramirez
face, the

It's a stucco, single-level structure in a clean,
income neighborhood. Jack Shaw pulls up, crosses out of
car and knocks on the door. The door opens revealing
in a T-shirt and pair of sweats. Jack looks at his
unmistakable face of Carlos.

RAMIREZ

Joey watch Yolanda... okay?

JACK

Jesus...

RAMIREZ

I beg your pardon?

JACK

Lieutenant Commander Ramirez my name
is Jack Shaw... I'm with the
government... I'd like to talk to
you about what happened in Israel.

CUT TO:

EXT. RAMIREZ HOUSE - BACKYARD - NORFOLK - DAY

ANGLE - CLOSE ON

and

the barbeque's coals which burst into flame as fluid
then match are applied. OVER this we hear

RAMIREZ

I want to sue them, okay? I want to
sue the guy who broke my ribs. I

want to sue their government and
their Mossad... and I want to sue
Golda Meir!

NEW ANGLE - ON JACK AND RAMIREZ

hoops.
They stand at the barbeque as Joey plays shooting
Ramirez holds Yolanda. Ramirez and Jack speak quietly.

JACK

Mrs. Meir is dead, Lieutenant
Commander.

RAMIREZ

Then you might want to have them dig
her up because I intend to sue her.

Jack chuckles.

JACK

Commander Ramirez when I said I was
from the government, perhaps I should
have been more specific. I'm from
the CIA.

large
hands it
enlargement
but
Jack reaches down, opens his briefcase and pulls out a
photo album-like briefing book. He opens it up and
to Ramirez. On the first page there is an 8x10
of a photo of Carlos entering a building. It is grainy
it certainly looks exactly like Ramirez.

JACK

Does the man in that picture look
familiar?

face
Ramirez looks at the picture with the same look on his
that Jack had when he saw Ramirez for the first time.

YOLANDA

Poppi...

RAMIREZ

That's not me... I mean I know it
looks like me... but...

JACK

I know it's not you.

RAMIREZ

It's... this Carlos guy.

Just then, Joey yells from the tree he's in. Jack automatically hides the picture as if the kid were from rival intelligence agency.

a

JOEY

Poppi, you don't need to watch the fire, come climb with me.

RAMIREZ

Get out of that tree, Joey. Your mother sees that and I'm dead.

Now when Jack speaks it is more guarded and in even quieter tones.

quieter

JACK

This is the only recent shot we have of him... telescopic lens from half a mile away taken by the Israelis. Can you blame 'em for what happened? The only difference is the eyes.

Ramirez looks at the picture in shock at the

resemblance.

RAMIREZ

Okay I get it now, you're here to talk me out of my lawsuit. But see I identified myself but they kept me in that cell for two more days chained to that wall after I told 'em who I was so...

JACK

Lieutenant Commander, I am not here about your lawsuit. Carlos is the single most vicious terrorist in the world. He's personally carried out or masterminded the worst terrorist attacks in modern history. Men, women, children. Children like yours... blown to bits or slaughtered in cold blood. Annibal... why did you join the Navy?

RAMIREZ

(as if by rote)

To serve my country.

JACK

To serve your country... to protect her from her enemies. Well Carlos is one of her enemies now. And he'll probably become a bigger one... terrorism... unfortunately is a growth industry.

RAMIREZ

Why are you telling me all this?

JACK

Lieutenant Commander, the governments of most countries in the free world have been after Carlos for ten years and we have nothing to show for it. There is exactly one person in the world who can help us get Carlos. And that person is you.

RAMIREZ

What do you mean... to get him?

JACK

All I can tell you is it may take as much as six months to a year of preparation. It will involve a high degree of risk. That much said, you may never as much as lay eyes on him yourself. But if we succeed Carlos won't be a threat to anyone anymore. Now I know you're going to need some time to think about it so...

RAMIREZ

No I don't need any time. The answer's no.

JACK

Annibal...

RAMIREZ

Lieutenant Commander... I am a Naval Officer... that's what I was trained for... that's what I'm good at... See you came to the wrong address. You want James Bond. He lives in London and he's got an Aston Martin.

You can't miss him.

We HOLD on Ramirez's look and Jack's half-smile.

INT. OFFICERS' CLUB - NAVAL BASE - NORFOLK - EVENING

ADMIRAL

the

string

and

the

The Officers' Club is decked out for a reception for CRAWFORD. All the officers are in dress whites and all wives wear white gloves and cocktail dresses as a Navy quartet plays softly in b.g. There is a reception line the Admiral stands with his aide who introduces each of guests who pass through the line.

NAVAL AIDE

Admiral Crawford this is Commander and Mrs. Ward Scowcroft.

CRAWFORD

I know your family well, Commander, I was with your father at the Academy. I expect great things from you Ward... great things.

SCOWCROFT

I won't let you down sir.

Next up are Ramirez and his wife Maura.

NAVAL AIDE

Admiral Crawford this is Lieutenant Commander and Mrs. Annibal Ramirez.

CRAWFORD

Annabelle?!

RAMIREZ

(smiling)

It's Annibal sir.

CRAWFORD

Yes... of course... well ... I'm glad to see we're getting some Mexican American officers in the ranks. I'm an L.A. boy myself so I have a real soft spot for authentic Mexican food... My stomach doesn't always go along with it but...

MAURA

We'd love to have you over to dinner
Admiral but the cuisine would be
Cuban not Mexican. I think your
stomach would find it more
agreeable... not to mention your
taste buds.

CRAWFORD

You're Cuban Americans... oh I'm
sorry... you grow up in L.A. and you
hear Ramirez and... anyway it was a
pleasure meeting you.

He looks uncomfortably over to his aide who gently
keeps the
white
line moving. CAMERA FOLLOWS ANNIBAL AND MAURA DOWN THE
RECEPTION LINE. There in front of them is Jack in a
linen suit.

JACK

We do keep bumping into each other
don't we. How do you do, Mrs. Ramirez?
I was over at your lovely home the
other day but I felt cheated because
I had to leave before I had the
pleasure of meeting you.

MAURA

The pleasure is mine...

JACK

Para servirle, Yo soy encantado de
conocerle.

MAURA

Encantada Senor...

JACK

Shaw... Jack Shaw.

MAURA

Senor Shaw. Mucho gusto.

RAMIREZ

My wife speaks English Mister Shaw...
so do I.

JACK

Perdonname, I didn't think you'd be

embarrassed to speak Spanish in front of the Admiral. A sus ordenes.

ANGLE ON

THE BAR - Ramirez stands at the bar.

RAMIREZ

(to bartender)

I'll have a club soda and... uhh...
a glass of white wine please...

Jack steps up behind him. Jack holds a small wrapped package.

JACK

Let me guess the white wine is for your wife right? Cause you're afraid to drink anything stronger than club soda around the brass. How do you stand this shit Annibal? I mean they're all so fuckin' constipated.

RAMIREZ

My wife is waiting for her wine...
if you'll excuse me.

Jack stands in front of him blocking his way.

JACK

Oh there's a fiery retort.

RAMIREZ

(under his breath)

How about fuck you.

JACK

I'd believe it if you said it a little louder...

Ramirez controls his anger which is starting to show through in the bulging veins.

JACK

Look at these guys. You don't belong with them. You belong with me. What did Darth Vader say to Luke? Come over to the dark side? You have no idea of the power we have.

RAMIREZ

Hey... I told you I didn't want anything to do with you.

JACK

How's it going to look in your jacket? Your country came to you requesting help and you turned it down. Not exactly promotion material, know what I mean? These people don't want you in their club, Annibal. I do.

RAMIREZ

The answer is no. That's the end of it.

EXT. RAMIREZ HOUSE - DAY

rung
don't

We open on a shot of the front door. The doorbell is and the door opens after a beat, revealing Ramirez. We yet see who is at the door.

RAMIREZ

Oh Jesus... what do you want?

NEW ANGLE

Revealing it is Jack who is at the door.

JACK

I want you to come with me.

RAMIREZ

Well then get set for disappointment.

JACK

Okay. Then you are ordered to come with me.

RAMIREZ

You can't order me to do shit.

Jack

Just then the cellular phone which Jack holds rings. smiles and holds out the phone to Ramirez.

JACK

It's for you.

the

Ramirez takes the phone, totally faked out. He presses

"send" button and gingerly says...

RAMIREZ

(into Cell phone)

Hello... who? Oh... yes sir... Yes
sir... Yes sir... Yes sir. I will...
yes sir.

there We HOLD for a beat on Ramirez's look at Jack who stands
unable to keep from smiling.

CUT TO:

EXT. BETHESDA NAVAL HOSPITAL - DAY

the A helicopter lands in its air ambulance spot outside
step Emergency Room entrance of Bethesda Naval Hospital. Out
entrance. Ramirez and Jack. They cross over to the hospital
NAVAL We SEE a sign on the wall identifying this as BETHESDA
HOSPITAL - EMERGENCY ROOM ENTRANCE.

INT. BETHESDA NAVAL HOSPITAL - DOCTOR'S LOUNGE - DAY

lab Jack is there with Ramirez. He hands Ramirez a white
he coat and puts one on himself. Ramirez's coat has a tag
doesn't even notice, which says: DR. RAMIREZ on it.

RAMIREZ

What's this?

JACK

Put it on.

RAMIREZ

Why?

JACK

Because I just told you to. You need
a phone call for that, too?

Ramirez resignedly puts the coat on.

INT. BETHESDA NAVAL HOSPITAL - CORRIDOR - DAY

Jack and Ramirez walk down the corridor.

JACK

The boy was flown here from Germany. His parents are U.S. military personnel. Navy family. A bomb was planted in a grocery store that was frequented mainly by U.S. military dependents. They believe it was Carlos or one of the Cells he runs. How old is your kid?

This last is asked almost as an afterthought.

RAMIREZ

(quietly)
He's six.

JACK

Hmmph... so is this kid.

INT. INTENSIVE CARE - HOSPITAL - DAY

bandages.

In the hospital bed is a six-year-old swathed in

beeping
father

The child is pitiful with IVs sticking in him and tubes running underneath the bandages, and a heart monitor weakly above him. His parents sit next to his bed. The father wears the khaki uniform of a Naval Lieutenant.

NEW ANGLE

little

ON Jack and Ramirez. They watch this scene through the window in the door and then they enter the room.

BACK TO SCENE

wear the
rooms at
child's

The parents turn to them as they enter. The parents look all parents wear in their children's hospital the sight of the doctor who may be able to save their life. A look of hope. A look of desperation.

FATHER

Hello Doctor Shaw. Is this... Is this the Specialist you told us about?

JACK

Doctor Ramirez, Lieutenant and Mrs. Newcomb... the parents of the child who was wounded in the terrorist attack.

They

Ramirez's eyes dart in panic from Jack to the Newcombs. stick out their hands. Finally, he offers his.

FATHER

You're the one who's going to do the surgery.

JACK

He's going to help out.

FATHER

They told us you were the best person in the world to do this.

JACK

He's the only one.

Jack turns to Ramirez.

JACK

Here's the boy's chart, Doctor. As you can see, one kidney was destroyed by the shrapnel. There's a large perforation in the left lung, the spleen, the large intestine, the stomach lining were all torn. There are over a hundred individual shrapnel fragments. It was obviously designed by Carlos to maim, not to kill.

anger. HOLD on Ramirez's look of helplessness which turns to

INT. HOSPITAL CORRIDOR - DAY

tearing Ramirez and Jack walk down the corridor. Ramirez is off the lab coat.

RAMIREZ

What kind of a sadistic son of a bitch are you? You use those poor people... you use anything to get what you want.

pulls
in the
Ramirez's

Jack reaches into the large pocket of his lab coat and
out a small photo album, the kind families use to put
3x5 photos of their vacations. He puts it into
hand.

JACK

To get what I want?

He hands him the photo album.

JACK

These are pictures of just some of
Carlos' victims. Most of them are
children. We haven't had time to get
that kid's picture in yet. Up until
I heard about you, all we could do
about Carlos was take pictures of
his victims. I wasn't lying to those
people. You are the only one who can
do anything about Carlos. I'm not
the bad guy, Annibal. Carlos is. I'm
just trying to make you see the
choices.

Ramirez is still too angry to speak.

JACK

Who are you angry at? Me for bringing
you down here or Carlos for blowing
up that kid? Which of us deserves
your anger?

INT. RAMIREZ HOUSE - STUDY - NIGHT

book
Navy
He

Ramirez sits at his desk looking at the presentation
Jack gave him. The study is a reflection of the man,
pennants, photos, ships in bottles, family photographs.
is very much at home in this sanctuary.

INTERCUT

number of

Photos of victims. Bloodied children, women, men, each
atrocities labeled with the place of the attack and
dead and wounded.

the
enters
giving

Just then there is a knock at the door. Ramirez closes book and covers it with a newspaper as his wife Maura wearing a very sexy teddy with a short robe over it, off the promise of a wonderful night of conjugal bliss.

MAURA

What are you doing?

RAMIREZ

I was just reading some... manuals...

She bends down and kisses his neck.

MAURA

Read 'em on the Navy's time... this is my time...

down off

She sits into his lap, they kiss and the robe slips her shoulders. He kisses her more passionately now.

INT. CHILDREN'S ROOM - RAMIREZ HOUSE - NIGHT

gotten up
asleep,
crib
on
then

Ramirez enters. He is wearing a robe, having just out of bed. It is perhaps, one in the morning. Joey is holding a stuffed animal. The baby is asleep in her looking like a little angel. Ramirez pulls the cover up the baby and pats her gently so as not to wake her and bends down and kisses his son.

EXT. NEW LONDON, CONNECTICUT - SUBMARINE BASE - DAY

WE SUPER THE WORDS: "NOVEMBER, 1986"

children. He

Ramirez pulls up in a car with his wife and two is wearing his khaki uniform and carries a sea bag. He embraces Maura.

RAMIREZ

You'll see... it'll go by fast.

MAURA

Not fast enough.

Ramirez bends down to hug Joey.

RAMIREZ

You take care of Mommy, okay?

JOEY

But why do you have to go?

RAMIREZ

Well they're finally giving me my chance to go into subs... that's what I've always wanted you know...

JOEY

New color subs...

RAMIREZ

Nuclear...

JOEY

Is there going to be a war, Poppi?

RAMIREZ

Not if I can help it.

JOEY

Then why do you need to go away?

RAMIREZ

Because sometimes countries need soldiers and sailors to be on guard so there won't be a war... So all the little children like you and baby Yolanda will be safe.

JOEY

Why can't somebody else's Daddy go on the sub and you could stay here and go to my games?

RAMIREZ

Because I'm the one they asked and I'm the one who knows how to do the job.

she
his
He kisses Joey, stands up and kisses Maura and the baby
holds and walks past the guard gate, showing his ID as
wife and children wave.

EXT. AERIAL SHOT - MONTREAL, CANADA - DAY

Lawrence. It
TRACK a
of
deserted
prison is
graveyard
been

Montreal is an island in the middle of the St.
is a city part way up a mountain, Mount Royale. We
car as it drives up out of the city, up the mountain to
all places, a cemetery which sits at the foot of a
prison that looms above it. The cemetery like the
deserted. There can be no more desolate place than a
full of long-dead prisoners whose prison has long since
shut down.

**WE SUPER THE FOLLOWING WORDS: TEMPORARY CIA SAFE HOUSE
-
MONTREAL, CANADA**

EXT. ROAD LEADING TO CEMETERY - DAY

into
video

We SEE Jack's car with him and Ramirez in it driving
the cemetery. As it does, it crosses in front of a
camera inconspicuously placed in a tree.

CUT TO:

EXT. CEMETERY TO ABANDONED PRISON - MONTREAL - DAY

car
prison
forbidden.
operative
out of
whisks
that has

A camera mounted atop a light fixture pans with Jack's
all the way up to the prison entrance. Signs on the
proclaim that it is closed and that trespassing is
As Jack pulls up at the prison, a plainclothed
comes out and as Ramirez and Jack pull Ramirez's bag
the car, the operative slips into the driver's side and
it away. The ground around the area is full of snow
not been plowed so the look of desertion is complete.

INT. OBSERVATION ROOM - MONTREAL - DAY

which
of
of
of a
nondescript

There is an observation tower in the middle of the room has become home to the pigeons who now flap noisily out it as Jack crosses with Ramirez. The place has the look an impromptu military encampment in a bombed out wreck building. In the observation room are several types. Jack shows Ramirez in.

JACK

This is an ad hoc operation set up specifically for your mission. When that's over, not even a trace of it will remain. You don't need to know anyone's name. And from now on, your name is Miguel... Security.

RAMIREZ

So your name really isn't Jack Shaw?

JACK

(smiling)
Of course it is.

INT. CORRIDOR - OFF OBSERVATION ROOM - DAY

dish
earlier
along
tech spy
prison.

Jack walks Ramirez down the corridor. They pass the Surveillance Room, the small cell with its satellite and single computer terminal and operator established as Technician #1. From here, cables snake their way everywhere. The place has the look of a mobile high-tech station that just happens to be set up in a former prison. Ramirez looks around. The idea of being in a prison is obviously uncomfortable for him.

JACK

Your mother is Irish... Irish American.

RAMIREZ

Yes.

JACK

Something wrong, Miguel?

RAMIREZ

...No... not really.

JACK

Your father was in a Cuban prison if I'm correct.

Ramirez turns and looks at him in surprise.

JACK

Your mother used to take you to visit him there, didn't she?

RAMIREZ

(quietly)

Yes.

JACK

I'm sure that's a disturbing memory.

He looks Ramirez straight in the eyes.

RAMIREZ

You didn't set this up in a prison because it was the first piece of real estate you were shown, did you, sir?

JACK

Let's just say everything has its purpose. And Miguel... no one is to know anything about you other than that you're our student. So don't call me sir, because it's like wearing a sign on your forehead that you're military. From here on out forget the Navy.

RAMIREZ

Yes sir... Gotcha...

INT. COMMAND ROOM - ABANDONED PRISON - DAY

Jack and Ramirez walk along until they come to a site which could as easily be in a space station on the dark side of the moon. There in the middle of a huge room looms a plastic

down
the
Inside
monitors
monitors
via

enshrouded satellite tracking system. The plastic hangs from the roof encapsulating this area to protect all of state of the art computer equipment from the dust. this plastic shrouded space we SEE technicians at which display every approach to the prison as well as which display the surveillance images transmitted back satellite.

JACK

This is our surveillance and satellite tracking center. Just as we are plotting to destroy Carlos, if he knew what we're trying to do, I assure you he'd try to find a way to kill us first.

INT. PLASTIC COVERED COMMAND CENTER - ABANDONED PRISON

-DAY

center-
tech,

Jack pushes through the plastic shroud into a command like room. He and Ramirez enter. This place is high-computers and neon lighting.

JACK

Carlos has two main safe houses. One in Libya, one in East Germany. We have satellites that pass over each one three times a day. Unfortunately, the Russians know exactly when our satellites are in position so we have to assume that Carlos knows as well.

which
Sitting
controls

They cross over to the satellite tracking monitors display both the Libyan and East German safe houses. in front of one of the monitors is Amos, typing into the satellite tracking system.

JACK

There's one person I want you to meet, though I think the two of you

have already been introduced.

Amos now turns and comes around to Ramirez.

AMOS

Hello Miguel... My name is Amos.

Ramirez stares at him.

RAMIREZ

Oh yeah... I didn't recognize you without my foot chained to the floor.

AMOS

I hope there are no hard feelings.

RAMIREZ

There are a lot of hard feelings. And I'm still gonna sue you when this is over.

JACK

Miguel, this is a combined Israeli-American operation. Amos here knows Carlos better than anyone in the free world. He was the one who took that picture of Carlos in Libya.

RAMIREZ

If you could get a picture of him why didn't you just kill him?

AMOS

Don't let all this equipment fool you. Carlos still has the home court advantage. He has the best protection in the world... three layers at least at all times. Next and maybe most important... Carlos himself. The French DST came to arrest him once. He was at his apartment, drunk, playing his guitar. He actually had them convinced it was all a mistake. Then he went into his bathroom, took a shave mind you so he would look his best for the interrogation and when he came out managed to shoot each of them through the forehead. Then he got the informer who had betrayed him, put him down on his knees and killed him... Think of it. He took a shave and didn't even nick

himself once.

Amos is quiet, lets that sink in.

AMOS

Finally, there are political realities. Whoever hits Carlos has to realize that he'll unleash against himself a fanatical wave of terrorist activity in retribution.

JACK

That by the way, is the last question you're going to ask. From now on you'll get information when and how we want you to get it. Not before. You don't ask questions, you just do what you're told.

EXT. CEMETERY - MONTREAL - SUNSET

Jack and
the

Amos, Jack and Ramirez walk amongst the tombstones. Amos have warm coats. Ramirez does not. He shivers in cold, but tries not to show his discomfort.

AMOS

This is going to be unlike any learning experience you've ever had before. For one thing, we're going to push to all your limits. Fatigue, frustration and fear. We're going to make you more terrified than you've ever been in your life just to see how you handle the fear. Any other learning experience you get things ninety- nine point nine nine nine percent right you get an "A." Here if you get things ninety-nine point nine nine nine percent right... you get...

thumb
temple

Jack walks right up to Ramirez and mimes a gun with his thumb and index finger and puts it right up to Ramirez's temple and goes...

JACK

Dead! And I'll tell you the truth. I honestly in my heart of hearts don't

care whether you live or die. Don't take that personal. I don't care whether I live or die. I do care about getting Carlos. That's all I care about.

RAMIREZ

But nothing personal, right?

AMOS

I'm not as cold-blooded as my American friend... it would bother me very much if you were dead... so we will teach you to stay alive... but no questions... just do. Otherwise...

He puts the imaginary gun to Ramirez's temple.

RAMIREZ

When do we start?

JACK

You already have. What were the names on the last three tombstones you passed on your right?

RAMIREZ

I... I don't know, I wasn't looking. I wasn't paying attention.

JACK

That's what will get you killed. Carlos is always looking... always paying attention. Always.

AMOS

Because Carlos is the master of the techniques of survival which we will teach you and because he is an efficient killer for whoever employs him, then for him there are simply no rules. Unlike you Miguel, you're a rule follower, aren't you?

Ramirez says nothing.

AMOS

Carlos is the opposite of that and that's what's so seductive, you know? He can kill whomever he chooses... ravish whoever he chooses... take whatever he chooses. Do... whatever

he chooses. It is to be in many ways
a superman, not bound by the mores
or morals of humanity.

JACK

And if you learn what we can teach
you, you'll be one, too. If not,
you'll be dead.

INT. ABANDONED PRISON - CAFETERIA - THE NEXT MORNING

table as
breath
instead of

It is a huge, empty room. Ramirez sits at the lone
Amos enters. Ramirez is eating a bowl of porridge. His
steams out in the cold. The room is freezing but
a warm jacket, he wears light prison overalls.

AMOS

Good morning. How's the porridge,
you like it?

RAMIREZ

'Morning. It's not bad.

to a
there.

He finishes what's left in the bowl. Amos reaches over
side warming table. There is a huge pot of porridge

AMOS

Good... finish everything in the
pot.

RAMIREZ

There's got to be like... eight
helpings in there maybe...

AMOS

No questions... Just do.

the

From now on, unless otherwise indicated Ramirez is in
too-tight shirt and tie and light jacket.
Jack is in the distance, observing.

INT. OBSERVATION ROOM - ABANDONED PRISON - DAY

balcony of

Ramirez is doing furious situps, hanging off the

bars
stands
so

one of the tiers, with his feet linked under one of the
so that as he does his sit-up it is over an abyss. Amos
in front of Ramirez, puffing on a cigar as he speaks,
that Ramirez is gulping in breaths of cigar smoke as he
exercises.

AMOS

Name and place of birth!

RAMIREZ

Illich Ramirez. Caracas, Venezuela.

AMOS

Your father?

RAMIREZ

Doctor Jose Altagracia Ramirez... Do
you have to smoke that cigar?

AMOS

Yes.

end

There is a silence between them. This is obviously the
of that subject. Then Amos goes on.

AMOS

Carlos' father abandoned him and his
mother because he wanted to be a
playboy. Your father abandoned you
in effect, when he was sent to prison.
Either way, it's a lonely child
missing his father. I want you to
take what you know of your real father
and superimpose it onto this the
image of Carlos' father, so when you
talk of one you are talking of the
other with the same emotion... the
same love, the same resentment...
the same sadness, the same anger.

CUT TO:

EXT. CEMETERY - MONTREAL - DAY

Ramirez

As Jack and Ramirez walk toward the cemetery, we SEE

in
Ramirez

who wears a lightweight white parka so that he shivers
the cold in contrast to Jack's heavy winter gear.
carries what appears to be a gun.

JACK

You need to not only remember the
names on every tombstone, but where
they are so when I call out a name,
you whirl and shoot.

Standing

They walk into a scene that is completely surreal.
behind every tombstone is one of the crew of trainers.

the

Each man wears a white parka and white pants against
freezing cold. In the center of their impromptu circle

stands

Ramirez, also wearing white, but of much lighter

material so

that he shivers in the cold. All of them including

Ramirez

hold paint pellet guns. It is a cemetery full of living
targets which can shoot back. Jack stands outside the

circle.

RAMIREZ

It's kind of cold. You think I might
be able to borrow a warmer jacket
from someone?

JACK

Brisson! We don't want you to be
comfortable. That's just what will
get you killed.

the

Ramirez hesitates a moment, trying to remember where

stands

tombstone with the name "Brisson" is. The trainer who

He

behind the "Brisson" tombstone has no such hesitation.

explodes

fires at Ramirez and an ugly black splotch of paint

on Ramirez's white suit. Ramirez shakes his head in
frustration.

JACK

DuPres! Paquet!

black
chest

Ramirez whirls, misses one, is hit again with another
splotch but hits the Paquet tombstone square in the
with a black splotch of his own.

INT. KITCHEN SET - PRISON - DAY

erected.
"set"
position
macabre,
ever
opens
him
sneezes.

In the middle of a huge room, a movie set has been
There are flats supported by sand bags which form the
of a kitchen. The set is perfect in every way but its
inside of a huge prison hall lends a quality of the
since no movie is being shot here and no audience will
see these performances. Jack is there with Ramirez. He
the refrigerator and Ramirez looks inside as Jack times
on his watch, then closes the refrigerator. Ramirez
He has caught a cold but must ignore it.

RAMIREZ

Top shelf... some milk, some juice,
maybe some cottage cheese, a couple
bottles of beer, some tomatoes... I
don't know...

JACK

What kind of milk, how many cartons,
open or closed, what kind of juice,
how full was the bottle, was it
cottage cheese or cream cheese, how
many bottles of beer, how many
tomatoes? This is life and death!

Jack opens the cupboard.

JACK

Look here... Ten seconds, how many
cups, saucers, plates, look this
time!

INT. CAFETERIA - ABANDONED PRISON - MONTREAL - DAY

English,

Ramirez sits practicing his Venezuelan accent in

tape
of
repeating phrases he hears from a native speaker on a
recorder as he eats another of the interminable bowls
porridge.

EXT. CEMETERY - MONTREAL - DAY

lightweight
parkas.
Ramirez once again stands in the center in his
white parka surrounded by trainers in heavy white
Jack is nearby.

JACK

Here's the thing about Carlos. He
doesn't fit any mold. His father is
an extraordinarily wealthy playboy
who's a Marxist at the same time...
DuFraisne!

Jack
Ramirez whirls and misses and is hit by the trainer.
shakes his head and continues.

JACK

The guy's such a fanatic he names
his three sons after Lenin. And I
don't mean John. The same thing is
true for Carlos. He's a guerilla
fighter who loves champagne and
caviar... LaPierre!

the
no
Ramirez whirls and hits the trainer in his shoulder at
same time that he himself is hit. Jack's look betrays
emotion.

JACK

He doesn't want to be Che Guevara,
he wants to be the James Bond of the
People's Liberation Front. It's not
so much radical chic as an excuse
for sadism. Paquet!

beginning
As he says this last, Ramirez whirls and shoots another
trainer, dead in the chest. Ramirez smiles. He is
to enjoy playing terrorist.

EXT. DIRT ROAD - DAY

POV
up
chest

We are speeding down the road in a suped-up open Jeep Ramirez, who is driving. Suddenly, we SEE Jack and Amos ahead. Amos pulls a lever and a barrier snaps up at level across the road. We jam on the brakes and

CUT TO:

INT. JEEP - DAY

plate
emergency

Ramirez is at the wheel. Suddenly he sees the barrier a hundred yards in front. He hits the brakes and the brake at the same time.

NEW ANGLE

slides
the
the

The tires scream and leave black tracks, as the Jeep sideways towards the barrier. Just before reaching it, car completes a 180-degree turn and roars back, but at last second fishtails and swerves off the road.

ANGLE ON - RAMIREZ

He is obviously frustrated.

ANGLE ON - JACK

He shakes his head in disgust.

JACK

Dead again.

EXT. BELVEDERE - DAY

is an
the
prison is
one

Ramirez and Jack walk together on the belvedere which observation area with a railing around it, overlooking abandoned prison. In between the belvedere and the a field which is almost completely barren except for tree. It sits down below.

lights
transmitter

In the distance, we SEE a snow mobile approach with its
on. Just then, Jack takes a pocket sized remote
and slips it into the front pocket of Ramirez's jacket,
turning it on as he does.

RAMIREZ

What's that?

JACK

It's a transmitter.

RAMIREZ

For what?

JACK

Target practice. You're the target.

he
and
snow
for
continue
railing.
antennas,

Jack quickly moves away from Ramirez. As Ramirez moves,
notices that the snow mobile changes direction as well,
continues to home in on him. And then there is a second
mobile. And then a third, all of them coming straight
him. He starts to run. The snow mobiles turn and
bearing down on him, driving him closer toward the
We SEE the snow mobiles are controlled by radio
evidently homing in on his transmitter.

Beretta
lit-

Jack, who has moved quite a ways off, pulls out a
and sets it on the rail. We SEE on the snow mobiles, a
up remote device.

JACK

If you shoot out the receivers,
they'll stop. There are ten rounds
in this clip. The first two are live,
the next three dummy, then three
live, two dummy.

instant

Ramirez stands like a deer in the headlights for an

the
He
snow.
through
up and
then
snow
headlight,
device.
barrels
just
smoking

and then goes running for the gun. He cannot make it to
gun before the first snow mobile barrels down upon him.
is right against the rail now and goes diving into the
The snow mobile goes directly over him and crashes
the rail, falling down to the field below. Ramirez is
running, grabs the gun, fires two rounds and misses,
hits three dummy rounds which click away as the second
mobile draws closer. Then he fires and hits a
then fires and misses, then fires and hits the remote
That snow mobile stops in its tracks. The third now
down on Ramirez. He clicks off two dummy rounds and
before the snow mobile hits him, a shot rings out. The
receiver shatters and we SEE Jack standing with the
gun with which he has just saved Ramirez's life.

JACK

Three times dead.

INT. CAFETERIA - ABANDONED PRISON - DAY

cream
porridge

It is after lunch and Jack and Amos are eating ice
sundaes while Ramirez sits eating the last bit of
from the huge bowl.

AMOS

You finish all your porridge?

RAMIREZ

(deadly)

Yeah... yeah... I finished all my
porridge.

AMOS

Good now you can have some more.

and
He motions for the waiter who crosses with a fresh pot

reaches
Ramirez
bowl

starts to ladle it out into Ramirez's bowl. Ramirez
up and tears at his tie and rips open the top button.
explodes batting the waiter's hand away and sending the
flying.

RAMIREZ

Enough of this porridge shit man, hi
jo deputa! Fuck it man... I ain't
eatin' no more of this shit! And I
ain't wearin' this fuckin' shirt
anymore either!

With that he rips off the tie and rips open the shirt.

AMOS

Why Miguel amigo, whatever is the
matter?

RAMIREZ

I'll tell you what the matter is
man... I been here twelve mother
fuckin' weeks an' all I've had to
eat the whole time is this shit! And
those dumb ass basketball games...
what's that?! You damn near kill me
with those fucking snowmobiles... I
haven't seen my family in three months
and I still don't know what any plan
is or what I'm supposed to be doing!

AMOS

Congratulations! You're acting like
a child... like a spoiled brat...

JACK

And not a Navy Lieutenant Commander,
which is exactly what would get you
killed.

AMOS

Finally you're acting like a willful
spoiled child which is just what
Carlos was.

JACK

We couldn't just let you study Carlos.
If this thing is going to work, you
have to become him.

Ramirez looks at him in disgust.

RAMIREZ

The two most elite intelligence services in the world and the best you can come up with is this porridge bullshit?!

AMOS

As a child Carlos was fed that porridge that you love so much every day. He hated it. Every woman or man he's ever been close to he told about that porridge... how the very smell of it made him sick. And now it makes you sick.

JACK

When he was in school he was a scrawny little kid. The last one to get picked for any teams. He felt as clumsy as we've made you feel...

AMOS

His father smoked cigars... the same ones whose smell you complained about. The only cover that can save your life... is the one you believe yourself. Now... are you ready to pass the next test?

Ramirez just looks at them, in a kind of shock.

AMOS

I'll take that for a yes. You're about to go into your house. Your wife has told you she was away with the children for a week. She is entering the house for the first time in a week with you. The children are still at Grandma's so the two of you have a nice romantic time ahead of you. Walk through the house... through the living room and the kitchen only. You have thirty seconds. Walk casually through the house so as not to make her suspicious of anything you do and find out if she's telling you the truth or not. If you pass this test your questions will be answered. If not... you'll be sent home to Virginia and this will

be the end of it.

INT. ABANDONED PRISON - LIVING ROOM SET - MONTREAL -

DAY

camera
down
kitchen
out
gets an
the
sink and
first
towel
amazed
he's

Ramirez walks casually through the living room with following. Amos and Jack walk behind him. Ramirez bends to tie his shoe near the sofa. He crosses into the and camera follows. He opens the refrigerator and takes a carton of milk. He takes a drink from the carton and dribbles some onto his shirt and onto the floor. He "I'm such a slob" look on his face. Then he replaces milk, crosses to the sink, takes the sponge off the a paper towel. He mops up the spill with the sponge and then with the paper towel, then tosses the paper into the trash. As he speaks, Ramirez himself will be at how much he is able to deduce using the techniques been taught.

JACK

(looking at watch)
Time's up.

AMOS

Nu? Is she telling the truth or lying?

RAMIREZ

She's got to be lying, otherwise this would be a very short test and I don't think that's what you had in mind. She had a man over.

JACK

How do you know?

RAMIREZ

She hasn't been here in a week? Then why was the sponge still damp. It means she washed dishes. Take a look at the dish rack. There's water in the tray underneath it. Probably

from a couple of plates. There's a bit of water in the silverware tray. The milk is still fresh... not even a hint of being sour and the date on it is a week from today... means she just bought it yesterday or the day before. The margarine's fresh-bought but it's already been opened. Same with the bread.

AMOS

How do you know it was a man?

RAMIREZ

(ignoring him a beat)

She might have met him at a bar because there's a book of matches in the garbage. She was probably careful to throw the cigarette away but there's still a bit of ash and that cigarette smell at the bottom of the liner.

JACK

What else?

RAMIREZ

I think they made love on the sofa because one of the cushions has been turned over and there's the indentation of a tennis shoe print in the rug over there.

He looks down at Jack's shoes.

RAMIREZ

Sorta like the ones you're wearing, Jack. Besides, I know it was a man because I smelled after-shave on the couch.

He gets a quizzical look, crosses to the couch, sniffs.

RAMIREZ

...Cheap kind.

He crosses to Jack and sniffs Jack as well.

RAMIREZ

Jack... you've been fucking my wife.

a
the
He holds index finger and thumb up to Jack's head like
gun, reprising his mentor's gesture to him and making
sound of a gunshot with his mouth.

RAMIREZ

Now who's dead?

CUT TO:

EXT. CEMETERY - DAY

one,
whirls
punch,
gun.
approvingly.
We have four quick cuts. Bam! Bam! Bam! Bam! In each
Ramirez who stands in the center of the trainers,
like a ballet dancer and beats each trainer to the
hitting dead center on each one with his paint pellet
gun.
From the side, Amos and Jack nod to each other

EXT. CEMETERY - DAY

A triumphant Ramirez walks with Amos and Jack.

JACK

The plan is to get the KGB to
eliminate Carlos for us. Carlos knows
every link between the KGB and every
terrorist organization in the world.
He's not only the smoking gun, he
knows every contact there ever was.
We make the KGB think that Carlos is
ready to turn... ready to go over to
the CIA, and they'll take him out.

RAMIREZ

Why would they think Carlos would go
over to the CIA?

AMOS

Money... fifty million... not for
the forces of world revolution this
time, but for him, in his pocket
with a new identity and CIA
protection. They'll believe it... if
we lay it out right... they'll believe
it.

RAMIREZ

When do we move?

AMOS

Not so fast. You're far from ready. I would think another three months of training and then...

RAMIREZ

Bullshit! I'm ready now. Give me any test you want. Christ, I already passed your tests... what more do you want?

EXT. ABANDONED PRISON - SUNSET

prison
scene.
The sun is just setting. There is the silhouette of the in the snow. A kind of dark serenity permeates the

INT. CAFETERIA - ABANDONED PRISON - SUNSET

room.
Arabic
Ramirez sits at the table in the huge, dark and empty The table is set with champagne and caviar. He has his book and tape and earphones.

RAMIREZ

(studying to himself
in Arabic)
Shoo Ismak? Isme... Carlos. Isme
Carlos.

INT. NEW MONITORING ROOM - ABANDONED PRISON - EVENING

perhaps
now
a new
We are in a new setting. It is a kind of dungeon, once a solitary confinement cell. It is crowded here with Jack, Amos, and Technician #1 who sit in front of bank of monitors. On one we SEE Ramirez eating in the cafeteria.

AMOS

It should be hitting him now...

ANGLE ON MONITOR

We PUSH IN on Ramirez on the monitor.

INT. CAFETERIA - ABANDONED PRISON - EVENING

looks Ramirez sits as before. He is eating his caviar as he at his Arabic textbook.

ANGLE ON - THE TEXTBOOK

possibly It shows a picture of a street in an Arab country, sterile Libya. It is a typical street scene; a dispassionately announcer photograph in which one can almost hear the BBC in voice in your head saying, "And here is a typical scene walking lovely Tripoli..." There is a man in a business suit between on the sidewalk in this picture. We CUT back and forth his Ramirez and then as Ramirez strains to look harder, looking unbelievably, we PUSH IN tighter on the picture from picture back up at us is Ramirez! Then suddenly the man in the at us moves and his finger comes up to his lips and he looks same and says, "SHHHHH." Just then, a street vendor in the in scene pulls out a gun and shoots Ramirez in the picture still the head. Ramirez falls and the picture goes back to a photo, shot of Ramirez lying face down in the black and white oozing black blood onto the white sidewalk of beautiful downtown Tripoli.

focus He looks out the window at the bluish sky as we shift bowl of between him and his background. He looks down at the porridge.

ANGLE ON - THE CAVIAR

It is crawling with ants.

BACK TO SCENE

Ramirez picks up the bowl and throws it across the room.

RAMIREZ

Jack! Jack!!!! Amos!! You motherfuckers!

He gets up, looks at the TV camera and walks down the corridor to the observation room.

INT. CORRIDOR - ABANDONED PRISON - MONTREAL - EVENING

Ramirez walks down the corridor past the surveillance room. The satellite dish is still there but there are no technicians to be seen. He follows the cable that snakes down the corridor towards the command room.

INT. COMMAND ROOM - MORNING

Ramirez walks along the cable until he comes to the plastic-enshrouded satellite tracking system. He pulls one of the plastic panels to discover that the place is totally empty. He bends down and picks up the cable as if it were a lifeline on a strip at stormy sea. He follows it hand over hand to where all the equipment was -- it's gone. He looks around and through the plastic, starts to see the silhouettes of people moving and talking. Abruptly, he pulls the panel aside -- just some pigeons against the moonlight shafts.

INT. OBSERVATION ROOM - EVENING

Ramirez enters the Observation Room with its looming observation tower that now has become home to the hundreds of pigeons inside it. The place is completely deserted.

RAMIREZ

Jack!!

out
Ramirez

At the sound of his shout, hundreds of pigeons explode
of the observation tower like bats in a primal cave.
instinctively crouches in terror.

RAMIREZ

Amos you piece of shit! Wen anta?
Coos echtak ya sharmuta!

ANGLE ON

flashes
blinding

POV Ramirez. It is blurry and then there are brilliant
that cut across our eyes, slicing across our vision,
us.

BACK TO SCENE

Ramirez knows they have doped him.

RAMIREZ

So she tried the first bowl of caviar
and said, that's too hot, and she
tried the second bowl and said, that's
too cold and so she tried the third
little itsy bitsy bowl of caviar
that belonged to little Miguel and
that turned into maggots and that
was just right...

INT. CORRIDOR - ABANDONED PRISON - NIGHT

either
onto

Ramirez runs down the corridor. There are cells on
side of him now. They are empty. He is trying to hold
his sanity.

NEW ANGLE - POV RAMIREZ

contains...

The cells are now full and each of the cells
him! He is trying to get out of all of them.

ANGLE ON - CELL #1

Ramirez is in Carlos' black jeans and T-shirt.

ANGLE ON - CELL #2

Ramirez is in his dress white Navy uniform.

ANGLE ON - CELL #3

with
patient's

Ramirez is dressed as a doctor, operating on a patient
Jack assisting him. Ramirez pulls a brain out of the
head.

RAMIREZ

Here's the problem, Doctor. He needs
a new brain.

He tosses the brain to Jack who catches it.

JACK

Brilliant, Doctor!

Jack eats the brain.

JACK

And tasty, too!

ANGLE ON - RAMIREZ

as he walks down the corridor.

INT. CORRIDOR - DAY ANGLE ON - RAMIREZ'S HAND

child's
alongside

It morphs from his own hand to that of a child and the
hand gives birth to a woman's hand who morph's up
of him. It is Ramirez's mother.

NEW ANGLE

behind
political
men
father's
speaks

Child Ramirez and his Mother walk down the corridor
two Cuban prison guards. The cells are full of Cuban
prisoners. There are shouts and screams of agony from
being tortured somewhere far off. They reach Ramirez's
father's cell. Child Ramirez reaches out for his
hand. A guard pushes his hand away. RAMIREZ'S FATHER
in Spanish.

RAMIREZ'S FATHER

Vaya mi hijo. Vaya rapido!

INT. CORRIDOR - ABANDONED PRISON - NIGHT ANGLE ON - PIGEONS

They come flapping their wings, dive bombing at us.

NEW ANGLE - RAMIREZ

empty
making
the
Carlos,
He walks in his black jeans and T-shirt. The cells are around him but up ahead he hears the sounds of someone love. Well, not making love... fucking. He approaches sounds and there in one cell is his wife Maura under humping away at her. Carlos looks up at Ramirez.

ANGLE ON CARLOS

in cell humping Maura.

CARLOS

(looking at Ramirez)

I think she likes me better... don't you baby. She likes it rough... you never knew that? Yala... ruh mi hun.

He motions for Ramirez to leave.

ANGLE ON - RAMIREZ

flapping
He is about to rush the cell when more pigeons come down at him. He turns and...

INT. CORRIDOR - ABANDONED PRISON - NIGHT - SFX NEW ANGLE

moonlight.
The pigeon becomes a dove gliding in a shaft of moonlight. Then it leaves the moonlight and it turns into a crow.

NEW ANGLE

dove
its
The crow turns back into a dove and then suddenly the dove begins to choke, to vomit. It opens its beak and out of its

ravenous mouth emerges the wet, slimy head of a full grown
crow. It is coming straight out of the dove's mouth and
straight at us, to devour us. We HEAR RAMIREZ SCREAM

OVER

THIS.

INT. ABANDONED PRISON - CORRIDOR ENTRANCE - MORNING

if Jack and Amos walk down the corridor. They both look as
they have been up all night, which indeed they have.
Both are in need of a shower and shave.

AMOS

I hope we didn't go too far with
this.

JACK

I'd rather have him wind up in a
mental institution fucked up on LSD
than shot in some back alley in Libya.
If he can't handle this, he sure as
shit can't handle going operational.

sitting in They round the corner. There, looking up at them,
greet a chair, showered, shaved, looking fresh and ready to
looks the day is Ramirez. He is reading his Arabic book. He
up at them.

RAMIREZ

Okay... what's next?

INT. KGB HEADQUARTERS - CORRIDOR - MOSCOW - NIGHT

dominates We begin on a shot of a huge statue of Lenin which
KGB this corridor. As camera swings around we SEE a HEAD
OFFICER with his KGB AIDE. OVER this shot we SUPER:

KGB CENTRAL COMMAND - MOSCOW

Russian The head KGB officer holds a report. He reads aloud in
dialogue in and we SUPER ENGLISH SUBTITLES. From now on, all
Russian will be indicated by putting the dialogue in

report. parentheses. The KGB Officer is very smug about the

HEAD KGB OFFICER

(glancing up from
report)

[We're just gotten information from our resident in Zurich that the CIA head of station there has deposited letters of credit in the amount of fifty million dollars into the account of a Mister Paulo Ortega... It would appear the Americans are dangling a very impressive bait for what I can only assume is a very juicy fish. I want to know who this Paulo Ortega is and what he's going to give the CIA that is worth so very much money. And then we'll see what we can do about that.]

He smiles with a great deal of self-satisfaction.

EXT. COUNTRY ROAD - MAGIC HOUR - AERIAL SHOT

twists and turns as a light snow begins to fall.

INT. JEEP - NIGHT

goes being Ramirez drives and we SEE that he has an earpiece which to a Walkman tape recorder. We HEAR the instructions fed to him on the tape in Jack's voice:

JACK (THRU TAPE)

You're going to hit a hairpin turn exactly three tenths of a mile from the stop sign which should be coming into view at any minute.

NEW ANGLE - ON THE STOP SIGN UP AHEAD BACK TO SCENE

Ramirez starts to slow down.

JACK

Don't stop for the stop sign, don't even slow down for it. You've got to hit the hairpin exactly fifteen seconds after you pass the stop sign.

Ramirez
Up
We see that Ramirez is going 60 miles an hour down the straightaway. The road is open and straight ahead.
drives on with total focus. The intensity is obvious.
ahead is a hairpin turn.

JACK

The hairpin should be right in front of you. Keep your focus. You can't let down even after you negotiate the turn. You never know what's going to be around the next corner... or whose life might depend on your reactions.

NEW ANGLE

ON the Jeep as it negotiates the turn.

INT. JEEP - NIGHT

there
TIED TO
We have a shot of the road, POV Ramirez through the windshield. Suddenly as we negotiate the hairpin turn,
up ahead of us sits Jacks in the middle of the road
A CHAIR, looking straight at us.

ZOOM TO JACK

not
forward,
sitting straight, tied into the chair so that he could
run if he wanted to. He doesn't move, just stares
as if trying to lock eyes with Ramirez.

RAMIREZ (O.S.)

(as his hand starts
for brake)
You asshole!

HIGH ANGLE

the
completes
The Jeep turns slightly to the right, then sharply to
left. And as its back wheels lock, it slides and
the 180-degree turn. Just short of Jack.

CLOSE - JACK

before. His face is white, his stare frozen. He has seen death
Never that close.

BACK TO SCENE

Ramirez jumps out of the Jeep, coming straight at Jack.

RAMIREZ

You crazy-assed mother fucker! I
could have killed you!

JACK

You can't let down! This isn't a
game... it is life and death. You
have to be ready for anything, all
the time.

RAMIREZ

Fuck you!

out of Just then we HEAR the roar of the snowmobiles coming
nowhere, bearing down towards them.

JACK

(calmly)

The clip in your gun has three live,
two dummy, one live, three dummy,
one live.

He Ramirez looks at him, pushed to the breaking point now.
pulls the transmitter out of his pocket and crosses
right to Jack and stuffs it in Jack's pocket.

RAMIREZ

No rules, Jack? Then you fucking
deal with it.

protest... to Ramirez waits for Jack to say something... to
fury and say anything. Jack says nothing. Ramirez turns in a
four starts walking away as the snowmobiles bear down from
Jack different directions, coming straight towards Jack.
making says absolutely nothing. Ramirez turns and sees Jack is

simply
Ramirez
but the
Jack
pulls
order to
dummy
last of
both.
and

absolutely no attempt to toss the transmitter. Jack locks eyes with Ramirez. Jack is not going to budge. turns his back and is about to continue walking away noise of the snowmobiles bearing on the unrelenting grows louder. Ramirez can take it no more. He turns, out the gun and must run right to where Jack is in get shots off at each snowmobile. He fires through the rounds until he takes out all four snowmobiles, the which comes to rest only a few feet away from them Ramirez is exhausted. When Jack speaks it is quietly with contempt.

JACK

You pussy. You rule-following pussy.

Ramirez turns, looking at Jack, unable to believe his ears.

JACK

You know why you don't fuck around on your wife? Not because you don't want to. You're a man. You want to fuck everything. But you don't... because you're afraid it would cost you what... your wife, your family, your self respect maybe...

going
As we watch Ramirez listening to Jack, we can see him over the edge.

JACK

...You know what Carlos would do if he was married? He'd bring whatever woman he wanted home and make his wife fuck her. That's what no rules means. That's what you're too much of a pussy to get.

back so
Ramirez walks straight over to Jack, pulls his hair

barrel
now. He
time.

that Jack is staring up at him and then he puts the
of his gun at Jack's temple. Ramirez is not bluffing
has gone completely into the dark side for the first

RAMIREZ

No rules, Jack? Okay... We're in a
fucking foreign country on a secret
mission... I can't be here, I'm on a
submarine. The U.S. Navy's my alibi.
What's the count on my ammunition,
Jack? Is this one live or a dud?

He stares down at Jack and we can see that Jack does
not
remember the count, as Ramirez pulls the trigger.
CLICK!

RAMIREZ

What about the next one, Jack? Live
or dud... who cares... no rules,
right?

He pulls the trigger. CLICK!

JACK

(perversely proud)
Yes, my good son...

RAMIREZ

Think you can be lucky three times
in a row?

He pulls the trigger. CLICK!

RAMIREZ

How about four?

HEAR:
He is about to pull the trigger once again when we

AMOS (O.S.)

Annibal! It's over!

embankment
Ramirez turns to see him, as Amos walks down the
towards him.

JACK

Stay out of it.

AMOS

It's over, Jack. He's it.

obvious he
squeeze
Ramirez,
Ramirez stays with the gun pointed at Jack. It is
is in a killing mood, perfectly ready and willing to
the trigger once again. Amos takes the gun from
points it up and pulls the trigger... KABOOM!

EXT. ROAD BY DEAD SEA - AERIAL SHOT - DAY

WE SUPER THE FOLLOWING: ISRAEL - APRIL, 1987

sits
Dead
barren
landscape
mountains
the
We have an aerial shot over a date plantation which
incongruously in the middle of the desert beside the
Sea, as we MOVE TO REVEAL a car driving along this
road. The CAMERA pivots around the car as we See the
scroll behind it; the tortured rock formations, the
reflected in the water, a desert-scape that looks like
something out of Dante, as Peugeot cuts its way along
road.

INT. PEUGEOT - DEAD SEA - ISRAEL

Ramirez
plastic
opens.
Jack is in the car with Amos, who drives, and Ramirez.
has a bandage across his nose. He has black eyes from
surgery. Jack hands Ramirez a small bundle which he
Inside is a black T-shirt and black jeans.

RAMIREZ

What's this?

JACK

What you'll wear from now on. Black
T-shirt and jeans... it's the only
thing Carlos ever wears whenever
he's not out being a terrorist. It's
the opposite of what he was forced
to wear as a child... you know...
the school uniforms, the white tight

collared shirts... It's become like a fetish for him.

AMOS

And to match your new wardrobe, in another two days your bandages will come off and you'll get to show your beautiful new nose to Carla.

RAMIREZ

Who's Carla?

JACK

She's a Venezuelan. She was Carlos' main squeeze about fifteen years ago. She'll put the finishing touches on the act.

RAMIREZ

Why's one of Carlos' girlfriends helping us?

AMOS

Carlos used her... like he uses a lot of women. She emigrated to Israel. Now she wants to get even.

RAMIREZ

What do you mean used her. How?

JACK

He put her on an airplane with a bomb in her suitcase. She would have gone up with everything else. What's that song say? There are fifty ways to leave your lover? Make that fifty-one.

AMOS

She's about thirty-seven... still attractive.

JACK

So it's not gonna be a hardship.

RAMIREZ

What's not gonna be a hardship?

JACK

Making love to her.

Ramirez looks at Jack in shock.

JACK

Annibal... the way in is a woman... her name is Agnieszka. It's part of the trap. The KGB will be watching her... we'll make sure of that... She's a more recent girlfriend of Carlos... But they've got to be convinced and so does she. Carlos, you, are going to ask her to do something. She has to believe you're him or she won't risk it.

was Ramirez just looks at him, as if cheating on his wife obviously not part of the bargain.

JACK

What the fuck are you lookin' at? You're gonna help murder this guy, you draw the moral line at extramarital sex?

Ramirez is quiet.

JACK

Don't think of it as cheating. Think of it as fucking for the flag.

AMOS

"When in doubt, close your eyes and think of England."

EXT. SAFE HOUSE - DEAD SEA - SUNSET

of any At first we should not realize we are near a building
stunning kind. We open on a WIDE ANGLE on the Dead Sea from a
smoking POV. CRANE DOWN to reveal the silhouette of Ramirez
of a cigarette. We now SEE that his nose is exactly that
his Carlos. He has just a bit of dark circles left under
eyes, just enough to make him seem moody. He tosses the
this is cigarette and turns to enter a room. Now we see that
and a deserted barracks pock-marked with artillery shells
machine gun bullet holes from past wars.

EXT. BALCONY - SAFE HOUSE - DEAD SEA - SUNSET

of the
black T-
barracks

Ramirez turns to enter the barracks with a wide-angle landscape overlooking the Dead Sea. He now wears a shirt and black jeans. The Peugeot is parked near the that sits on the edge of the cliff in b.g.

INT. SAFE HOUSE - DEAD SEA - SUNSET

with
the
another
edged
neurotic

start TIGHT on a shot of an ashtray. It is overflowing cigarettes. A woman's hand picks up the butt that is in ashtray and with the last of its ember she lights cigarette off it. She is CARLA, mid-thirties, hard which mars the beauty she still has. She is intense, and bitter.

in a
cracks in
sensuous,
an
even
kind of

She and Ramirez are alone in the living room. She sits corner. We become aware of the room. It is a study in contrasts. Light shoots in through shell holes and ruined walls. And yet, the interior is somehow soft, with thick carpet, muslin drapes and a large bed that resembles at one and the same time, a boxing ring and altar. She pays no attention to Ramirez. She doesn't acknowledge that he's entered the room. She is in a reverie.

CARLA

The thing about Carlos is... he doesn't lose himself with a woman... not with a lover... maybe with a whore I don't know... I wasn't his whore. Lovers are different to him... he might have a use for them... so he has to seduce them properly. He has to make sure they're so crazy about him they'll do anything for him.

RAMIREZ

When did you...?

his
She holds up a hand without looking at him, commanding
silence.

CARLA

Shhh! You're not here.

and now
she
some of
doesn't
on
She rocks herself back and forth, comforting herself
for the first time we see the bottle of Irish whiskey
holds at her side. She raises it, takes a long gulp,
the fluid dripping down the corner of her mouth. She
bother to wipe it away. It is there next to tearstains
her cheeks.

comforting,
lover who
get
recapture
lover
Slowly, her rocking back and forth, her primal
the act of an abused and abandoned child will turn into
strokes, caresses of a secret style from a phantom
will get her in the mood for what she must do. She must
herself wet. She must get herself ready. She must
what it is to be seduced by Carlos. Her hand is her
now.

CARLA

You don't exist until I'm ready to
let you exist, and then... you do
exactly what I say.

mind.
She leans her head back and conjures Carlos up in her

CARLA

It's not pleasure for him... it's...
it's... it's... this sick kind of
conquest... you know this seduction...
he's got to make you not just a lover
but a disciple... a worshipper... He
brainwashes you with his body...
so... so... you'll do anything...
you see because he's the perfect

lover... he does it all to... not to please you... but to excite you... to... to make it dangerous for you and then, that's very sexy too, to a woman... that danger... like he could kill you in a second... but instead he makes you come... So he's almost killed you, you see? And you have this orgasm right then and it's like he's killed you and there isn't anything left of you and he makes you be born again the way he wants you to be. So there isn't a thought in your brain that he hasn't put there. Not a feeling in your body that he hasn't put there.

Then
lets
She masturbates herself stopping just short of climax.
she looks up at Ramirez, acknowledges his presence and
him exist.

CARLA

Take off your clothes.

RAMIREZ

Just like that?

CARLA

Look Mister...

RAMIREZ

Miguel...

CARLA

I don't want to know your name... I don't want to know anything about you okay. This isn't fun for me. I'm not here to play soft music and be romantic. I'm here to help you kill him... At least I hope that's what you're going to do. They promised me it was.

RAMIREZ

Yes.

CARLA

Take off your clothes.

ANGLE ON RAMIREZ

UP. He takes off his clothes. CAMERA SHOOTS FROM THE WAIST

CARLA

You're smaller than him.

RAMIREZ

(shaking his head)

Great.

Carla slaps him suddenly without warning hard across
the face.

CARLA

That's what he would have done if I
would have said something like that.
Without a moment's hesitation. What's
wrong with you?! No eres ni hombre!

Ramirez back hands her and she flies backwards against
the couch.

ANGLE ON CARLA

lying against the couch. Her mouth is bleeding just a
little.

CARLA

Now come to me and kiss where you
hit.

Ramirez She puts her finger to her lip and sees the blood.
bends down to her, the passion rising.

CARLA

Kiss where the blood is and then
smear it on my lips so I taste it.

Ramirez bends down and kisses her and the blood smears
and he kisses her passionately.

CARLA

Now go down on me... yes like that...
si... si... tease me... tease... but
don't let me come... control me...
it's got to be when he wants it...
yeah...

Ramirez's head goes down out of frame.

DISSOLVE TO:

NEW ANGLE

Ramirez and Carla in bed, both naked, Ramirez is on top...

CARLA

Ask me if I like it... he always asks... he wants to hear it.

RAMIREZ

You like it...

CARLA

Demand it.

RAMIREZ

(harder)
You like it?!

CARLA

Yeah...

RAMIREZ

You like it?!

CARLA

Make me beg.

RAMIREZ

Beg for it...

CARLA

Please...

RAMIREZ

Yeah...

CARLA

Please... Tell me you want me to come...

RAMIREZ

I want you to come now...

CARLA

You want to feel it all over you...

Ramirez is too turned on now to follow instructions.

RAMIREZ

Oh yeah baby... yeah... you make me
feel so good.

CARLA

Stop!... Stop it!

She pushes Ramirez back. She sits up gropes for a
cigarette.

RAMIREZ

What... What'd I do...

CARLA

He never loses control... He never
tells you how he feels. He's in
control. He's the one who makes you
feel what he wants you to feel. He
never feels anything... You stupid...
stupid...

and
She fumbles with a lighter... Then she throws it aside
the cigarette.

CARLA

Roll over!

RAMIREZ

Why?

CARLA

On your back!

CAMERA
Ramirez rolls onto his back and she gets on top of him.

SHOTS FROM THE WAIST UP.

CARLA

I'm Carlos... You're me.

She starts humping him. Her voice goes down very low.

CARLA

You like it...

She humps harder. Ramirez evidently does.

RAMIREZ

Yeah.

CARLA

You like it?

RAMIREZ

Oh baby...

CARLA

Ooooo I want to make you come...

RAMIREZ

Yeah...

CARLA

I want to make you come... I want to feel it all over me.

RAMIREZ

Yeah... yeahhh... Yeahhhhhh.

reaches Ramirez is almost at the point of orgasm and Carla down with her hands and starts to choke him.

RAMIREZ

(scared)

What the fuck are you doin'?

CARLA

Let me... let me do it... Put your hands down.

then She humps him harder and chokes him and he climaxes and she releases her grasp on his throat...

CARLA

He does that... he's crazy... he chokes you... just a little.

She gets off him and lights up a cigarette.

CARLA

Then he goes to the refrigerator and eats... He's always hungry afterwards... always... God I feel like filth.

rolls She starts crying and the crying grows louder. Ramirez over to her to take her in his arms.

RAMIREZ

I'm sorry... I'm sorry.

CARLA

Get your hands off me!

RAMIREZ

Shh... I'm not him... I'm not
Carlos... I'm...

CARLA

I don't care who you are. I don't
want to know anything about you...
except that you're going to kill
him.

EXT. KGB HEADQUARTERS - MOSCOW - NIGHT

INT. KGB OFFICE - NIGHT

A HEAD KGB OFFICER is with a KGB AIDE. He reads a
report.

HEAD KGB OFFICER

[It seems our friendly bank manager
in Zurich has received instructions
to put a new name on the account of
our mysterious Mister Paulo Ortega...
Agnieska Kozinski. Does the name
sound familiar?]

KGB AIDE

[Should it?]

HEAD KGB OFFICER

[I ran a check on her. She's a French
national... originally Polish. She
was a girlfriend of Carlos.]

KGB AIDE

[Our Carlos?]

HEAD KGB OFFICER

[The question is... is he still our
Carlos. Or is he about to become
someone else's.]

EXT. AGNIESKA'S APARTMENT - PARIS - DAY

A beautiful young woman whom we will come to know as
AGNIESKA

enters her apartment building.

INT. APARTMENT BUILDING - PARIS - DAY

a
English
Subtitles.

Agnieska collects her mail. She stops when she comes to postcard. We cannot make out what it says, but it has a profound effect on her. Dialogue is in French with

AGNIESKA

My God... My God... It's him.

EXT. - BALCONY - SAFE HOUSE - DEAD SEA - SUNSET

cigarette

Ramirez stands looking out to the horizon, smoking a when Jack comes up behind him.

JACK

Well... not the most painful way to burn your bridges behind you, huh Miguel?

RAMIREZ

What do you mean?

JACK

Saint Miguel the faithful husband is dead. Long live Carlos. You've cheated on your wife... now you can do anything.

RAMIREZ

What I did in there I didn't do to cheat on my wife and you know it.

JACK

Hey, pussy's pussy.

just
gone on.

Ramirez turns to look at him as if a light bulb has

RAMIREZ

I just got it about you, Jack. You can't get it up, can you?

dead-

The look on Jack's face for once, having been caught completely off guard, betrays the fact that Ramirez is

on. Just then, we HEAR:

AMOS (O.S.)

We've got it. Just confirmed.

JACK

Got what confirmed?

ANGLE ON - AMOS

He crosses towards them, holding a decoded message.

AMOS

The KGB has set up a surveillance on Agnieszka. And Agnieszka has received her summons from her long-lost love... Carlos, telling her to come and meet you. At the meeting you convince her you're Carlos. You ask her to handle some bank transactions. She will. Then the KGB knows Carlos and Ortega are the same man. Then later they'll see you meet with a CIA agent. They'll have all the pieces. They'll know Carlos has turned.

RAMIREZ

Where do I meet with this Agnieszka?

AMOS

Libya. That's where Carlos is.

RAMIREZ

Couldn't we wait till he takes a trip? I mean Libya... shit.

AMOS

The waiting is more dangerous to you than going to Libya. We've laid out a trap. Now we have to be careful not to get caught in it ourselves.

EXT. SHORE OF DEAD SEA - ISRAEL - SUNSET

straight
barbed
pass a
THE

Ramirez and Amos walk along the road which runs along the Dead Sea. Here and there are strands of wire and the barracks in the b.g. As they walk, they sign which says: THE DEAD SEA - YOU ARE NOW STANDING AT

LOWEST SPOT ON EARTH... ELEVATION: 393 METERS BELOW SEA

LEVEL.

AMOS

Jack doesn't know that we're having this talk and I don't want him to know... understand?

RAMIREZ

Okay...

AMOS

Nothing can make you ready for combat but combat. Jack would be against me telling you this... He would say you shouldn't have a thought in your head that we haven't put there but you're not just a box that we're going to fill up with our own ideas. You have a right to know certain things.

RAMIREZ

I appreciate that Amos... a lot. It's funny, I started out hating you... I mean I'm still gonna sue you, don't think you're off the hook for my broken ribs, but...

AMOS

But now you love me and we're going to run away to San Francisco and find a reformed rabbi to perform a mixed gay marriage. Listen to me... You're going to feel more alone than you've ever felt in your life. It will hit you all of a sudden and you'll think your heart's going to jump out of your chest, you'll think everyone around you can hear your heart beating, and that everyone around you is an enemy agent. I want you to be prepared for that. So you can deal with it. Understand?

truck
towards

In the far distance, we are vaguely aware of a huge
barreling along, coming straight down the highway
towards
them.

RAMIREZ

Yes.

AMOS

We had an agent... the best we ever had in training. We were going to infiltrate him into Beirut and then use him to penetrate the PFLP. No student ever scored higher than this man... We set up his cover for six months in Argentina. He was perfect. And then we sent him to Beirut. He got off the plane, went to his hotel, went up to his room and had a nervous breakdown.

heading
It
from
monster,
just the

Suddenly it seems, the truck is right on top of them, straight for them, like monster in a child's nightmare. It passes within inches and Ramirez has to fight to keep jumping as the truck roars past them. It is not a just a truck. Then again, it could have killed them same.

AMOS

We had to mount an operation to send in a man posing as a doctor so we could drug him and get him out on a plane. Okay? Now you understand? Nothing prepares you. I want you to know that so when it hits you, you don't panic, you feel the fear and then get rid of it.

RAMIREZ

Jesus...

AMOS

You splash some water on your face. You take some deep breaths. You look in the mirror and when you look in that mirror, I don't want you to find Annibal Ramirez. You find Carlos. If you find Carlos, that's what everyone else will find too. And if you find Carlos and anything goes wrong, he's the one who can get you out of it. Because he's the best.

RAMIREZ

(after a beat)

I got a wife I got to go back to when this is over. I got kids I got to go back to when this is over. I want to go back as Annibal Ramirez... not Carlos.

AMOS

You will... you'll need a time of decompression and it will be hard at first, but you will. Because inside you aren't Carlos... you aren't a terrorist. But right now, in order to save your life, you've got to be. You've got to look in the mirror and find Carlos. Do you understand?

It is almost said like the offering of a vow.

RAMIREZ

I do.

AMOS

You won't be able to go in with a gun... too risky... so we're going to have to get one to you once you're in place. How I don't know yet... But we'll get one to you. You'll make your way out by boat. We'll be on it. But we won't be able to help if anything goes wrong. We'll make our way down the coast to a friendly state and then fly back to London, and from there back to the U.S.

EXT. LIBYA INTERNATIONAL AIRPORT - DAY

Ramirez As passengers come out of the plane we recognize amongst them.

SUPER: TRIPOLI, LIBYA - MAY 1987

INT. LIBYA INTERNATIONAL AIRPORT - DAY

SOLDIERS A cold, dreary, oppressive airport. Grim-looking and even more menacing SECURITY MEN in dark glasses. In the line of arriving PASSENGERS, at the passport control booth,

from
POUNDING.
knows

is a limping Colombian businessman. Scanning the place
behind sunglasses, his heart is POUNDING, POUNDING,
This is it. This is real enemy territory now, and he
it.

RAMIREZ'S POV

him.
passengers.
waiting
booth.
rich
grimaces
family
waiting
Ramirez
a

The foreboding paranoia that everyone is staring at
Soldiers, security men, airport employees, other
They all seem to know his secret. They're all just
for the axe to fall. Ramirez heads over to the Customs
He turns back as a guard pushes him aside to let pass a
Arabic family. A young fat girl holding some toys
at him as she indelicately makes her way with her
through the crowd. In the b.g. we notice a Mercedes
for them through the glass doors of the airport.
continues on his way towards the Customs booth. Behind
curtain, he sees a man being searched.

OFFICIAL

El Pass'port!

The sudden harsh voice jolts us all.

CLOSE - OFFICIAL

mean.
Pockmarked face with exaggerated features. Ugly and
Ramirez hands him his Colombian passport. The POUNDING
quickens.

OFFICIAL

Sheil el Nadara!

the
and
He barks in Arabic, motioning Ramirez to remove his
sunglasses. Ramirez does, fighting to remain calm under
man's granite gaze. The official looks at the passport

with

back at Ramirez. The following dialogue is in Arabic
English subtitles.

himself

Now and for every other scene in which Ramirez passes
off as Carlos, he has brown eyes.

OFFICIAL

Ricardo Moran Vargas?

RAMIREZ

Yes.

CLOSE - RAMIREZ'S FACE

Tiny beads of sweat begin to form on his forehead.

OFFICIAL

Your business?

RAMIREZ

Pipes. I sell pipes.

OFFICIAL

Pipes?

words

Ramirez nods, smiling apologetically, searching for the
in Arabic. Ramirez struggles to appear calm. His
heart's POUNDING, however, intensifies.

heart's

RAMIREZ

For the oil...

OFFICIAL

Oil?

RAMIREZ

Pipes for oil... Petroleum...

OFFICIAL

(after a beat)

Step over behind the curtain.

NEW ANGLE

Ramirez's luggage is being thoroughly searched by the
Official. Finally the Official looks up at him.

OFFICIAL

All right. You can go.

Finally he stamps the passport.

EXT. LIBYA PALACE HOTEL - DAY

towards
the
of
around.

We have a shot of the cab, an old Mercedes coming us, and then under the arch leading to the entrance of hotel. Ramirez steps out and he's assailed by a bunch of kids begging and trying to grab his baggage. He looks

ANGLE - POV RAMIREZ

From a
right at
balloon
front

Across the street at a cafe soldiers with guns laugh. shop window, the silhouette of a man seems to look us. Across the street, kids on a balcony throw a water at a horse pulling a cart and the horse bolts right in front of Ramirez.

BACK TO SCENE

luggage,
suddenly
kids
bellboy
driver

As the street urchins continue to beg and grab at his and the taxi driver demands impatiently to be paid, out of nowhere, a bellboy appears and smacks one of the who falls to the ground. They all disperse as the takes the luggage and leads Ramirez who pays the cab and then crosses to the hotel.

INT. HOTEL ROOM - LIBYA - DAY

then
silently.
and
he

The bellboy enters with Ramirez, sets down his bags and opens the shutters of the window. Ramirez tips him Once the bellboy has left, Ramirez walks to the phone checks it out. Then he crosses to the shutters. Perhaps

apartment
there's
goes
to

sees a shadow looking in his direction from the dark
across the street. He closes the shutters. Just then,
a LOUD KNOCK on the door. He jumps and automatically
for his gun. But he has no gun... and his heart begins
POUND again. The LOUD KNOCK repeats itself.

RAMIREZ

(in Spanish)

Who's there?

An incomprehensible response in Arabic.

RAMIREZ

(in accented English)

What do you want?

VOICE

Room service.

RAMIREZ

(after a pause)

I not order nothing.

VOICE

Iced water.

RAMIREZ

Iced water?

VOICE

Yes, sir.

consults
still

The voice is young, and not too assertive. Ramirez
his watch and looks out the window again. Everything
seems to be normal.

VOICE

Sir...?

rather
wears a
eyes

Ramirez carefully opens the door. In walks a young,
innocent-looking WAITER with a jar of ice water. He
fez on his head. As he places it on a table, Ramirez

underneath

him with suspicion. Suddenly the waiter reaches his jacket and... pulls out a small handgun.

ON RAMIREZ

He is frozen with fear.

ON WAITER

shoves
his
extra

Putting his finger to his mouth to signal silence, he the gun and silencer under a napkin. Then he takes off fez and from within, pulls out a small grenade and clip of ammunition. Without any further attempt at communication, he exits the room.

RAMIREZ

Jesus.

on
looks

Ramirez walks back into the bathroom. He splashes water his face and takes three deep breaths and then slowly up into the mirror... and finds Carlos.

EXT. STREET IN LIBYA - DOWNTOWN TRIPOLI - DAY

coming
well.
groceries.

We SEE a beautiful dark haired woman of about thirty down the street. There are several other pedestrians as The woman is Agnieszka. She carries a large bag of

EXT. STREET - TRIPOLI, LIBYA - RESIDENTIAL AREA - DAY

The van
adjusts
we
see

A van is parked on the street. Agnieszka walks along. starts. A man whom we will come to know as VLADIMIR the mirror. His partner NIKOLAI readjusts it and in it SEE Agnieszka, walking. The two KGB operatives, now both Agnieszka.

VLADIMIR

[There she comes...]

NIKOLAI

[Do you see Misha?]

VLADIMIR

[Not yet.]

several
Agnieska
goes up into an apartment building.

VLADIMIR

[There he is.]

The
bends
alongside of
nod.
The second Arab goes into the apartment house.

VLADIMIR

[He's passing her to Leonid. For
Russians, they make good Arabs.]

give
The van makes a U-turn and pulls around the corner to
them another vantage point of Agnieska's apartment.

INT. VAN - LIBYA - DAY

The two Russian operatives continue their stakeout of
Agnieska's apartment.

INT. APARTMENT - LIBYA - LATE AFTERNOON

slowly
on the
around her
next
the
holds
Agnieska enters the apartment. She opens the door and
walks in. The apartment is dark. She is about to turn
lights when suddenly a hand grabs her from behind
mouth and another hand holding a gun snaps right down
to her head. She drops the groceries and screams but
hand muffles it. She struggles a bit but the person who

her hisses.

PERSON HOLDING HER

(in an Arabic accent)

SHHHHHHH. One sound and you're dead.

Outside the door we hear faintly the sound of
footsteps. We still cannot make out who is holding her. He appears to
be an Arab in traditional garb completely bald with
mustache and glasses. He speaks in a thick Arabic accent.

PERSON HOLDING HER

Carlos... when is he coming here?

He loosens the grasp on her mouth.

AGNIESKA

I don't know what you're talking
about.

PERSON HOLDING HER

Don't play games with me. We've had
you followed. We know you're going
to meet him. Now, when?!

AGNIESKA

I don't know any Carlos... please
I'm telling you the truth.

The person holding her still has his gun at her head.
He cocks the trigger back with a loud noise. The gun has a
silencer on it.

PERSON HOLDING HER

This gun has a silencer. There won't
be any noise. Now talk!

AGNIESKA

I don't know what you're talking
about... I'm not from here. I just
came to visit a girlfriend. This is
her apartment. She'll be here
tomorrow... please.

The person who is holding her throws her to the floor.
He stands over her.

PERSON HOLDING HER

You're lying...

AGNIESKA

I swear to you... I'm telling the truth...

out
holds
The bald Arab who was holding her slowly takes his belt of its loops and puts his gun back in his pants. He the belt as if he is going to strangle her.

AGNIESKA

What... what are you going to do to me.

PERSON WHO WAS HOLDING HER

First... I'm going to have some fun with you... and then...

He reaches up to his glasses and takes them off and his mustache and false nose...

RAMIREZ

Then I'm going to have something to eat... I'm famished.

PLAYED
THAT
IS
PRODUCTION NOTE: THE BEGINNING OF THIS SCENE SHOULD BE WITH ANOTHER ACTOR SO THAT THE AUDIENCE HAS NO HINT THIS IS RAMIREZ. THEN ON THE CUT WHERE HE TAKES OFF HIS GLASSES, IT SHOULD BE THE ACTOR PLAYING RAMIREZ, BUT HE BALD.

AGNIESKA

You bastard! I haven't see you for two years and this is the way you...

Ramirez laughs.

RAMIREZ

I had to be sure I could still trust you.

He bends down to her and kisses her.

AGNIESKA

I came all the way to this god-forsaken country didn't I? I've been

holed up in this place you arranged for me for the past twenty-four hours... I couldn't eat I couldn't sleep... nothing just sitting in here waiting for you.

the He picks her up in his arms and starts carrying her to bed.

RAMIREZ

So why did you leave. . .?

AGNIESKA

Whoever stocked this place with food didn't leave much of a selection... I wanted to go out and get some nice things for you. You weren't supposed to be here for another three hours. I could have made a nice dinner.

RAMIREZ

I've got what I want to eat in my arms right now.

his He lays her down on the bed and pulls up her skirt and head goes down out of screen as Agnieszka arches her back and sighs.

EXT. HARBOR - LIBYA - LATE AFTERNOON

coastline. The silhouette of a fishing boat drifts along the

INT. FISHING BOAT - LIBYA - LATE AFTERNOON

focus We see the silhouettes of two men against the out of backdrop of the city. They are Jack and Amos, chain smoking. Both men dressed as fishermen. Jack checks his watch.

JACK

I wonder what he's doing now.

AMOS

Practicing safe sex, I hope.

INT. BEDROOM - APARTMENT IN LIBYA - SUNSET

a

Ramirez is in bed with Agnieszka. She lays back smoking
cigarette, sighing.

AGNIESKA

My God... my God...

RAMIREZ

Yeah... Now, let's eat.

little

her. She

He gets up and throws on his pants and crosses into the
kitchen. Agnieszka follows, draping a blanket around
crosses to a window and opens it.

RAMIREZ

What are you doing?

AGNIESKA

Just getting some air in here...
Don't be so jumpy.

Agnieszka

He turns back to the refrigerator and opens it.
crosses to the fallen sacks of groceries.

AGNIESKA

Forget about what's in there... I
found caviar and, here's some pate.

RAMIREZ

Didn't like the food I'd left for
you, huh?

His eyes scan the refrigerator.

AGNIESKA

Couldn't eat a bite of it.

ANGLE ON RAMIREZ

His eyes still scan. He pulls a cucumber out of the
refrigerator and takes a bite and makes a face.

RAMIREZ

Ughhh... I don't blame you.

cucumber

He opens the lid on the garbage can and throws the
inside.

ANGLE ON INSIDE OF GARBAGE CAN

ONE - At the bottom are cigarette butts. CAMERA ZOOMS IN ON
IT IS FILTER-TIPPED.

Ramirez turns around to her and comes up behind her.

RAMIREZ

Who was here smoking a filter-tip
cigarette my darling?

AGNIESKA

What?

RAMIREZ

You don't smoke filters.

AGNIESKA

What are you talking about?

face He grabs her by the back of the neck and shoves her
down into the garbage can.

RAMIREZ

That's what I'm talking about! The
filter-tipped cigarette. Who was
here.

AGNIESKA

You're crazy... no one... I...
Illich... listen... I ran out of
cigarettes and... and I was at a
cafe and I bummed a cigarette... I
had a cigarette and coffee and came
back here... that's all.

RAMIREZ

(loosening his grasp
just a little)
You bummed a cigarette... that's
all.

AGNIESKA

Yes... yes... you know I can't have
coffee without a cigarette.

RAMIREZ

I believe you.

sudden
He straightens her up and rises with her. Then all of a
he grabs her by the throat and starts to strangle her.

RAMIREZ

The nearest cafe is two blocks away.
A cigarette wouldn't have lasted
that long... so you bummed a cigarette
but it wasn't in a cafe... it was
very close to here... In this
apartment building. Who did you meet
with? That window was a signal wasn't
it?! Wasn't it you puta bitch!

Carlos.
He starts to strangle her and we see not Ramirez but

RAMIREZ

Tell me or you're dead!

answer.
He is choking the life out of her. She croaks out an

AGNIESKA

The French... the DST... They made
me... I didn't have any choice...

RAMIREZ

You sold me out!

footsteps
grabs
goes
shirt
He is choking the life out of her when we hear
racing down the hall. Ramirez throws Agnieszka down,
his gun and grenade and races to the open window and
out onto the fire escape. His feet are bare. He has no
on.

EXT. FIRE ESCAPE - APARTMENT BUILDING - LIBYA - SUNSET

escape.
several
inside
of
Ramirez comes out of the apartment onto the fire
Bullets hit the wall next to him and below we SEE
DST agents shooting up at him. A DST agent appears
the apartment and shoots at Ramirez. Ramirez moves out
the way of the shattered window.

ANGLE - POV RAMIREZ

looking down and across the alley.

INT. VAN - LIBYA - SUNSET

VLADIMIR

[Gunfire?! What the hell is going on?!]

The two Russian operatives get out of their van.

EXT. FIRE ESCAPE - LIBYA - SUNSET

over the
terrace.
the
DST agents from below are shooting up at Ramirez. Their
gunfire destroys everything in sight. Ramirez leaps
railing and flies across the street, landing on a
His momentum is so strong that he is propelled through
glass doors of the terrace.

INT. APARTMENT - NEXT LEVEL - LIBYA - SUNSET

bullets
Ramirez goes through the window of the apartment as
continue to fly. He cuts his feet on the broken glass.

INT. APARTMENT - NEXT LEVEL - SUNSET

into the
watching TV.
Ramirez quickly goes through the apartment, falling
room, landing hard where a family is eating and
We see now that Ramirez is wounded.

INT. APARTMENT HALLWAY - LIBYA - SUNSET

stairs.
them
expecting
forever.
first?
fires,
Ramirez comes out the door and starts toward the
Ramirez suddenly bangs into a DST agent. The two of
look at each other in shock for a beat. Neither was
the other to be there. The moment seems to last
They are literally face to face. Which one will react
Ramirez takes half a step back, raises his gun and

moment of
man. We
instant,
register
rings
horror

exploding the DST agent's forehead. Ramirez has a
horror, splattered with the blood and brains of this
Intercut a flash of the DST man being hit in an
almost subliminal replay as if Ramirez's brain must
the scene twice to comprehend it. Just then, a shot
out from below and Ramirez, who can't help staring in
at the dead man, flees once more for his life.

INT. APARTMENT HOUSE - STAIRWELL - LIBYA - SUNSET

stairs.

EXT. ROOF - APARTMENT HOUSE - LIBYA - SUNSET

edge
The DST
a
a
Intercut
shots
away.

Ramirez arrives at the top of the stairs. Reaching the
of the roof, Ramirez looks across to the other side.
agents arrive at the top and see Ramirez. Ramirez takes
a deep breath and jumps, barely making it, clinging onto
a pipe on the side of the building. Once again, we
Intercut the quick flashback of the DST man being shot. Then, as
shots ring out around him, Ramirez pulls himself up and gets
away.

EXT. ROOF - APARTMENT HOUSE - LIBYA - SUNSET

DST
at
then

Ramirez checks over the side of the building to see a
car following. One agent steps out and starts to shoot
him. Ramirez fires back and shatters the windshield and
jumps to the next rooftop.

EXT. ROOF - APARTMENT HOUSE - LIBYA - MAGIC HOUR

Ramirez's silhouette runs from roof to roof.

EXT. ROOF - APARTMENT - MAGIC HOUR

the
running

Ramirez trips over a piece of metal and crashes through metal roof of a shed, and then, landing, he takes off through the narrow alley below.

EXT. ROOF - APARTMENT - MAGIC HOUR

Ramirez runs down the dark and narrow alley.

EXT. NARROW ALLEY - MAGIC HOUR

All
lights,
string

Outside a Turkish cafe, a DST agent shoots at Ramirez. the diners duck for cover. Ramirez shoots out the the fixture sparks and flies off its hook, sending a of lights crashing down toward the DST agent, the bulbs exploding around his head.

EXT. SMALL ALLEY - NIGHT

SEE
headlights
followed

Ramirez arrives at a small street. In the distance we the lights of a bright and busy street. Suddenly, hit his face, gunfire rings out and Ramirez takes off by the oncoming car.

INT. COURTYARD - LIBYA - NIGHT

Ramirez
of the
across
then
Ramirez

Ramirez is running from the car dodging bullets. lobs a grenade at the car. It explodes right in front car, not taking it out, just damaging it. Ramirez runs the street and is hit suddenly by a motorcycle which veers off and goes crashing into an oncoming car. gets up and runs into a doorway.

INT. COURTYARD - LIBYA - NIGHT

dark
around

Ramirez, sweating and out of breath, scans his new and surroundings. While bleeding, Ramirez suddenly turns

dead.
an
gets
into

and shoots. A DST agent falls out of the darkness,
Ramirez hears something. Turning around, Ramirez shoots
agent at the top of the building. The body falls and
tangled into the string of electrical wires. He reaches
his pocket, pulls out another clip and re-loads.

EXT. STREET - LIBYA - NIGHT

driver
into

Ramirez comes out of the doorway and waves down a taxi.
Ramirez jumps into the driver's seat, pushing the
aside. When the driver resists, Ramirez throws him out
the street.

start
raises
through
picked
back

A passing truck nearly hits the driver. Other Arabs
approaching Ramirez but back off immediately once he
his gun. The taxi makes a U-turn and leaves, racing
traffic. Ramirez checks his mirror and sees that he is
up by a DST car. They begin to shoot at Ramirez and his
window shatters.

EXT. SMALLER STREET - LIBYA - NIGHT

the
followed by
alley.

Ramirez is driving full speed. The car jumps as it hits
junction of the street. Ramirez continues to be
the car of DST agents. Ramirez turns into a small

EXT. NARROW STREET - LIBYA - NIGHT

car
scratching
chase

Ramirez drives down the narrow street. The sides of the
barely fit through. Sparks fly from the metal
against the walls. The taxi's mirror pops off as the
continues.

EXT. SMALLER STREET WITH ARCHES - LIBYA - NIGHT

veers
crashing
windshield.
killing the
Ramirez

The cars continue to race through the streets. Ramirez suddenly sees two kids coming out of a garage. Ramirez out of the way and misses the kids. The car goes into scaffolding and paint drops down onto the windshield. Once again, we Intercut the flashback of Ramirez first DST agent, being splattered with his blood. Ramirez continues to drive away, wiping away the paint on the windshield.

EXT. SMALLER STREET WITH CAFE - LIBYA - NIGHT

to

Ramirez tries to wipe away the paint. The cars continue to race through the streets.

EXT. STREET - LIBYA - NIGHT

appears
parking
over it
off the

The two cars disappear down a hill. Ramirez's vision is blurred by the paint on the windshield. A car suddenly appears that forces him to veer left into a stairwell. The taxi descends the stairway. Ramirez suddenly pulls the parking brake and the other car hits Ramirez's car and flips over it and explodes. Ramirez, watching the explosion, takes off the other way.

EXT. STREET IN LIBYA - NIGHT

taxi.
Ramirez

On the harbor, a police car is seen next to Ramirez's taxi. The sergeant reveals some blood inside the taxi but Ramirez is nowhere to be found. We SEE the KGB on the scene.

EXT. HARBOR - LIBYA - NIGHT

deck
jumps
the
Ramirez

The fishing boat enters the harbor. Jack stands on the deck as the boat passes under a bridge. Out of nowhere a man jumps onto Jack and shoves him to the ground. Holding him by the neck, Amos appears and is about to hit Ramirez but Ramirez

grabs Amos' arm and stares at him.

EXT. VILLA - LIBYA - NIGHT - ESTABLISHING SHOT

silhouette
We SEE Carlos' villa through the barbed wire. The
of a guard is on top of the building.

INT. VILLA BEDROOM - NIGHT

Arabic
shoulder.
pointed at
The real Carlos is asleep in the bed with a beautiful
woman. A Japanese KOJ enters and taps Carlos on the
Instantly he springs awake with a gun in his hand
KOJ.

KOJ

Illich... you must get dressed. There
was a shooting tonight... We have to
talk.

CARLOS

What shooting... who?

EXT. FISHING BOAT AT SEA - NIGHT

INT. FISHING BOAT - NIGHT

binding
Jack and Amos are with Ramirez who is furious. Amos is
Ramirez's wounds.

RAMIREZ

What the fuck are you talking about,
you didn't know she was working with
the DST?

JACK

We didn't. How the fuck should we
know?

RAMIREZ

They're our allies, for Christ's
sake!

JACK

They didn't tell us this time. Why
should they it was their operation.
And we sure as shit weren't gonna
let them in on you being here.

RAMIREZ

Why not?! That way they wouldn't have tried to kill me and I wouldn't have wound up killing them.

AMOS

It would have been too dangerous.

RAMIREZ

Too dangerous... what the fuck do you think that was back there? Safe? How the fuck more dangerous does it have to get?

JACK

Annibal, the important thing was it worked! The Russians have to think it was Carlos now... . What did they see? They trail the girl... and then there's a shoot out. Let's make sure they know it was DST... we can make sure they get that information. If they know the DST was there then what were they doing there if it wasn't to get Carlos. She betrayed you, so tomorrow we take her name off the bank account and we set up another place for them to get their pictures. We burned Libya but okay so we'll find another place. The only thing that matters is they've got to believe it now. It's perfect!

RAMIREZ

You fuckin' maniac! I killed four DST agents tonight! They're our allies and they were tryin' to kill me and I killed them. I killed our allies!

JACK

Hey fuck our allies!

Ramirez just looks at him in horror.

AMOS

Annibal... policemen wind up shooting other policemen... it happens. I would rather have you here feeling guilty about them than to know there was a meeting in Paris tonight where they were feeling guilty about you.

JACK

Annibal... you did what you had to do and it worked. All the training worked. Carlos couldn't have done it any better.

He smiles.

EXT. KGB HEADQUARTERS - MOSCOW - NIGHT

as if The Head KGB Officer is there with his aide. Both look they've been up all night.

KGB AIDE

[Whether Carlos was actually in there with her or not we don't know... All we know is there was a gun battle... DST agents from what we've been able to find out. But whether or not it was Carlos...]

HEAD KGB OFFICER

[If it was Carlos and he sent for the girl... and she betrayed him... Well... we should keep watch on the girl. What he does about her will tell us more than anything else.]

INT. VILLA - LIBYA - MORNING

Carlos sits in the closed Villa with Koj and four other terrorists.

CARLOS

So the moronic DST find an old girlfriend and send her here to bait a honey trap for me... and then they trip over their own dicks and start shooting each other... why?

KOJ

There was a man with her... who we don't know... They must have spotted him come in... thought it was you and moved too soon... before she even made contact with you. Whoever he was... he was awfully good.

CARLOS

Where is the girl now?

KOJ

They've taken her to Paris.

CARLOS

I want the bitch dead!

KOJ

It won't be easy.

CARLOS

If it was going to be easy I could hire a couple of junkies. I want the cunt dead! You handle it Koj. Hit her in Paris, right under their fucking noses and leave Europe through London.

KOJ

When?

CARLOS

Now! Leave now. Not this afternoon... not five minutes from now... Now!

Koj gets up and leaves. Carlos turns to the others.

CARLOS

Something else troubles me my friends. How was this woman going to make contact with me. You're the only ones who knew about this safe house. So one of you was her contact.

his They all start to protest too late as Carlos pulls out gun and shoots each of them.

INT. STAIRWELL - AGNIESKA'S BUILDING - DAY - EST. SHOT

SUPER OVER THE CIRCULAR STAIRWELL: PARIS - JUNE, 1987

Agnieska comes down the stairs, passes by camera.

EXT. AGNIESKA'S APARTMENT BUILDING - PARIS - DAY

building A French DST security man comes out of the apartment first. He looks around the street and then nods. A second DST man comes out of the building and gets in a black Renault

is no
and
a
man
comes
her
the
suddenly the
tremendous

after first checking underneath it to make sure there
bomb and then popping the hood and examining the engine
then examining the ignition wires. Satisfied, he takes
deep breath and starts the motor and then the first DST
nods inside the apartment building and another DST man
out with Agnieszka next to him. He opens the door for
when two shots ring out, both of them hitting her in
forehead. The DST agents scatter for cover when
car parked in front of the Renault explodes with
force and the DST agents are all hit.

INT. KGB OFFICE - MOSCOW

a
Ramirez
photographs
it
the

The Head KGB Officer is there. The Head KGB Officer has
file opened on his desk. In it are photographs of
jumping out of the apartment in Libya. None of the
show his face clearly so there's no way of telling who
is. Just then the Aide comes in and hands a telex to
Head KGB Officer.

HEAD KGB OFFICER

(reading it)

[When?]

AIDE

[This afternoon... the girl and two
DST agents dead, one wounded.]

HEAD KGB OFFICER

[So now we know... it was Carlos.]

of the

He holds up the picture of Ramirez with just the back
head showing.

HEAD KGB OFFICER

[We still have to tie him to the
CIA... if that is what's going on. I

won't make a move against him until I know for sure.]

AIDE

[Why?]

HEAD KGB OFFICER

[Because my dear boy... four of his colleagues shot in Libya, plus the DST and now the girl. He's a very dangerous fellow. One doesn't make a move against such a man until one is sure. And then one must move very quickly and kill him... before he has a chance to kill you.]

EXT. LONDON - HEATHROW AIRPORT - DAY

SUPER: LONDON - HEATHROW AIRPORT

INT. HEATHROW TERMINAL - ARRIVAL GATE - DAY

all
alone.

Ramirez crosses out of the arrival gate. He looks for the world like a business traveler who is completely

INT. HEATHROW TERMINAL - CAFETERIA - DAY

his
where
separate
but

The Cafeteria is crowded and noisy. Ramirez walks with tray as if looking for a table. There is an open seat Jack and Amos sit with their backs to each other at tables. Ramirez crosses to Jack. Ramirez is still bald his hair has grown out a bit.

RAMIREZ

(loudly)
Is this seat taken?

JACK

No, go right ahead.

tones.

Ramirez sits down and now the conversation is in hushed

RAMIREZ

I want to go home. I want to see my family.

JACK

This isn't the place for this conversation.

RAMIREZ

(pissed off)

No rules, remember? I want to go home. You said yourself we can't move again till he leaves Libya. You don't even know when that's gonna be. He might stay there another year for Christ's sake.

JACK

No he won't. He's gonna make a move and it'll be in Europe just to stick it up the DST's nose. I'm gonna go and find out about our connecting flight.

ANGLE ON - RAMIREZ

it to He picks up his soup spoon and turns it over and uses scan what's going on around him.

ANGLE ON - SPOON

across the IN the spoon we SEE Koj with a flight bag walking cafeteria toward Ramirez.

BACK TO SCENE

look, Koj Koj crosses around in front of Ramirez to get a better obviously surprised to see what he thinks is Carlos. leans in close to Ramirez.

KOJ

(whispering)

Carlos... what are you doing here?

Ramirez looks at him, shocked for a moment and then recovering.

RAMIREZ

(hissing)

You idiot! Don't you know better than to approach me in public!

KOJ

(loudly)

Excuse me sir... I only wanted to know where I could buy a newspaper.

RAMIREZ

Go over there by the phone booths and wait... I'll come to you.

Ramirez gets up casually.

ANGLE ON - AMOS

He has heard everything that has gone down.

ANGLE ON - KOJ

phones as
jibe...
side.

He waits, standing a few feet away and not by the he was told. He watches Ramirez. Something doesn't passwords were not exchanged. He crosses to Ramirez's side.

KOJ

(loudly)

Excuse me sir... I asked if you knew where I could buy a newspaper.

some
starts up
hand

Ramirez stops for a moment. He knows that the line is kind of code and he has no response to give so he walking again. Koj is instantly behind Ramirez, his going into his flight bag and pushing the flight bag up against Ramirez's back.

KOJ

Make the slightest move and I shoot... and I don't miss. Walk to the rest room, very carefully.

Ramirez does as he is told.

ANGLE ON

chrome
and

Amos. He watches it all going down in the back of a napkin holder. He slowly gets up, looks around for Jack

going
board
CLOSED

goes out into the corridor and sees Koj and Ramirez into the rest room. Koj sees one of those sandwich signs off to the side which says, "LAVATORY TEMPORARILY FOR CLEANING." He pulls it in front of the door.

INT. RESTROOM - STALL - HEATHROW AIRPORT - DAY

the gun
deep
and
under
level

Koj has Ramirez's head with one hand, while he holds on him with the other. He forces Ramirez's head down into the toilet bowl. He flushes. The water level sinks then rises, covering Ramirez's face. Koj holds him water long enough to almost drown him. Then, instead of lifting his head out, he flushes again and the water lowers.

KOJ

Tell me what I want to know quickly
or you're dead.

Koj and
up
but the
when

Just then Ramirez manages to kick back and overpower send him flying back out through the door of the stall. Ramirez is back on him in a second but Koj has his gun and pointed right at Ramirez's head. They have shifted position now, so that they are not facing the stall, door of the bathroom. Koj is about to pull the trigger
we HEAR:

AMOS (O.S.)

Down!!

NEW ANGLE

two
round
still-
it

Ramirez ducks and rolls out of the way and Amos fires shots into Koj's chest but not before Koj can get off a right into Amos' chest. In an instant Ramirez is on the alive Koj grabbing his head in his hands and slamming

his

down onto the edge of the sink with a thud that cracks skull. He quickly crosses to Amos who is dying.

AMOS

Get out of here... now...

RAMIREZ

I've got to get you to a doctor.

AMOS

Get out now...

Ramirez cradles him.

RAMIREZ

I'm not going to let you die here...
I've still got a lawsuit against
you, remember?

still

Here, Amos speaks as a doomed father would to a son who has a chance to save himself from the Holocaust.

AMOS

My dear boy... my dear dear boy... I
am dead. Please God, don't let it
all be for nothing... Get out now...

Ramirez is

Ramirez stands as Amos literally pushes him away.

the brave and dutiful son as his father says, coaching, teaching him to the last...

AMOS

Walk slowly... no attention.

himself

Ramirez is ashen faced, knows Amos is right and forces to stand up and walk almost robot-like out of the

restroom.

INT. HEATHROW AIRPORT - CORRIDOR - DAY

till he

On a long shot we SEE Ramirez walk down the corridor sees Jack. He says a few words to him and then starts walk back toward the restroom. Jack grabs his arm and literally walks him out of the corridor and down an

to

escalator.

INT. HEATHROW AIRPORT - PHONE BOOTH - DAY

on the
answers on
Jack and Ramirez stand next to a phone booth. Jack is
phone dialing. A voice with a cool British accent
the other end.

PHONE VOICE

Cousins Industrial Maintenance, may
I help you?

JACK

Mister Simon Wicks, please.

PHONE VOICE

Ringin'g.

WICKS (THROUGH PHONE)

Simon Wicks here.

JACK

This is Jack Shaw. Could you send a
clean-up crew to Heathrow. We've had
a rather nasty spill.

EXT. CAR - IN RAIN - LONDON - DAY - ESTABLISHING SHOT

INT. CAR - IN RAIN - LONDON - DAY

Ramirez is with Jack who is on the phone.

JACK

(into phone)
Yes... I'm calling about my cousin...
Oh Jesus... Oh Jesus...

He shakes his head. Ramirez knows it means Amos is
dead.

RAMIREZ

Oh God... no...

JACK

(into phone)
I understand... Yes... Good bye.

He hangs up the phone.

RAMIREZ

Amos?

JACK

He's dead.

RAMIREZ

Why?! Why didn't you let me go back to him... If we'd have gotten him help sooner instead of... instead of "we had a rather nasty spill!" Is that what it was Jack? Is that all Amos was... a rather nasty spill, mop it up, it'll be okay?! Huh?!

JACK

(dead panned)

He would have been dead anyway and he knew it. That's why he told you to get out.

Ramirez knows he's right.

JACK

(after a beat)

Looks like you're going to get to see your family after all.

RAMIREZ

What?

JACK

You're going home... it's off... for the time being at least.

RAMIREZ

Bullshit! I want him. I want that son of a bitch Carlos! And I want him dead!

JACK

Tough shit what you want, Annibal. Koj had a ticket for Libya on him. Chances are he wasn't looking for you but...

RAMIREZ

He wasn't looking for me... He thought I was Carlos!

JACK

That's what I think too but the Director wants an operation review board... The DST shoot out... the girl winds up dead in Paris... now

this... I've got to go back for the review and you've got to go home.

RAMIREZ

No way man... it was my fault... the whole thing... I want him dead!

JACK

What do you mean it was your fault?

RAMIREZ

When he asked me about the paper... if I coulda just bullshitted my way...

JACK

It was a password... you didn't know it... anything you would have tried would have backfired. I had a thing like that... Awfully warm for this time of year... the response was, yes but not as sticky as two summers ago... the guy says anything else... he even hesitates, you shoot him. I shot him... There was nothing else you could have done.

RAMIREZ

I'm not leavin' till we get him.

JACK

Nobody's askin' you. They're shuttin' us down. You go back home... maybe I'll see you again... maybe I won't. You'll either hear from me or you'll get new sea duty and that's the end of it.

Ramirez just looks at him shocked.

RAMIREZ

Just like that?

JACK

Just like that. I ain't the Madam kid... I'm just one of the whores. And so are you.

EXT. RAMIREZ HOME - VIRGINIA - DAY - RAIN

A taxi pulls up in front of Ramirez's house. Ramirez

steps

carrying his
while
certainly
stands
come
small.
baby
they to
family

out of the taxi dressed in his Navy uniform and
sea bag. He does not have a hat on and we SEE his head
not bald, is now in the shortest of buzz cuts,
much shorter than the way his wife last saw him. He
outside the house looking at it like an adult who has
back to his boyhood home and finds it suddenly so
Just then the door opens. There is Maura holding the
and next to her, Joey. Ramirez runs toward them and
him and we SEE them in tableaux, embracing. An idyllic
reunited.

CUT TO:

INT. RAMIREZ HOUSE - STUDY - VIRGINIA - NIGHT

and
fucking
brains
as
the
climax
the
He is
begun

We begin on a shot of Ramirez's chair. It rocks back
forth violently as we PAN UP and SEE Ramirez, who is
Maura. They are both fully clothed, skirt hiked up, fly
unzipped. This is not lovemaking. He is fucking her
out. It is passionate, rough sex. Maura hits high "C"
Ramirez sweeps books off of a table, lifts her out of
chair and lays her out on the table. The two of them
together. It is clear from Maura's look that this is
best sex she's ever had. Ramirez slowly rolls off her.
smiling as well, and then becomes aware that Maura has
to cry.

RAMIREZ

What's wrong?

MAURA

You've been with another woman...
haven't you.

RAMIREZ

What are you talking about?

MAURA

Haven't you?

RAMIREZ

No. What... what would make you say a thing like that?

MAURA

You're different...

RAMIREZ

Maura... I was on a submarine... there aren't any women on submarines... There was nothin' to do but read. They had one of those... how to improve your sex life books... I must have read it about ten times. I tried out a couple of things from chapter three okay? I mean if it didn't turn you on blame Doctor Ruth okay?

MAURA

(unconvinced)

Okay.

RAMIREZ

Great. You want to check with the Navy to see if we had shore leave... I'll get you a fuckin' letter okay?

MAURA

I don't need any letters. And I don't need you to talk to me like that either.

Ramirez gets up and zips up his fly.

MAURA

Where are you going?

RAMIREZ

Get somethin' to eat... I'm starving.

He exits.

EXT. RAMIREZ HOME - DAY

SUPER: JULY, 1987

INT. RAMIREZ HOME - DAY

Ramirez comes into the house from the garage.

RAMIREZ

Maura... Maura!

Maura comes out of the kitchen.

MAURA

What?

RAMIREZ

Where's the car? The car's not in the garage. Where's the car?

MAURA

The fellow at the service station said it needed a tune up. I took it in this morning... You didn't say you were going to need it.

RAMIREZ

Don't do that anymore.

MAURA

What?

RAMIREZ

I don't want anybody workin' on the car. Car needs something I'll do it. But I don't want anybody touchin' that car.

MAURA

Why? What difference does it make.

RAMIREZ

It makes a difference to me okay? So don't do it.

MAURA

Did you check the mail?

RAMIREZ

Yeah I checked the mail. Still nothin' from the Navy. Why, you so anxious to get rid of me?

MAURA

I don't want you goin' back to those subs. I'll tell you that.

RAMIREZ

Yeah well I don't have much to say about it. It's the Navy you know.

MAURA

You can request another assignment. It's changed you Annibal. It's hurting us.

RAMIREZ

What's hurting us?

MAURA

Your attitude... that's what hurting us.

RAMIREZ

My attitude. I don't have an attitude man... you got an attitude.

MAURA

You're suspicious of everything that goes on... you snap at Joey, you snap at me. I don't like it.

RAMIREZ

Look I just... it's hard gettin' used to... you know... it's hard... Listen... tomorrow's Joey's game. Let's just go to Joey's game. It'll be nice. It'll be like it always was. You'll see.

He holds her to him.

DISSOLVE TO:

EXT. PARK - NORFOLK, VA - DAY

It is Little League Day. Adorable kids are dressed up in their uniforms ready to play the next level of baseball. They have graduated from T-ball to coach-pitch, in which the coach pitches the ball for the kids. There are hot dogs and

are
primarily it
sports
lounge chairs, family dogs and... fathers. The mothers
there as well, as are brothers and sisters, but
is the fathers trying to fulfill their own dreams of
glory through their kids.

ANGLE ON - RAMIREZ AND JOEY

bit of
Ramirez has his arm around Joey, giving him his last
fatherly advice.

RAMIREZ

Okay... remember, what do we do?

JOEY

Keep my eye on the ball.

RAMIREZ

And who's the guy who wins?

JOEY

Whoever has fun, wins.

RAMIREZ

Right! So you go out there and have
fun.

at
and
father,
foot
if
on
He gives Joey "five" and Joey runs out to join his team
their dugout. Ramirez starts walking about toward Maura
the baby. As he does, he crosses next to another
FRANK, who is with his son TYLER. Frank is about six
four and to say that he is competitive would be the
understatement of the year. He is haranguing his kid as
this were the deciding game of the World Series. He is
one knee so we don't see just how big he is.

FRANK

I don't want so see you out there
dickin' around today, you understand?

Tyler looks at his shoes. He is cowed and embarrassed.

TYLER

Yes sir.

FRANK

You're gonna be focused and aggressive and you're gonna play to win. Got it?

Tyler is still staring at his toes.

FRANK

Hey, you think I'm talking just to hear myself talk? Look at me when I'm talking to you!

front
Frank suddenly smacks him in the face. Annibal stops in
of the two of them.

RAMIREZ

Hey pal, lighten up, what do you say? It's just a game?

four.
Frank looks at Ramirez and stands to his full six foot

FRANK

What did you say?

RAMIREZ

I said lighten up. It's just a game and he's just a kid.

FRANK

He's my kid.

RAMIREZ

Great. So why don't we let our kids have a good time. Come on, I'll buy you a beer.

FRANK

I don't need you to buy me a fuckin' beer, you piece of shit. And you stick your face in my business again and I'll beat the living fuck out of you. What do you say to that?

ANGLE ON - RAMIREZ

Carlos.
There isn't a trace of Ramirez here at all. It is pure

FRANK

What are you smilin' at, asshole?

RAMIREZ

(very quiet)

A dead man...

But before Ramirez can move, we HEAR:

MAURA (O.S.)

Annibal... please!

Ramirez turns. Maura is there beside him.

MAURA

Annibal please. Let's go sit down.

FRANK

Good idea, Annabelle. Your ol' lady just saved your ass.

MAURA

Annibal... please... Please...

cages
Frank
there.

Maura tugs at Ramirez's arm and Frank smirks. Ramirez the monster inside and turns with Maura. As he turns, turns to Tyler as if he cannot believe the boy is still

FRANK

What are you doin' standing here?! You're supposed to be over there with your team! Now move!

The boy hesitates. Frank rears back his arm to hit him.

FRANK

I said...

his
violent
"knee-caps"
kneecap
starts

But before Frank can complete the sentence and strike child, Ramirez comes flying through the air with a kick planted straight to Frank's head. It is sudden and and brutal. He comes down and with one side-kick, Frank, which is to say he hits the top of Frank's and breaks it so that it is down around his shin. Frank

brings
result
face.
object
Ramirez's

stares in
time,
is
Ramirez
exposing

karate
kill
his
her
looks
abyss he

to drop but before he can, Ramirez grabs his ears and his head down into his own swiftly rising knee. The is devastating and Frank's nose is now all across his face. Blood is everywhere and Ramirez does it again. Now the is Frank's teeth, so that when his head comes off of knee, his mouth is a mass of blood as well.

In slow motion, Ramirez turns and sees his son who horror at what his father has just done. At the same maura is up and grabbing onto Ramirez. Ramirez however not done. Frank is completely defenseless now and leans him back across his knee, pulls him by the hair his throat like that of a sacrificial lamb about to be slaughtered. This time instead of a knife, it will be a chop from Ramirez which will crush Frank's windpipe and him. But before he can deliver the blow, Maura grabs arm. He turns to her, almost about to hit her or throw off and the two of them are face to face as Ramirez from her to his son and realizes how deep into the has plunged.

EXT. STREET NEAR BALLPARK - NORFOLK, VA - DAY

gurney
as Ramirez is led away in handcuffs to a squad car.

CUT TO:

INT. POLICE STATION - MARYLAND - DAY

CAPTAIN
The cell's metal door SCRAPES as it opens. The POLICE motions to Ramirez to follow him.

MOVING

Captain
Leading Ramirez through a number of corridors, the
stops at a closed door.

CAPTAIN

(opening the door)
He's all yours.

Remaining outside he motions Ramirez to enter.

INT. ROOM - POLICE STATION - DAY

smile.
Ramirez enters and sees Jack who smiles his cynical

JACK

Little League, huh? Tough game.

RAMIREZ

What are you doing here?

JACK

It's show time.

EXT. POLICE STATION - MARYLAND - DAY - RAIN

the
Ramirez exits with Jack and starts across the street in
rain.

RAMIREZ

I got to have time to think it over.

JACK

There isn't any time. He's on his
way to East Berlin. We have word
he's planning another attack in
Europe. He'll be there maybe four
days at the most.

The
Ramirez stops dead right in the middle of the street.
traffic swirls around them.

RAMIREZ

Hey, I don't know what to do anymore,
okay? I almost killed some little
kid's father today. I don't know
about anything anymore.

JACK

Hey, he was a baseball dad. He deserved it. Besides, from what I heard his kid was out, so what's the beef?

RAMIREZ

I don't know if I could come back from it again.

JACK

What happened to I want the son of a bitch dead? You think Carlos has had a change of heart and turned nice all of a sudden?

RAMIREZ

Don't tell me about Carlos, Jack. I know exactly who Carlos is. I know a hell of a lot better than you do. But, maybe there's more important things to me, like keepin' from goin' crazy... like gettin' back to bein' me instead of me bein' some kind of fuckin' maniac.

JACK

You want to get back to bein' you? Then finish it. Kill him. Kill him and he's dead and it's over with. You walk away from it now and what do you think you're gonna be like the next time you read that that son of a bitch blew up some airplane full of women and kids.

RAMIREZ

Hey, the guy deserves to be dead. I know that.

JACK

This isn't abstract, Annibal. You're walkin' around with his face. Sooner or later one of the bad guys is gonna see it like Koj did, and next time Amos won't be there to take the bullet for you. Carlos doesn't forget. You help me get him or you're never gonna know when he's comin' after you... Listen to me kid. I don't have any friends, no family, no nothin'. The only relationships I ever had that

mattered to me were with the people I killed. But I... I fucking created you! You can't just walk away now.

RAMIREZ

You did create me, didn't you... From the beginning... that kid in the hospital in Bethesda... when I was supposed to be the doctor... It was all bullshit, wasn't it? All an act...

There is a long pause. Jack turns cold as ice.

JACK

This doesn't have anything to do with you and me. It's you and Carlos. You help me kill him... or I swear to you... I'll make sure he knows about you... I'll use you for bait. You and your whole fuckin' family too.

He
Ramirez
Jack
unable

Ramirez grabs him and throws him against a parked car. begins choking Jack. He may well kill him. Though doesn't see it at first, Jack's gun is already out. Jack nudges Ramirez in the stomach with it. Jack is choking, unable to speak, but the gun is speaking for him.

JACK

Huh? Huh?

grip.

Ramirez looks down and see the gun and loosens his

JACK

You want to try and kill me, that doesn't solve your problem, pally. You've got a Carlos problem. That's the guy you've got to kill. That's what it's all about now... you... and your family... or him.

INT. RAMIREZ HOME - KITCHEN - VIRGINIA - NIGHT

argument.

Ramirez is there alone with Maura. They are in mid-

MAURA

No! I won't let you do it! You're not going back to those subs! It's changed you... You need help, Annibal. You could get some kind of stress disability or...

the Suddenly, Ramirez bellows and slams his hand down on counter.

RAMIREZ

Enough!

Maura is shocked by the sudden violence in him.

MAURA

No, not enough. Whatever is going on out there with your job...

RAMIREZ

With my job!? What do you think my job is, Maura... huh? What do you think is out there? A nice, pretty safe little world with shopping malls and little league and ballet lessons. You sit here in your little kitchen and cook your little meals...

and He looks at her almost in disgust. She sees the look he slaps him. Faster than she could ever have considered, her slaps her and sends her back into the wall. She holds about cheek. He is an inch away from her face and now he is to show her Carlos, to become him in front of her.

RAMIREZ

People are killing people out there! Jackals are licking up their blood waiting for the next corpse to drop... and I'm one of them. You get that? Do you get that now?!

taking He speaks very quietly, pulling the curtain aside, off the mask and letting her see the full horror.

RAMIREZ

I've murdered people. Not safe and

clean and surgical firing a missile from some ship, but close and with my hands so their blood splattered on me... so their brains splattered on me. And they weren't the enemy, Maura... they were Allies. They were on our side. It was just to keep a cover... I've betrayed everything I ever believed in. I've betrayed you... I've fucked other women... I've killed men... There was a woman I would have killed but I just ran out of time. I've let friends die... I've become a terrorist... and I've made you and the children a target. Do you understand what I'm saying to you? Do you see me now? Do you see the monster? There's another one worse than me and he is out there and he will kill you and the children if I don't kill him first... . That's my job, Maura. And if you don't mind, I'm late for work.

EXT. WEST BERLIN - DAY - ESTABLISHING SHOT

SUPER: WEST BERLIN - JULY, 1987

EXT. BERLIN WALL - LOOKING INTO EAST BERLIN - DAY

These
East
Germans,
over
machine

We are ON the ramparts on the top of the Berlin Wall. are platforms from which people can stand and look into Berlin, they're covered with graffiti to the East LET MY PEOPLE GO, that sort of thing. They look down they dingy wall that divides the city marked with gun nests and observation posts. Jack stands there with Ramirez.

JACK

We used a double agent to get word to the Russians that Carlos is really here to close his deal with us and not to plan a new attack in Europe. He has a new girlfriend... He's been fucking her brains out since he got here. He has her brought over every night in a limo. You'll be dropped

near the mansion... as soon as she goes in, you make as if you're sneaking out... the Russians will be watching. You'll go to the meet. It's at that beer hall, there... see? You see it?

Ramirez locates the beer hall through his binoculars.

RAMIREZ

Got it.

JACK

You go to the meet at the beer hall. Play it out... let 'em take your picture... then you've got to get back. They're going to have to analyze the pictures and see through your disguise before they can authorize a hit. They won't be able to do that before you're able to get back to the mansion. At twenty-one fifteen a Volga with diplomatic plates, DC-four-five-nine-two will come by the northeast corner of the compound. It will slow down... you jump in. If you can't make it for any reason, there will be another run at exactly twenty-one forty-five. It's your only ticket out so don't be late.

RAMIREZ

Who do I meet? Who's my contact?

JACK

Me... My ass is on the line too.

RAMIREZ

Who cares? This isn't you and me. It's me and him. If the Russians don't go for the bait for any reason...

JACK

If the Russians don't go for the bait for any reason you will have gotten out of there at twenty-one fifteen per orders.

RAMIREZ

If the Russians don't go for the bait for any reason, I'll go in there

and kill him myself. And if I'm still
alive I might just come looking for
you.

EXT. CARLOS' HIDEOUT - EAST BERLIN - LATE DAY

SUPER: WEISSEN, EAST BERLIN

THROUGH BINOCULARS

mansion
front
filtering

Across a street with a tree-lined divider, a large
surrounded by a ten-foot high brick wall. The mansion's
windows are heavily shuttered, with little light
through. Nearby is a small lake.

HIDEOUT -
INT. IVAN AND ANDREI'S CAR - ACROSS FROM CARLOS'
LATE DAY

He

Ivan looks through binoculars, staking out the mansion.
suddenly becomes agitated.

IVAN

[Look!]

Andrei picks up his camera.

THROUGH BINOCULARS

the

A man's figure emerges stealthily from the shadows of
mansion's back wall.

ZOOM

The blonde, bearded Ramirez.

ANDREI

[You think it's him?]

shutters.

CLICK, CLICK, CLICK... The quick sound of the camera

we
Andrei

Faintly we HEAR the sound of a motorbike start up. Then
SEE Ramirez on the motorbike heading off. Ivan and
follow him at a distance.

EXT. ROAD LEADING INTO EAST BERLIN - MAGIC HOUR

from
by
follows.

The KGB car falls in behind another car separating it the motorbike and follows Ramirez into town. He passes giant steam pipes in the foreground as the KGB car follows.

EXT. ROAD - EAST BERLIN - MAGIC HOUR

motorbike,
with
turns
the
crossing

A tram wipes the screen to reveal Ramirez, on his followed by the KGB car. The landscape is desolate, drab row-houses. Ramirez gets to a red light. As it green he sees the KGB car in his mirror. He jams across street, just barely fitting in between two criss-streetcars. Ivan and Andre lose sight of Ramirez.

EXT. STREET - EAST BERLIN - DUSK

spot

Ivan and Andre shoot forward and then slow, as they Ramirez buying a newspaper at a newstand.

ANGLE ON - RAMIREZ

it as
Satisfied
across the

He holds his motorcycle helmet in his hand, and using a mirror, he sees the KGB car in its reflection. that they have caught up with him again, he walks street to the beer hall.

INT. BEER HALL - DUSK

a
rowdy
loud,
who
sized

The large bierstube is crowded, noisy and enveloped in thick cloud of cigarette smoke. Its lively, at times clientele is in various stages of intoxication. As the oom-pah-pah-pah band plays popular German music, those are not too busy eating, talking, or emptying liter-sized

beer steins, sing along.

ON RAMIREZ

hall, Fighting the crowd, he heads for the back of the beer
looking for his contact.

ON IVAN AND ANDREI

Russian Entering the place, they pretend to be camera-carrying
tourists. A common sight in East Berlin.

ON RAMIREZ

He stops and stares.

RAMIREZ'S POV

Tyrol hat Through the jam pack, the profile of a man, with a
totally who sits along the back wall. Busy eating, he seems
his oblivious to the hoopla around him. We can't really see
face.

ON RAMIREZ

isn't As he cautiously approaches what he thinks is Jack. It
then he him. There is a sudden look of panic on his face and
head, spots Jack also in the same kind of hat. Lifting his
Under the and turning to face Ramirez, we too recognize him.
Jack. He hat, and the new heavy eyebrows and mustache, is...
down. smiles, takes off his hat, and motions his quest to sit

ON ANDREI (THROUGH IVAN'S CAMERA)

and He's posing with a giant stein. A slight shift of focus
waiter's we can see Ramirez. Jack, however, is hidden by the
back. Then, the Waiter moves on.

ZOOM

close. A clear, unobstructed picture of Jack and Ramirez up

stops CLICK, CLICK, CLICK, CLICK, CLICK... The rapid CLICKING only when the view of the two is blocked again by other people.

EXT. STREET OUTSIDE BEER HALL - DUSK

his Ramirez emerges from the beer hall. He heads back to motorbike.

ANGLE

Andrei Seconds later, the two KGB come out. This time, only in an takes after Ramirez. Ivan gets into a taxi which heads opposite direction.

CUT TO:

EXT. STREET OUTSIDE MANSION - NIGHT

toward Reaching the mansion, Ramirez discreetly steals his way its back wall. Then, just as slyly as he earlier had materialized, he disappears.

ON VLADIMIR AT HIS POST

Watching Ramirez vanish into the mansion wall.

EXT. RAMIREZ'S HIDING PLACE - NEAR MANSION - NIGHT

anyone's He lies in the thick bushes, completely obscured from his view and now he removes the blond wig and the rest of wearing a disguise. Underneath his "disguise" clothes, he is like pair of black jeans and black T-shirt. He looks exactly Carlos now.

GOING PRODUCTION NOTE: IT IS IMPORTANT TO UNDERSTAND WHAT IS

THIS
THE
GOING
RUSSIANS.

ON HERE. THE REAL CARLOS HAS NOT DYED HIS HAIR BLOND.
WAS NOT THE REASON FOR RAMIREZ PUTTING ON A BLOND WIG.
LOGIC HERE IS THAT IF THE "REAL CARLOS" WERE IN FACT
TO A MEET WITH A CIA AGENT, HE WOULD HAVE PUT ON SUCH A
DISGUISE TO MAKE SURE HE WAS NOT SPOTTED BY THE

INT. BLACK VOLGA - EAST BERLIN - NIGHT

the
watch.
Jack takes off his disguise as he drives the Volga to
appointed corner of Carlos' compound. He looks at his
reads: 9:15 as he slows the car to a crawl.

JACK

(to himself)
Come on... come on...

EXT. RAMIREZ'S HIDING PLACE - NEAR MANSION - NIGHT

Ramirez watches as Jack cruises by.

RAMIREZ

Not till he's dead, Jack. Not till
he's dead.

INT. BLACK VOLGA - EAST BERLIN - NIGHT

Jack sees that Ramirez is not going to show.

JACK

Shit.

MONITOR

**INT. KGB HEADQUARTERS - EAST BERLIN - NIGHT CLOSE ON
SCREEN**

disguise.
brought
screen
recognize

A head shot of Ramirez in his latest blond, bearded
Grainy and blurred at first, it's gradually being
into sharp focus.

PULL BACK to reveal a GROUP OF MEN closely watching the
of an impressive, state-of-the-art computer. We

sophisticated
are TWO
the

only one of them. Andrei. At the computer's
keyboard -- manipulating the images on the screen --
TECHNICIANS in white overalls. Right behind them stands
Head KGB Officer from Moscow and his Aide.

HEAD KGB OFFICER
(orders the technicians)
[Now Carlos.]

ON SCREEN

of

It bisects, to allow a picture of the real Jackal (the
splitting image of Ramirez) to appear on the right half
the screen.

BACK TO SCENE

closer

The Head KGB Officer puts on his glasses and takes a
look at the monitor.

HEAD KGB OFFICER
[The beard and moustache.]

One of the two technicians toys with the keyboard.

CLOSE - SCREEN

slowly

The beard and moustache on Ramirez' disguised image
disappear. The two faces look very similar.

CLOSE - SCREEN

A huge nose covers the entire left half of the screen.

ZOOM

incriminating
on the

The upper part of the nose only. And... the
hairline where the bogus schnoz had been superimposed
real one.

TECHNICIAN (O.S.)
[The nose is a fake.]

HEAD KGB OFFICER

[Match the nose. And get rid of this wig...]

--
the two
As the aquiline nose assumes the shape of the Jackal's
the hair changes both color and form to match his --
faces on the screen become identical.

HEAD KGB OFFICER

[Have you identified the one he was meeting with?]

TECHNICIAN

[His name is Jack Shaw. CIA Counterterrorism.]

The Head KGB Officer turns to his Aide.

HEAD KGB OFFICER

[Get me the MFS on the secure phone. I want them out of the way.]

EXT. MANSION - NIGHT ON MANSION GATE

including
furtively,
move
It opens slowly. One by one, a half dozen MFS --
the two we've seen earlier -- sneak out. Just as
armed KGB -- led by the Head KGB Officer and his Aide
in through the still-open door.

EXT. RAMIREZ'S HIDING PLACE - NEAR MANSION - NIGHT

He watches the KGB men enter the compound.

RAMIREZ

(sotto voce)
Don't blow it Comrades... kill him.

INT. MANSION

security
intruders
Meeting no resistance on the ground floor -- whose
apparently has been the task of the MFS -- the
climb the open, spiral staircase. They move cautiously,
silencer-equipped weapons in hand.

ANGLE

of
to
move
KGB
follow

Reaching the upper floor, they hear the muffled sound
RHYTHMIC MUSIC coming from the far end of the hallway
their right. The Head KGB Officer motions his Aide to
into the corridor to their left. He does, taking three
with him. Four others -- including Andrei and Ivan --
the Head KGB Officer into the hallway to their right.

INT. HALLWAY

moves
door.

It's long, with several rooms on each side. As Vladimir
gingerly into the first one, Ivan covers him from the

INT. ROOM

open
reaches
his
metal as
Followed

Illuminated only by the light which filters through the
door, the room is quite dark. A faint sound of SNORING
Andrei from the bed closest to the door. Quickly there,
arm goes up. Then, for a split second, the flash of
the knife comes down hard. The victim's last MURMUR.
by the SOUND OF MOVEMENT at the other bed.

ANGLE

back

In the beam of Ivan's flashlight, a waking JAPANESE is
reaching for his gun. Pffft. Pffft. And he too falls
to sleep. Eternally.

INT. ANOTHER ROOM - MANSION

same
finishes

TWO more JAPANESE in the midst of a Go game meet the
fate. A burst from Head KGB Officer's automatic
them off.

INT. HALLWAY AND OTHER ROOMS - MANSION

gang,

Doing away with several more of Carlos' multinational

heavy the five KGB finally reach the room with the large,
French doors at the end of hallway.

INT. OUTSIDE CARLOS' BEDROOM

the Quietly approaching the carved-wood doors, a KGB tries
LATIN knobs. The doors are locked. Suddenly, the pulsating
stops. BEAT which emanated continuously from behind the doors,

ON HEAD KGB OFFICER

He's startled by the sudden silence.

HEAD KGB OFFICER

(whispering)

[Quick! Quick!]

open. Not wasting any time, Andrei and Ivan kick the doors
storm Diving to the side, they cover the other two KGB who
in with their Kalashnikovs very much at the ready.

INT. CARLOS' BEDROOM - MANSION ON CARLOS' BED

coitus The voluptuous blonde -- her body glazed with post-
assets sweat -- is paralyzed with fear; covering her prized
alike. seems the last thing on her mind. She gapes at the KGB
tape in marauders with wide, blue eyes. Not so, Ramirez's look-
gun. Caught reaching from under the sheets to replace the
the stereo by the bed, he instinctively tries for his

ON HEAD KGB OFFICER

silencer. Standing at the door. His automatic no longer has a

HEAD KGB OFFICER

(sarcastic)

Don't even think about it. It would
deprive the KGB of the pleasure of
interrogating you.

ON CARLOS

Surprisingly, he seems quite relieved.

CARLOS

KGB? I thought...

BACK TO SCENE

HEAD KGB OFFICER

What? That we were your new friends...
The CIA... Jack Shaw...

CARLOS

Jack Shaw...?

HEAD KGB OFFICER

Stop playing games. And it's no use
looking behind me... Your associates
can no longer be of assistance. Not
to you, not to anyone...

CARLOS

(angry)

Comrade, you'd better have an
explanation --

HEAD KGB OFFICER

You've got it all wrong, Illich.
It's you who has all the explaining
to do... Now get dressed!

(to the blonde)

You too, Fraulein.

CARLOS

My pants...

Carlos
there's no
hides

The Head KGB Officer motions to Andrei, who throws
his pants -- but not before checking to make sure
weapon in them. He then hands the blonde -- who finally
her bazooms behind a sheet -- her clothes.

CARLOS

(continuing; getting
dressed)

That's what was going on in Libya.
The CIA... The DST... They're trying
to set me up and you're falling for
it, you idiot!

HEAD KGB OFFICER

Enough. We tailed you to your meeting.
We have the pictures of you with
Shaw.

CARLOS

That's impossible. I've been here
all night.

(points to the blonde)

Ask her.

(to the blonde)

Tell him.

ON BLONDE

distract
She's putting stockings on a pair of legs that could
even the most committed KGB.

BLONDE

(in a voice matching
her looks)

It's true. All night...

HEAD KGB OFFICER

(unimpressed)

We know about your women... Now hurry
up, both of you!

ON IVAN AND VLADIMIR

unable
With Kalashnikovs still trained on Carlos, they seem
to resist stealing glances at the blonde.

CARLOS

(to Head KGB Officer)

I'll prove it to you. You'll be
pleading for my forgiveness. Let's
just go. I want to be interrogated.
I demand to be interrogated.

confident
chair.
He seems truly eager to leave with them now, as if
he can prove his case. Dressed, with the exception of a
jacket, he casually grabs one which lies on a nearby

HEAD KGB OFFICER

WAIT!

spouting
first,
Too late. The Scorpion machine-pistol is already out,
deadly accurate fire. He kills the Head KGB Officer
then...

ON KGB

but
They drop like flies, their bullets hitting everything
him.

ON BLONDE

Hysterical, she screams her healthy lungs out.

INT. HALLWAY - MANSION

KGB are
Aide.
Suddenly there's the sound of APPROACHING STEPS. The
down the corridor, rushing to the bedroom, led by the

ON CARLOS

sprints
shattering
He doesn't hesitate. Firing a few rounds at them, he
toward the window and literally flies through its
glass.

EXT. MANSION - TREES - NIGHT

house,
gunfire
Ramirez lies in some bushes about fifty yards from the
dressed in the black jeans and T-shirt. He hears the
from the mansion.

RAMIREZ

What the fuck?

EXT. MANSION COURTYARD

the
rather large back yard.
It's a dark night, and only a few dim lights illuminate

ON CARLOS

on his
Landing in a bed of flowers, he rolls, and is quickly

feet with the machine-pistol in hand.

ON TWO ARMED KGB

no
Securing the courtyard, they rush to the spot where, apparently, they'd seen him land. Carlos, however, is
longer there.

ANGLE

with
broken
it to
Glued to the back of a tree, the Jackal cuts them down
one short burst and goes for the KGBs who appear at the
window. As they take cover, he quickly confiscates a
Kalashnikov from the dead KGB closest to him and makes
the high wall which encircles the place.

drops
Carlos climbs over the wall with the Kalashnikov and
outside the compound to the grass below.

ANGLE ON RAMIREZ IN THE GRASS

is
wouldn't
is
a
He sees to his horror that Carlos is getting away. He
ready to scream, going crazy. He has no gun, he
stand a chance against Carlos, but there is no way he
going to let him get away, no way. He looks around for
rock... anything.

his
when
the
There is nothing. Carlos turns his back. Ramirez sees
chance, he gets up on one knee ready to make his move
suddenly he sees two more KGB guys come running around
wall of the compound.

ANGLE ON RAMIREZ

He mouths the words:

RAMIREZ

Kill him... Kill him...

ANGLE ON CARLOS

He whirls and fires at the two KGBs who fall.

ANGLE ON RAMIREZ

He can't believe it. Carlos is getting away?

ANGLE ON CARLOS

presence.

comes

are

looks up

manages

dazzling

and

and

idea

Just

He suddenly gets a look as if he feels someone's

His eyes open wide and he starts to turn when Ramirez

flying out of the darkness and leaps on Carlos. The two

dressed exactly alike. Carlos is hit from behind and is stunned and drops the assault rifle.

Ramirez has Carlos down and is choking him. Carlos

at him more shocked than anything else. Finally Carlos

to break the grasp and kicks Ramirez off. Now it is a

display of martial arts. Then Ramirez charges Carlos

tackles him and the two go rolling off into the bushes

darkness. When they roll out of the bushes we have no

which one is which or who we should be rooting for.

then Jack's Volga drives up at the side.

ANGLE ON THE TWO CARLOSES

is a

the

his

into

on top

pointed

is

They roll over onto the bodies of two dead KGB. There

Kalashnikov on the ground pointed into the Carlos on

bottom's side. The Carlos who is on top manages to get

finger over to the trigger and pulls it sending a burst

the Carlos on the bottom's body. Just then the Carlos

looks up and sees Jack standing over him with a gun

at him ready to shoot. In b.g. we HEAR cars with sirens approaching. The Carlos on top looks over to Jack who

ready to shoot him.

CARLOS ON TOP

Don't shoot. It's me you asshole!

Jack just stares at him and then lowers his gun.

JACK

Let's get the fuck out of here.

Carlos He turns around and starts to get into the Volga. The
on top, whom we just thought was Ramirez bends down and
reaches for the dead KGB's pistol.

ANGLE ON JACK

gun He gets that sixth sense feeling and turns around, his
pistol. raised and pointed at the man whose hand is now on the
pistol Is it Carlos or Ramirez, who is standing there with
in hand almost turned to Jack but still at a
disadvantage in this Mexican stand off.

JACK

Have you come looking for me now,
Annibal?

THE MAN WITH THE PISTOL

What the fuck are you talking about...

JACK

Awfully warm for this time of year
isn't it?

some The man with the pistol knows this is a password of
doesn't kind and the look on his face betrays the fact that he
burst have an answer. Jack is just about to shoot him when a
and of machine gun fire is heard from the approaching cars
it rips into the tree next to Jack who dives for cover.
realize That act of self-preservation gives the man we now
grace is the real Carlos the chance he needs. With catlike

gotten
quarry
cars

he dives, rolls and vanishes into the shadows. He has
away and Jack has to decide whether to go after his
or rescue his friend. He opts for the latter, scoops up
Annibal and throws him into the Volga and speeds off as
approach from the other side.

EXT. BETHESDA NAVAL HOSPITAL - DAY - ESTABLISHING

INT. PRIVATE ROOM - BETHESDA NAVAL HOSPITAL - DAY

tubes
him,

Ramirez is in bed, hooked up to all the monitors and
and IVs but he is going to make it. Jack is there with
having just entered.

RAMIREZ

Any word?

JACK

How you feeling?

RAMIREZ

Did he get away?

tears.

Jack nods his head. Ramirez almost breaks down in
Jack crosses to him to comfort him.

RAMIREZ

Then it was all for nothing... the
whole thing.

JACK

No it wasn't. He's finished. The KGB
bought it. As far as they're
concerned, he's the enemy now. He'll
bounce around from one country to
the next. But his paymasters have
disowned him. None of their client
states will risk using him. No one'll
trust him again. He'll spend the
rest of his life looking over his
shoulder waiting to be betrayed. And
it'll happen... sooner or later...
when it's to some country's
advantage... they'll give him up or
they'll trade him. He's finished. It
worked and he's finished.

RAMIREZ

Not for me he isn't... There are
still two of us...

EXT. MILITARY HOSPITAL - DAY

enters
A car pulls up at the hospital and Maura gets out and
the hospital.

DISSOLVE TO:

INT. RAMIREZ'S ROOM - DAY

with
his
Maura is there with Ramirez. He is in mid-conversation
her. We don't know how long she's been there. He opens
eyes.

MAURA

Is it over?

RAMIREZ

No.

She crosses to him and gently takes his hand in hers.

RAMIREZ

You have to make a new life for
yourself and the children.

MAURA

No.

RAMIREZ

Maura, anytime I start a car I'll
wonder if this is the one that
explodes. I couldn't bear the thought
of you and the children being in
that danger. He'll want me and
everyone I've ever loved to be dead.
Trust me... I know how he thinks
because it's the way I think now
too. I am so... sorry. I am so
sorry...

Maura looks at him imploring him with her eyes.

MAURA

I won't leave you.

RAMIREZ

Maura, when my father was put into prison he told my mother to take me and leave and start a new life. That's what you've got to do.

MAURA

You're not in prison and I'm not your mother and I won't leave you. I will not let him do this to us. Not him... not the CIA... not anyone.

RAMIREZ

He'll come after me.

MAURA

Get me a gun and teach me to shoot and he'll have to deal with both of us. This animal will not destroy my family. Please... come home.

DISSOLVE TO:

EXT. RAMIREZ HOME - VIRGINIA - DAY

We hear a phone ring and it is picked up.

MAURA (O.S.; THRU PHONE)

Hello...

We hear the voice of a friend of hers named GRACE.

GRACE (O.S.; THRU PHONE)

Hi... listen, do you and Annibal want to come over with the kids for a barbeque this afternoon?

MAURA (O.S.; THRU PHONE)

Uh sure, I think... but could I call you back later? We're just about to go to church. Annibal and the kids are already in the car.

GRACE (O.S.; THRU PHONE)

Okay, call me when you get back.

MAURA (O.S.; THRU PHONE)

Great. Talk to you later. Bye bye.

opening
We
turning
garage as
blaze
kill one

We hear the phone hang up. We hear the sound of a door and closing that leads into the garage from the house. We hear the sound of a car door opening. And then the key in an ignition. And then the door is blown off the we see the Ramirez family car burst into an inferno and away inside the garage in a fiery blast which would and all instantly.

DISSOLVE TO:

EXT. CEMETERY - DAY

Navy
of it
into
There
two

The cemetery is set up for a funeral. There are various officers and their families in the chairs. At the back all stands Jack wearing sunglasses, his face a mask which it is impossible to read any emotion of any kind. There are four graves and four coffins, two adult-sized and two small ones. Admiral Crawford addresses the mourners.

CRAWFORD

How does one even begin to comprehend a tragedy like this. A highly respected Naval officer returns from six months of hazardous duty. He has escaped the danger we all come to know in the service of our country. He is about to go to church with his beloved family and in an instant... they are no more. They are with God. Our minds cannot comprehend such tragedy... only an undying faith in the Almighty a faith that says even though we cannot see it, there is a plan. That and the knowledge that as in life, so for eternity are they together...

ANGLE ON JACK

He whispers to himself as he takes off his sunglasses.

JACK

Now you're free.

DISSOLVE TO:

EXT. ST. MARTIN - DAY

villas
winds
It is a beautiful island community with clusters of
overlooking a magnificent coastline. A postal truck
its way towards one of the houses.

door of
is
shorts
The POSTMAN gets out of his truck and crosses to the
the house. He knocks on the door. The door opens... it
Ramirez... or Carlos... we don't know which. He wears
and a shirt.

POSTMAN

Mister Mendoza?

MENDOZA

Yes.

POSTMAN

Special delivery letter for you sir.

and
The Postman hands the man an envelope. He signs for it
opens the envelope. It is a newspaper clipping...

ANGLE ON THE NEWSPAPER CLIPPING

FIERY
"Rest
The headline is: NAVAL OFFICER AND FAMILY KILLED IN
CRASH. There is a handwritten note attached. It says,
in Peace."

POSTMAN

Not bad news I hope.

MENDOZA

Someone... died.

POSTMAN

I'm so sorry.

MENDOZA

This guy's better off dead.

POSTMAN

No one is better off dead I think.

MENDOZA

Some people are.

He tips the postman and closes the door.

INT. HOUSE - ST. MARTIN - DAY

clipping.
his
He
SEE
Mendoza crosses into the house holding the newspaper
He takes a cigarette lighter and burns it and across
face there is a hint of a smile... a very cold smile.
crosses out to the veranda. Down on the beach below, we
Maura and the baby and Joey playing.

JOEY

Poppi... come down and play with us.

of
we:
We now know the man is Ramirez. He walks down the steps
his house to the beach to his wife and his children as

DISSOLVE TO:

EXT. MEDICAL BUILDING - SUDAN - DAY

entrance.
horribly
He
Arabic:
WE SUPER the following: SUDAN 1994
Two bodyguard types wait outside the building at the
An old man who walks with a cane and whose face is
disfigured by burns hobbles in to the medical building.
passes a plaque on the wall that says in English and

DR. WASFI MUHAMMED, M.D.; PhD.

Cosmetic and Plastic Surgery

We SUPER THE FOLLOWING:

**CARLOS
FINALLY**

**NO FURTHER ACTS OF TERRORISM WERE EVER ATTRIBUTED TO
AGAIN. HE MOVED TO YEMEN, THEN JORDAN, THEN SYRIA AND
TO THE SUDAN.**

INT. REST ROOM - MEDICAL BUILDING - SUDAN - DAY

mirror.
that
takes
can and
he

The old man locks the door and stands in front of the
He pulls off the burn makeup and scalp wig and we see
he is Carlos. Several years older, but unmistakable. He
off the old man's clothes and stuffs them in a trash
underneath he wears the black jeans and T-shirt. Then
straightens up and exits the rest room.

MEDICAL

**INT. CORRIDOR BETWEEN RESTROOM AND DR.'S OFFICE -
BLDG. - DAY**

suite
which
Plastic

Carlos walks down the corridor and enters the medical
of Doctor Wasfi Muhammed. There is a plaque on the door
says, DR. WASFI MUHAMMED, M.D., PhD, Cosmetic and
Surgery.

INT. DR. MUHAMMED'S OFFICE - SURGERY SUITE - DAY

kind
surgery,
Carlos.

This is a surgery suite complete with gas anesthetic, a
of high-tech barber chair that reclines for full
gleaming scalpels, etc. DR. MOHAMMED is there with
The Doctor is hastily washing his hands.

DR. MUHAMMED

You're quite early. I wasn't expecting
you for another half an hour.

CARLOS

I like to be unannounced. It's safer
that way.

DR. MUHAMMED

Yes, yes, of course. If you'll just have a seat. I've done everything as you said. My assistant has been let go for the day. I'll administer the anesthetic myself. I assure you sir, you are completely safe here.

drawn and
He turns around to look into the barrel of Carlos' cocked .38 automatic.

CARLOS

I know.

EXT. MEDICAL BUILDING - SUDAN - DAY

out
him as
The scene is as before. The two bodyguards stand watch. Suddenly a car pulls up. Another bodyguard gets out and of this car steps Carlos. The bodyguards acknowledge he enters the building.

INT. DR. MUHAMMED'S OFFICE - SURGERY SUITE - DAY

over
him.
Carlos leans back in the surgery chair. There is an IV attached to his arm. A Doctor in a surgical mask stands

DOCTOR

Feeling drowsy now?

CARLOS

Yes...

DOCTOR

Would you like to see what your new face is going to look like when we're done?

CARLOS

Yes... of course.

DOCTOR

It's going to look just like this...

his
He pulls down his surgical mask and Carlos looks up at own face. It is Ramirez. He holds Carlos, who struggles

hands

against the anaesthetic. Suddenly, a second pair of
grab Carlos as well. It is Jack.

EXT. REAR OF MEDICAL BUILDING - SUDAN - DAY

patient

attendants

An ambulance is pulled up at the rear entrance and two
attendants push a gurney out of the building with a
whose face is covered by an oxygen mask. The two
push the gurney into the ambulance and race off.

FRANCE

**CARLOS WAS FINALLY ARRESTED IN THE SUDAN AND FLOWN TO
TO STAND TRIAL IN AUGUST OF 1994.**

CONTINUE

As the ambulance pulls off with its siren blaring, WE
WITH THE CRAWL:

FRENCH BY

THERE

EXECUTED

**INTELLIGENCE SOURCES BELIEVE HE WAS TRADED TO THE
THE SUDANESE GOVERNMENT IN A BID TO OBTAIN WESTERN AID.
ARE RUMORS THAT TWO RETIRED CIA AGENTS PLANNED AND
HIS CAPTURE.**

THE END